

CMS Chamber Music Society of Lincoln Center

SUNDAY EVENING, JULY 14, 2019, AT 5:00 ▶ 3,981ST CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

JUHO POHJONEN, piano
BELLA HRISTOVA, violin
NICHOLAS CANELLAKIS, cello
ANTHONY MCGILL, clarinet

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

**Sonata in B-flat major for Violin and
Piano, K. 454 (1784)**

- ▶ Largo—Allegro
- ▶ Andante
- ▶ Allegretto

HRISTOVA, POHJONEN

**JOHANNES
BRAHMS**
(1833–1897)

**Trio in A minor for Clarinet, Cello, and Piano,
Op. 114 (1891)**

- ▶ Allegro
- ▶ Adagio
- ▶ Andantino grazioso
- ▶ Allegro

MCGILL, CANELLAKIS, POHJONEN

INTERMISSION

**ANTON
ARENSKY**
(1861–1906)

**Trio No. 1 in D minor for Piano, Violin, and
Cello, Op. 32 (1894)**

- ▶ Allegro moderato
- ▶ Scherzo: Allegro molto
- ▶ Elegia: Adagio
- ▶ Finale: Allegro non troppo

POHJONEN, HRISTOVA, CANELLAKIS

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.



Celebrating 60 years of
culture and community

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.

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

ABOUT TONIGHT'S PROGRAM

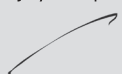
Dear Listener,

How delightful for us to celebrate the fifth season of Summer Evenings as CMS approaches its 50th anniversary season this coming fall. It seems like only yesterday that the Chamber Music Society ventured into the uncharted territory of July, but, as they say, time flies when you are having fun, and we have indeed enjoyed watching this festival come so quickly to full bloom and become a landmark on New York's chamber music calendar.

By now you may have seen our anniversary season brochure, which reveals the focus of our celebration: our beloved repertoire, which has inspired listeners in some cases over centuries and continues to sustain all who cross its path. While the coming season's programs each identify a "milestone" work—one which broke new ground, set a trend, or changed music forever—our Summer Evenings concerts also boast their share of musical innovations. Where, for example, did Mendelssohn come up with the idea of a sextet for violin, two violas, cello, piano, and bass? This kind of creative chamber music scoring opened doors for composers in the Romantic age and beyond to mix and match instrumental timbres never before imagined. Johannes Brahms's heavenly Clarinet Trio (July 14), plus his three following works for clarinet, affirmed the instrument's position of prominence in the world of chamber music. And Joseph Haydn, with his String Quartet, Op. 77, No. 2 (July 17) capped off his unmatched contribution to the evolution of the genre, a virtual Old Faithful geyser of some 68 quartets composed over most of his professional life.

We are so glad you've joined us for perhaps your fifth, or maybe your first, encounter with the magical world of Summer Evenings. Delight in the music, the company, the artists, and the serenity of the Alice Tully Hall environment. While music definitely warms the heart in winter, we've found it equally refreshes the soul in summer.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Mozart was one of my earliest musical discoveries, and even as a child sneaking some piano in between violin practice I would attempt to play his pieces. Since then my relationship to Mozart's work has grown and developed—as our relationships do with all great art and artists, and I am grateful for this opportunity to play the B-flat major sonata for the first time.

The first time I heard the piece it was played by a colleague in my teacher Ida Kavafian's studio class at Curtis. I immediately was compelled by this indescribably beautiful music, particularly Mozart's unwavering commitment to lyrical lines and elegant phrases. The difficulties of playing this music may not be recognized on the surface—they are without the dramatic flash of the Romantic showpieces, nor the quickly shifting emotional moods of some of the early modern violin and piano works. But the challenge is great to sustain Mozart's perfectly flowing melodies, and to create depth and meaning out of the innate simplicity of his work. The music is its own reward, and I look forward to sharing this incredible sonata with audiences for my life to come.

—Bella Hristova

Sonata in B-flat major for Violin and Piano, K. 454

WOLFGANG AMADEUS MOZART

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

Composed in 1784.

- ▶ Duration: 21 minutes

- ▶ Premiered on April 29, 1784, in Vienna by violinist Regina Strinasacchi and the composer as pianist.
- ▶ First CMS performance on March 26, 1978, by violinist Henryk Szeryng and pianist Tamas Vasary.

