

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, JULY 16, 2017, AT 5:00 ▶ 3,729TH CONCERT

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

MICHAEL BROWN, piano
ERIN KEEFE, violin
KRISTIN LEE, violin

YURA LEE, viola
RICHARD O'NEILL, viola
EFE BALTACIGIL, cello

LUDWIG VAN BEETHOVEN (1770–1827) **Trio in D major for Violin, Viola, and Cello, Op. 9, No. 2** (1797–98)

- ▶ Allegretto
- ▶ Andante quasi allegretto
- ▶ Menuetto: Allegro
- ▶ Rondo: Allegro

KEEFE, O'NEILL, BALTACIGIL

SERGEI PROKOFIEV (1891–1953) **Sonata in D major for Violin and Piano, Op. 94a** (1942–43, arr. 1944)

- ▶ Moderato
- ▶ Scherzo: Allegretto scherzando
- ▶ Andante
- ▶ Allegro con brio

K. LEE, BROWN

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904) **Quintet in E-flat major for Two Violins, Two Violas, and Cello, Op. 97** (1893)

- ▶ Allegro non tanto
- ▶ Allegro vivo
- ▶ Larghetto
- ▶ Finale: Allegro giusto

KEEFE, K. LEE, Y. LEE, O'NEILL, BALTACIGIL

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.

Millbrook Vineyards and Winery, Hudson River Valley, New York, is the official wine sponsor of *Summer Evenings*.

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,

The internet informs us that music festivals exist in greater abundance than anyone could imagine, and that some of them have been around for a very long time. The Fiera della Frecagnola festival in southern Italy began around 1450 A.D. and is still running. They must be doing something right!

It seems that CMS also did something right when we started Summer Evenings three seasons ago. It is with pride and pleasure that we welcome you, our summer audience, as you return or perhaps are attending for the first time. It gives us tremendous satisfaction to know that we are providing so many chamber music enthusiasts with rich doses of our core repertoire at this special time of the year. What has been commonly referred to as the "off-season" now offers special advantages. Not the least of them is the chance to escape—a concept inextricably linked to summer—without leaving New York. And these idyllic evenings in the cool serenity of Alice Tully Hall can be enjoyed during a month where our minds are clear to explore, dream, and simply enjoy the finest things in life.

Following the young tradition of this festival, we are pleased this season to present three delightful and essential works on each concert, performed by ensembles comprised of favorite CMS artists. Some are returning to the festival, while others are equally excited to be making their Summer Evenings debuts. This year, the two of us are fortunate to count ourselves among the latter!

Enjoy the performances,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Trio in D major for Violin, Viola, and Cello, Op. 9, No. 2

LUDWIG VAN BEETHOVEN

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

Composed in 1797–98.

- ▶ First CMS performance on February 11, 1970.
- ▶ Duration: 22 minutes

Among the nobles who served as Beethoven's patrons after his arrival in Vienna from his native Bonn in November 1792 was one Count Johann Georg von Browne-Camus, a descendent of an old Irish family who was at that time fulfilling some ill-defined function in the Habsburg Imperial city on behalf of the Empress Catherine II of Russia. Little is known of Browne. His tutor, Johannes Büel, later an acquaintance of Beethoven, described him as "full of excellent talents and beautiful qualities of heart and spirit on the one hand, and on the other full of weakness and depravity." He is said to have squandered his fortune and ended his days in a public institution. In the mid-1790s, Beethoven received enough generous support from Browne, however, that he dedicated several of his works to him and his wife, Anne Margarete, including the Variations on *Bei Männern, welche Liebe fühlen* from Mozart's *Die Zauberflöte* for Cello and Piano (WoO 46), the three Op. 10 Piano Sonatas, B-flat Piano Sonata (Op. 22), and three String Trios of Op. 9. In appreciation of the dedication of the trios, Browne presented Beethoven with a horse, which the preoccupied composer promptly forgot, thereby allowing his servant to rent out the beast

and pocket the profits. The Op. 9 String Trios were apparently composed in 1797 and early 1798—Beethoven signed an agreement with Johann Traeg on March 16, 1798, for their publication, which was announced in the Viennese press the following July 21. The works were popular during the composer's lifetime, and they remained so for a considerable time—the records of the "Monday Popular Concerts," for example, show that the G major Trio (Op. 9, No. 1) was performed at least 20 times on that London series between 1859 and 1896.