⊕ **SOMETHING TO KNOW:** *Mozart wrote this piece for Regina Strinasacchi, a touring virtuoso on both violin and guitar. They premiered it together in a public concert with Emperor Joseph II in the audience.*

⊕ **SOMETHING TO LISTEN FOR:** *The stately slow introduction sets up the collaborative nature of the piece, with the two instruments alternating playing together and taking turns.*

One of the most astonishing aspects of Mozart's profligate genius was his method of composition—with only a few exceptions, such as the richly contrapuntal "Haydn" Quartets, he would compose a work complete to the last

detail in his head and only then commit it to paper, without revision or correction, like some sort of divine dictation.

There are not infrequent reports of his accomplishing this clerical task during a game of billiards or while imbibing a

flask of *Heurigen* up in Grinzing. This phenomenal ability to produce fully formed works with a single creative stroke is demonstrated nowhere better than in the genesis of the B-flat Violin Sonata of 1784.

On April 24, 1784, Mozart reported from Vienna to Papa Leopold in Salzburg: "We now have here the famous Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am composing a sonata that we are going to play together at her concert in the [court] theater." Regina Strinasacchi, a brilliant violin and guitar player (Nicolò Paganini was also a dual virtuoso on those same instruments), had just turned 20, and she was busily touring Europe after completing her education at the school where Antonio Vivaldi spent his teaching career, the *Ospedale della Pietà* in Venice. Mozart, aware that Emperor Joseph II himself would be at Strinasacchi's concert, arranged to perform with her, and offered a new composition as the subject of their collaboration. Because of the press of his activities, or perhaps for some other reason (Denis Stevens suggested that it was to keep the royal eye from resting

too fixedly upon the young lady from Mantua while he was ignored), Mozart finished the sonata only to the extent of writing out the violin part and providing himself with a few hasty scribbles to serve as the piano score. This situation gave the appearance that Mozart was improvising the piano part on the spot. Joseph sent an emissary to the stage after the performance to inquire if this was so, and Mozart displayed the nearly empty piano page to the amazed Emperor, not bothering to tell him that the piece existed in a completed state in his mind, and that his finished scores were simply to record his music for others and to be sold to publishers. The story is confirmed by the manuscript, into which the piano part was squeezed to fit the existing violin line.

Alfred Einstein noted that the *Largo* which begins the B-flat Sonata is like a proud triumphal arch through which the listener approaches the principal part of the movement. The equality of violin and piano as well as the work's generating elements of counterpoise and dialogue are apparent right from these opening measures. The *Allegro*, in sonata form, uses a unison scalar figure as its main theme, a rocketing fanfare motive from

Of the *Andante*, a lyrical but richly decorated song, Alfred Einstein said that he "[could not] imagine any slow movement in which feeling and *concertante* brilliance could be more completely fused."



the violin as its complementary melody, and a perky, dotted rhythm tune of *opera buffa* jocularly as its closing subject. Of the *Andante*, a lyrical but richly decorated song, Einstein said that he

“[could not] imagine any slow movement in which feeling and *concertante* brilliance could be more completely fused.” The finale is a quicksilver rondo built on a playful sinuous theme. ♦

Trio in A minor for Clarinet, Cello, and Piano, Op. 114

JOHANNES BRAHMS

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

Composed in 1891.

- ▶ Duration: 25 minutes

- ▶ Premiered on November 24, 1891, in Meiningen, by clarinetist Richard Mühlfeld, cellist Robert Hausmann, and the composer.
- ▶ First CMS performance on November 12, 1972, by clarinetist Gervase de Peyer, cellist Leslie Parnas, and pianist Charles Wadsworth.

➤ **SOMETHING TO KNOW:** *Brahms came back from semi-retirement to write this trio for the clarinetist Richard Mühlfeld. Brahms admired Mühlfeld so much that he would go on to write a quintet and two sonatas for him.*

➤ **SOMETHING TO LISTEN FOR:** *Brahms masterfully blends the clarinet and cello, particularly in the slow second movement, which sounds like a love duet.*

Among Brahms's close friends and musical colleagues during his later years was the celebrated pianist and conductor Hans von Bülow, who played Brahms's music widely and made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Soon after arriving at Meiningen, Bülow invited Brahms to be received by the music-loving Duke Georg and his consort, Baroness von Heldburg, and the composer was provided with a fine apartment and encouraged to visit the court whenever he wished. (The only obligation upon the comfort-loving composer was to don the much-despised full dress for dinner.) At a concert in March 1891, he heard a performance of Weber's F minor Clarinet Concerto by the orchestra's principal player of that instrument, Richard Mühlfeld, and was overwhelmed. So strong was the impact of the experience

that Brahms was shaken out of a year-long creative lethargy, and the Trio for Clarinet, Cello, and Piano (Op. 114) and Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891 at the Austrian resort town of Bad Ischl, near Salzburg. Three years later Brahms produced the two Sonatas for Clarinet and Piano (Op. 120) for Mühlfeld. Both the trio and the quintet were first heard at a private recital at Meiningen on November 24, 1891, presented by Brahms (as pianist), Mühlfeld, and the members of the Joachim Quartet. The same forces gave the public premieres of both works in Berlin on December 12.