The Trio in D major, Op. 9, No. 2, expansive and lyrical, opens with a quiet, genial, arch-shaped theme from the violin. A sudden change of dynamics and intensity marks the start of the transition to the subsidiary subject, a falling melody given in duet by violin and viola over a pulsing cello accompaniment. The treatment of the thematic materials in the development section is restrained and formal, so the arrival of the main theme in the cello to begin the recapitulation is more simply satisfying than dramatically cathartic. The tender *Andante* alternates two kinds of music: a hesitant strain of separated chords and a touching theme in the nature of a sad serenade. Though Beethoven labeled it as a *Menuetto*, the good-natured third movement is a harbinger of the propulsive and sometimes witty scherzos that were soon to become one of the defining elements of his mature style. The finale is a *Rondo* of clear-cut design based on the returns of the striding tune given by the cello at the outset. ♦

Sonata in D major for Violin and Piano, Op. 94a

SERGEI PROKOFIEV

► Born April 23, 1891, in Sontzovka, Russia.

► Died March 5, 1953, in Moscow.

Composed for flute in 1942–43; arranged for violin in 1944.

► Premiered on June 17, 1944, in Moscow
by violinist David Oistrakh and pianist
Lev Oborin.

► First CMS performance on April 30, 1993.

► Duration: 24 minutes

Prokofiev conceived a special fondness for the flute during his stay in the 1920s in the United States, where he encountered what he called the “heavenly sound” of the French virtuoso Georges Barrère, solo flutist of the New York Symphony Orchestra and teacher at The Juilliard School. Two decades later, during some of the darkest days of World War II in the Soviet Union, Prokofiev turned to the flute as the inspiration for one of his most halcyon compositions. “I had long wished to write music for the flute,” he said, “an instrument I felt had been undeservedly neglected. I wanted to write a sonata in delicate, fluid Classical style.” The Sonata in D major for Flute and Piano, his only such work for a wind instrument, was begun in September 1942 in Alma-Ata, where he and many other Russian artists had been evacuated as a precaution against the invading German armies. Indeed, the city served as an important movie production site for the country at that time, and Prokofiev worked there with director Sergei Eisenstein on their adaptation of the tale of *Ivan the Terrible* as a successor to their brilliant *Alexander Nevsky* of 1938. It was as something of a diversion from the rigors

and subject matter of *Ivan* that Prokofiev undertook the Flute Sonata, telling his fellow composer Nikolai Miaskovsky that creating such a cheerful, abstract work during the uncertainties of war was “perhaps inappropriate at the moment, but pleasurable.” Early in 1943, Prokofiev moved to Perm in the Urals, and it was in the relative calm of that city that the sonata was completed during the summer. When the work was premiered in Moscow on December 7, 1943 by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter, it drew as much attention from violinists as flutists, and David Oistrakh persuaded the composer to make an adaptation for violin, which that master string player and Lev Oborin introduced on June 17, 1944 as the Violin Sonata No. 2, Op. 94a. (Though Prokofiev’s only other sonata for violin, begun in 1938, was not completed until 1946, he dubbed it No. 1.) The D major Sonata has since come to be regarded equally as the province of wind and string recitalists.

Each of the sonata’s four movements is erected upon a Classical formal model. The main theme of the opening sonata-form *Moderato* is almost wistful in the simplicity with which it outlines the principal tonality of the work. A transition of greater animation leads to the subsidiary subject, whose wide range and dotted rhythms do not inhibit its lyricism. In typical Classical fashion, the exposition is marked to be repeated. The development elaborates both of the themes and adds to them a quick triplet figure played by the violin to begin the section. A full recapitulation, with appropriately adjusted keys, rounds out the movement. The second movement

is a brilliantly virtuosic *Scherzo* whose strongly contrasting trio is a lyrical strain in duple meter. The *Andante* follows a three-part form (A–B–A), with a skittering central section providing

formal balance for the lovely song of the outer paragraphs. The finale is a joyous rondo based on the dancing melody given by the violin in the opening measures. ♦

Quintet in E-flat major for Two Violins, Two Violas, and Cello, Op. 97

ANTONÍN DVOŘÁK

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

Composed in 1893.