The trio's opening movement begins with a somber main theme that arches through the cello's tenor register; the second theme is a lyrical cello melody. The compact development section, based on the main subject, is draped with ribbons of scales passed among

the participants. The themes are somewhat altered upon their returns in the recapitulation. The *Adagio* is a tender, introspective duet with piano accompaniment. The third movement takes a graceful, languid, waltz-like strain as its principal theme, and creates contrast with a rustic episode in the manner of the countryside *Ländler*. The main theme of the sonata-form finale,

initiated by the cello, comprises bold phrases of leaping intervals followed by a tight, scale-step motive; the contrasting subsidiary subject is more flowing. The development section is dominated by the impetuous main theme. The trio concludes with the recapitulation of the finale's themes and a brilliant coda grown from the principal subject. ♦

Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 32

ANTON ARENSKY

- Born July 12, 1861, in Novgorod, Russia.
- Died February 25, 1906, in Terioki, Finland.

Composed in 1894.

- First CMS performance on February 2, 1975, by pianist Emanuel Ax, violinist Oscar Shumsky, and cellist Leslie Parnas.
- Duration: 28 minutes

⊕ **SOMETHING TO KNOW:** *This trio was composed in honor of Russian cellist Karl Davidov, who had died in 1889. Davidov had been director of the St. Petersburg Conservatory when Arensky was a student there.*

⊕ **SOMETHING TO LISTEN FOR:** *The third-movement Elegia is a tribute to Davidov and begins with a string duet led by the cello.*

Anton Arensky was one of the many talented musical figures who came to prominence during the closing decades of Imperial Russia. Arensky's father was a physician in Novgorod and a highly accomplished amateur cellist; his mother was an excellent pianist. His first music lessons were with his parents, and he was composing songs and piano pieces by the time he was nine. After the family moved to St. Petersburg, then the cultural capital of Russia, young Anton studied composition privately before entering the city's conservatory in 1879 as a student of Nikolai Rimsky-Korsakov, who thought so highly of his protégé's abilities that he entrusted him with preparing part of the vocal score for his opera *The Snow Maiden* while Anton was still in school. After

graduating with honors in 1882, Arensky was immediately engaged as a teacher of harmony and counterpoint at the Moscow Conservatory, where his pupils came to include Rachmaninov, Scriabin, and Glière. From 1888 to 1895, he served as director of the Russian Choral Society and as guest conductor of symphony concerts. He was appointed to the council of the Synodal School of Church Music in Moscow in 1889, and remained in that position for four years. Arensky enjoyed a fine success with the 1891 premiere at the Moscow Bolshoi of his first opera, *A Dream on the Volga*, and three years later he was appointed director of the Imperial Chapel in St. Petersburg on the recommendation of Balakirev. It was discovered at the turn of the century that he was suffering from

tuberculosis, however, and he retired from his post at the Chapel in 1901 with a handsome pension, devoting the rest of his brief life (shortened, as was that of Mussorgsky, by drink and dissipation) to composing and appearing as pianist and conductor in concerts in Russia and abroad. He died at a sanitarium in Terioki, Finland in 1906; he was 44.

Arensky composed his D minor Piano Trio in 1894 to honor the memory of the famed Russian cellist, composer, and teacher Karl Davidov. Davidov, born in Goldingen (now Kuldīga, Latvia) in 1838, earned a degree in mathematics at Moscow University while simultaneously studying cello with Heinrich Schmidt in Moscow and Karl Schubert in St. Petersburg. After his graduation in 1858, Davidov determined to devote himself to musical composition, and he enrolled the following year at the Leipzig Conservatory as a student of Moritz Hauptmann. Davidov played his own Cello Concerto in B minor with the Gewandhaus Orchestra on December 15, 1859. A year later he was appointed principal cellist of the Gewandhaus and professor at the conservatory. He was thereafter in such demand as a soloist and chamber player that his performance career came quickly to overshadow his ambitions as a composer. He returned to Russia in 1862 to succeed his former teacher Karl Schubert on the St. Petersburg Conservatory faculty, and at the same time became principal cellist of the Imperial Italian Orchestra and a member of the Russian Musical Society's Quartet. He was appointed director of the Conservatory in 1876, a post he held until his retirement in 1887. He then toured Russia and western Europe before settling in Moscow, where he completed his *School of Cello Playing* before his death in that city on February 26,



Anton Arensky was one of the many talented musical figures who came to prominence during the closing decades of Imperial Russia.