- ▶ Premiered on New Year's Day, 1894 in Boston by the Kneisel Quartet and violist M. Zach.
- ▶ First CMS performance on May 4, 1980.
- ▶ Duration: 32 minutes

On June 3, 1893, Antonín Dvořák left his apartment at 327 East 17th Street in New York City, and journeyed via Philadelphia, Pittsburgh, and Chicago to Calmar, Iowa. An hour after arriving at Calmar, a carriage deposited him, his wife, their six children, a maid, and the composer's secretary at the doorstep of a sturdy two-story brick house in Spillville, a settlement of a few hundred souls founded some 40 years before by a "Bavarian-German" named Spielmann. It was not the Germans, however, who followed Spielmann to the open spaces of Iowa, but the Czechs and the Bohemians, Dvořák's countrymen, among whom were members of his secretary's family, the clan Kovařík. Though Dvořák was certainly not uncomfortable in his position as Director of the National Conservatory in New York (he boasted in a letter to one friend about his \$15,000 salary, an enormous sum in the 1890s), he missed Prague and hearing Czech spoken in the streets and

his pigeons and the traditional songs and so was easily persuaded by Papa Kovařík, Spillville's school teacher and choirmaster, to spend the summer of 1893 in the little slice of his homeland that had dropped onto the Midwestern prairie. In his *Reminiscences*, Kovařík recorded the following information: "The Master's day in Spillville was more or less as follows: He got up about four o'clock and went for a walk—to the stream or river—and returned at five. After his walk, he worked; at seven he was sitting at the organ in church, then he chatted a little, went home, worked again, and then went for another walk.... Almost every afternoon he spent in the company of some of the old settlers. He got them to tell him about their bitter and difficult beginnings in America.... He liked being there." Though there was little musical stimulation for him there (considerable energy had to be expended just to find a piano for his rooms), Dvořák's creativity blossomed in Spillville. Just three weeks after he arrived, he completed the F major Quartet (Op. 96, known since it was new as the "American"), and immediately began a quintet for two violins, two violas, and cello, which was completed on August 1st, just before he left for a week to participate in a "Czech Day" at the Chicago World's Fair. In mid-September, before returning to New York, Dvořák wrote to Dr. Emil Kozánek in Kroměříž, "The three months spent here

in Spillville will remain a happy memory for the rest of our lives. We enjoyed being here and were very happy, though we found the three months of heat rather trying. It was made up to us, however, by being among our own people, our Czech countrymen, and that gave us great joy." Both the quintet and the quartet were

officially unveiled by the Kneisel Quartet in Boston on New Year's Day, 1894; the performance was repeated 12 days later at Carnegie Hall in New York.

A diversion for Dvořák during his Iowa retreat was the visit of a traveling band of Kickapoo Indians headed by Chief Big Moon and his wife, Large

HARRY T. BURLEIGH

Harry T. Burleigh (1866–1949) was an expert in African-American music, a talented singer, and influential as an art song composer/performer and in American classical music generally. Born and raised in Erie, Pennsylvania, he was a student at the National Conservatory in New York when Dvořák began his tenure as director in 1892. Dvořák, eager to learn about American music, regularly invited Burleigh to his home to perform spirituals and discuss black life in America. Burleigh influenced the American-inspired music that Dvořák wrote, including the New World Symphony and the American Quartet (Op. 96) and Quintet (Op. 97). Dvořák also convinced Burleigh that a viable style of American classical music could take inspiration from African-American music, "... for some conservatory students, and for Harry T. Burleigh in particular," wrote his biographer, Jean E. Snyder, "Dvořák's call to value and to make use of the oral traditions in his own music heritage to create art music rang with transforming force."

Burleigh had a very successful early career as a singer of European art songs and his own compositions and arrangements, visiting England to perform for King Edward VII and other English nobility in 1908. By 1917, a volume of his arrangements of spirituals was first published and he shifted his focus to performing them in lecture recitals. He was also an influential mentor and teacher. He toured throughout his career, though multiple long-term positions meant he spent much of his time in New York: he served as baritone soloist at St. George's Protestant Episcopal Church on East 16th Street (1894-1946), member of the choir at Temple Emanuel on 43rd Street (1900–25), staff editor in the New York office of G. Ricordi (1913–41), and he was also a charter member and later board member of ASCAP. He died in 1949, after a long career as one of the most famous and influential African-American musicians of his time.



MAULO CUREY HARE

▶ Harry T. Burleigh

Head, members of the Algonquin tribe, who stopped in Spillville to sell medicinal herbs. They performed in the open for several nights, and Dvořák was so taken with their songs and dances that he invited them into the village tavern and convinced them to continue the show. As he had when his student Harry Thacker Burleigh sang the old spirituals and plantation songs for him in New York, Dvořák noted down some of the music's melodic phrases and characteristic rhythms, and added them to his collection of indigenous American sources. It is not surprising that the quintet he was writing at that time is tinged with the evocations of those Algonquin musicians, though their music was much transmuted through his Czech sensibility. In an interview that appeared in the *Chicago Tribune* on August 13, 1893, Dvořák said, "In this work, I think there will be found the American color with which I have endeavored to infuse it."

The opening movement of the E-flat major String Quintet grows from a pentatonic theme previewed in a shimmering setting that serves as an introduction. The music becomes more animated for the formal presentation of the main theme. The dotted-rhythm complementary subject, introduced by the second violin above the cello's pizzicato, bears a folkish quality that



"In this work, I think there will be found the American color with which I have endeavored to infuse it."

recalls passages from the New World Symphony, composed just a year before this quintet. The development section includes permutations of both themes, and leads to their heightened restatements in the recapitulation. The following *Allegro*, which serves as the quintet's scherzo, begins with a mock drumbeat from the viola, and continues with another pentatonic melody of simple construction. The central section is given over to a long, minor-mode melody initiated by the viola. The third movement is a set of five variations on a two-part theme (minor, then major) that Dvořák sketched in December 1892, the first scrap of music he wrote after arriving in America. (He is said to have considered for a time composing a new national anthem utilizing the second half of this melody for the text "My country, 'tis of thee.") The *Finale* is an invigorating blend of rondo and sonata elements, much of which is based on the skipping rhythms of the opening measures. ◆

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ABOUT THE ARTISTS



EFE BALTACIGIL

► Cellist Efe Baltacigil recently made his debut with the Berliner Philharmoniker and Sir Simon Rattle alongside his brother Fora. He also performed Tchaikovsky's *Rococo Variations* with the Seattle Symphony, after which the *Seattle Times* described his "sublimely natural, so easily virtuosic, phenomenal, effortless musicianship." Recent performances include Brahms' Double Concerto with violinist David Coucheron and the Norwegian Radio Orchestra, and Richard Strauss' *Don Quixote* with the

Seattle Symphony. He was a 2006 Avery Fisher Career Grant recipient, named 2013 String Player of the Year in Turkey, and, as a member of the European Concert Hall Association's Rising Stars program, he performed at Carnegie Hall and toured Europe in the 2006–08 seasons. Winner of the 2005 Young Concert Artists International Auditions, he made his recital debut under its aegis at Zankel Hall. He has appeared with Pinchas Zukerman and Yo-Yo Ma at Carnegie Hall, participated in Ma's Silk Road Project, and toured with Musicians from Marlboro. A member of the East Coast Chamber Orchestra, he was the associate principal cellist of the Philadelphia Orchestra until 2011 and is currently the principal cellist of the Seattle Symphony. He received his bachelor's degree from the Mimar Sinan University Conservatory in Istanbul, and in 2002 earned his artist diploma from The Curtis Institute of Music. A former member of Chamber Music Society Two, Mr. Baltacigil plays a Francesco Rugieri cello made in Cremona in 1680 and given to him by a Turkish sponsor.