1889. Though his creative output was limited by the demands of his concert and educational activities, Davidov wrote four concertos and three smaller concerted works for his instrument, a symphonic poem (*The Gifts of the Terek*), a sextet and a quartet for strings, a piano quintet, some songs, and a number of recital pieces for cello.

Arensky's D minor Trio opens without preamble, as the violin presents the main theme above rustling triplets in the piano; the second subject is a smooth, arching melody initiated by the cello. The development section traces a line of rising intensity around its permutations of the two principal themes. A climax is reached and the expressive tension is released as the violin begins the recapitulation with the sad main theme. The nimble *Scherzo* is led by the virtuosic flourishes of piano, around which the strings are given relatively spare parts; a lilting waltz occupies the movement's middle regions. The *Elegia* is Arensky's memorial tribute to his cello-playing colleague. An impetuous, closely packed dialogue between strings and piano launches the finale. The lyrical second subject recalls the music of the *Elegia* and further structural unity for the work is achieved by the return, in slow tempo, of the opening movement's main theme. A last energetic burst of music built on the *Finale's* first theme draws the trio to its close. ♦

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ABOUT THE ARTISTS

SOPHIE ZHAI



NICHOLAS CANELLAKIS

► Hailed by the *New Yorker* as a “superb young soloist,” Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned... the audience seduced by Mr. Canellakis’s rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany and New Haven symphonies, and Erie Philharmonic;

and a recital of American cello-piano works presented by the Chamber Music Society of Lincoln Center, with which he performs regularly in Alice Tully Hall and on tour. His 2018–19 season included solo debuts with the Lansing, Bangor, and Delaware symphony orchestras, and recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown. He is a regular guest artist at many of the world’s leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of The Bowers Program (formerly CMS Two), Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

LISA MARIE MAZZUCCO



BELLA HRISTOVA

► Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova’s growing international career includes numerous appearances as soloist with orchestra including performances with the Milwaukee and Kansas City symphonies, and Beethoven’s ten sonatas with acclaimed pianist Michael Houstoun on tour in New Zealand. This season, she performs ten different works as soloist with orchestra, from Mozart

to Sibelius to Bartók, as well as concertos by Florence Price (with the Knoxville Symphony) and David Ludwig (with the Hawaii Symphony and Symphony Tacoma). She has performed at major venues and worked with conductors including Pinchas Zukerman, Jaime Laredo, and Michael Stern. A sought-after chamber musician at festivals, she performs at Australia’s Musica Viva, Music from Angel Fire, Chamber Music Northwest, and the Santa Fe Chamber and Marlboro Music festivals. Her recording *Bella Unaccompanied* (A.W. Tonegold Records) features works for solo violin by Corigliano, Kevin Puts, Piazzolla, Milstein, and J. S. Bach. She is recipient of a 2013 Avery Fisher Career Grant, first prizes in the Young Concert Artists International Auditions and Michael Hill International Violin Competition, and a laureate of the International Violin Competition of Indianapolis. Ms. Hristova attended the Curtis Institute of Music, where she worked with Ida Kavafian and Steven Tenenbom, and received her artist diploma with Jaime Laredo at Indiana University. An alum of The Bowers Program (formerly CMS Two), she plays a 1655 Nicolò Amati violin.



ANTHONY MCGILL

► Clarinetist Anthony McGill is one of classical music's most recognizable and brilliantly multifaceted figures. He serves as the principal clarinet of the New York Philharmonic, that orchestra's first African-American principal player. Hailed for his "trademark brilliance, penetrating sound and rich character" (*New York Times*), he also serves as an ardent advocate for helping music education reach underserved communities. He was honored to take part in the inauguration

of President Obama, premiering a piece by John Williams alongside violinist Itzhak Perlman, cellist Yo-Yo Ma, and pianist Gabriela Montero. He appears regularly as a soloist with top orchestras around North America including the New York Philharmonic, Metropolitan Opera, Baltimore Symphony, San Diego Symphony, and Kansas City Symphony, and is a favorite collaborator of the Brentano, Daedalus, Guarneri, JACK, Miró, Pacifica, Shanghai, Takács, and Tokyo quartets, as well as Emanuel Ax, Inon Barnatan, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida, and Lang Lang. In 2015 he recorded the Nielsen Clarinet Concerto with Alan Gilbert and the New York Philharmonic, which was released on DaCapo Records. A graduate of the Curtis Institute, Mr. McGill previously served as the principal clarinet of the Metropolitan Opera. He is on the faculty of The Juilliard School, the Curtis Institute of Music, and Bard College's Conservatory of Music. He is an alum of The Bowers Program (formerly CMS Two).



JUHO POHJONEN

► An ardent exponent of Scandinavian music, pianist Juho Pohjonen performs widely in Europe, Asia, and North America, with symphony orchestras, in recital and chamber music. During the 2018–19 season, he appeared as soloist with the Nashville, Pacific, Bay Atlantic, and Duluth Superior symphony orchestras. He enjoys an ongoing association with the Chamber Music Society of Lincoln Center, and is an alum of The Bowers Program (formerly CMS Two). Other highlights of

last season include his recital debut at the 92nd Street Y in New York, a European tour in February, and concerts in Toronto and Alicante, Spain. Highlights of his summer 2018 schedule included his debut with the Pittsburgh Symphony and appearances at the Marlboro Music Festival, La Jolla Music Society SummerFest, and Tannery Pond Concerts in Chatham, New York. He has previously appeared in recital at New York's Carnegie Hall and Lincoln Center, at the Kennedy Center in Washington, DC, and in San Francisco, La Jolla, Detroit, and Vancouver. He has performed as soloist with the Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Buffalo Philharmonic, Mostly Mozart Festival, Bournemouth Symphony, London's Philharmonia, Canada's National Arts Centre Orchestra, and with orchestras throughout Scandinavia. His recent recordings include Romantic repertoire with cellist Inbal Segev on Avie Records and works in honor of Finland's centennial as pianist of the Sibelius Trio on Yarlung Records. Mr. Pohjonen studied with Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy from which he obtained a master's degree.

Travel with CMS Artists to Marrakech

Palaces, Gardens, Souks, and Chamber Music

MAY 25–JUNE 1 2020

With Co-Artistic Director Wu Han and CMS artists



Perhaps no other city in Morocco epitomizes the past and present as Marrakech does. Within the Medina, the original section of the city, are numerous ancient palaces, other historic buildings of distinctive architecture, crenellated ramparts, colorful souks and labyrinthine and twisting streets and alleyways. Outside the Medina is the Ville Nouvelle, the “new” Marrakech, designed by the French in the early part of the 20th century, with its trendy shops and boutiques, cafés, lovely gardens and wide boulevards.

During our six-day stay in this fabled city, our “home” will be the exquisite and historic boutique Hotel La Maison Arabe. We will have the opportunity to explore its landmark monuments, shop in the fascinating souks and craft centers, admire the elegant gardens, and taste its cuisine, for which Marrakech is justly notable. We will also venture into the desert outside of the city for a camel trek and an unforgettable dinner in a Berber tent, with traditional Moroccan musical performance.

2020 marks the 50th Anniversary of CMS. What better way to celebrate so many achievements and so much sublime music than joining us on this journey of discovery to renowned Marrakech.

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The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

Lise de la Salle, *piano*
Francisco Fullana, *violin*
Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

CALIDORE STRING QUARTET

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

SCHUMANN QUARTET

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

THE INSIDE CHAMBER MUSIC PODCAST



Join Bruce Adolphe, the Chamber Music Society of Lincoln Center's Resident Lecturer, for investigations and insights into chamber music masterworks. Inside Chamber Music lectures are beloved by regulars and a revelation to first-timers for their depth, accessibility, and brilliance.

A new episode, carefully selected from the recording archive, is released every two weeks.

AVAILABLE ON ITUNES AND GOOGLE PLAY

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 Bowers Program (formerly CMS Two), 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 2019–20, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

UPCOMING CONCERTS AT CMS

SUMMER EVENINGS III

WEDNESDAY, JULY 17, 2019, 7:30 PM ▶ ALICE TULLY HALL

Works by Haydn, Boccherini, Vivaldi, and Schumann.

1893: DVOŘÁK'S AMERICAN QUINTET

TUESDAY, OCTOBER 15, 2019, 7:30 PM ▶ ALICE TULLY HALL

Works by Burleigh, Dvořák, Bernstein, and Copland.

1781: HAYDN'S JOKE QUARTET

SUNDAY, OCTOBER 20, 2019, 5:00 PM ▶ ALICE TULLY HALL

Works by Haydn and Mozart.

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