MICHAEL BROWN

► Pianist-composer Michael Brown, winner of a 2015 Avery Fisher Career Grant, has been described by the *New York Times* as "one of the leading figures in the current renaissance of performer-composers." In 2017–18, he tours a program commemorating Leonard Bernstein's centennial as well as a duo recital with cellist Nicholas Canellakis, including a performance at The Chamber Music Society of Lincoln Center. Selected by Sir András Schiff for his Building Bridges in 2016–17, he made debut solo recitals

across Europe and at New York's 92nd Street Y. Recent concerto debuts include performances with the Seattle, North Carolina, Erie, New Haven, Albany, Maryland, and New York Youth Symphony Orchestras. He will be featured as soloist with the Seattle Symphony and Ludovic Morlot in an upcoming release of Messiaen's music and as soloist with the Brandenburg State Symphony in a world premiere recording of Samuel Adler's First Piano Concerto. As a composer, he is in residence with the New Haven Symphony for the 2017–19 seasons and other commissions include works for the Maryland Symphony, the Look & Listen Festival, and a work for a consortium of gardens around the United States. A native New Yorker, Mr. Brown earned dual bachelor's and master's degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. He is the First Prize winner of the 2010 Concert Artists Guild Victor Elmaleh Competition, a Steinway Artist, and a member of CMS Two.

JAMIE BECK



ERIN KEEFE

► Concertmaster of the Minnesota Orchestra, American violinist Erin Keefe has established a reputation as a compelling artist who combines exhilarating temperament and fierce integrity. Winner of a 2006 Avery Fisher Career Grant as well as the 2009 Pro Musicis International Award, she took the Grand Prizes in the Valsesia Music International Violin Competition (Italy), the Torun International Violin Competition (Poland), the Schadt Competition, and the Corpus Christi International String Competition. She has been featured on *Live From Lincoln Center* three times with CMS, performing works by Brahms, Schoenberg, Bach, and Corelli. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for Robert Craft and the Naxos Label, and recordings of works by Dvořák with David Finckel and Wu Han for the CMS Studio Recordings label. In 2010, she released her first solo CD, recorded with pianist Anna Polonsky. Her festival appearances have included the Marlboro Music Festival, Music@Menlo, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Music in the Vineyards, and Bridgehampton Chamber Music festivals. A former member of CMS Two, Ms. Keefe earned a master's degree from The Juilliard School and a bachelor's degree from The Curtis Institute of Music. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt, and Philip Setzer.



KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic of Russia, the Korean Broadcasting Symphony, and in recitals on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the United States to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. A former member of CMS Two, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.



YURA LEE

► Violinist/violist Yura Lee is a multi-faceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic in both violin and viola. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, and Los Angeles. She has given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, Brussels' Palais des Beaux-Arts, and the Concertgebouw in Amsterdam. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant, and the first prize winner of the 2013 ARD Competition. She has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Her CD *Mozart in Paris* with Reinhard Goebel and the Bayerische Kammerphilharmonie, received the prestigious Diapason d'Or Award. As a chamber musician, she regularly takes part in the festivals of Marlboro, Salzburg, Verbier, and Caramoor. Her main teachers included Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. A former member of Chamber Music Society Two, Ms. Lee is on the violin and viola faculty at the Mason Gross School of the Arts at Rutgers University. She divides her time between New York City and Portland, Oregon.



RICHARD O'NEILL

► Violist Richard O'Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, and Korean symphonies; the Moscow, Vienna, and Württemberg chamber orchestras; Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, and Yannick Nézet-Séguin. Highlights of this season includes the world premieres of Lera Auerbach's 24 Preludes for Viola and Piano and the Christopher Theofanidis Viola Concerto with the Albany Symphony and David Alan Miller, the complete Mozart Viola Quintet cycle with the Szymanowski Quartet and the opening recital for the MUSCO Performing Arts Center in California with Dong-Hyek Lim. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid's National Concert Hall, Teatro Colon, Tokyo's International Forum and Opera City, Osaka Symphony Hall, and Seoul Arts Center. A Universal/DG recording artist, he has made eight solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. A former member of CMS Two, he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, OXFAM, and UNICEF and runs marathons for charity.

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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 150 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' 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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