

CMS Chamber Music Society of Lincoln Center

WEDNESDAY EVENING, JULY 17, 2019, AT 7:30 ▶ 3,982ND CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

SHARON ISBIN, guitar
CALIDORE STRING QUARTET

JEFFREY MYERS, violin

RYAN MEEHAN, violin

JEREMY BERRY, viola

ESTELLE CHOI, cello

JOSEPH HAYDN **Quartet in F major for Strings, Hob. III:82,**
(1732–1809) **Op. 77, No. 2** (1799)

- ▶ Allegro moderato
- ▶ Menuetto: Presto, ma non troppo
- ▶ Andante
- ▶ Finale: Vivace assai

MYERS, MEEHAN, BERRY, CHOI

ANTONIO VIVALDI **Concerto in D major for Guitar and Strings,**
(1678–1741) **RV 93** (1730–31)

- ▶ Allegro giusto
- ▶ Largo
- ▶ Allegro

ISBIN, MEEHAN, BERRY, CHOI

LUIGI BOCCHERINI **Quintet No. 4 in D major for Guitar and String**
(1743–1805) **Quartet, G. 448** (1798)

- ▶ Pastorale
- ▶ Allegro maestoso
- ▶ Grave assai—Fandango

ISBIN, MYERS, MEEHAN, BERRY, CHOI

INTERMISSION

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.

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CMS Chamber Music Society of Lincoln Center

**ROBERT
SCHUMANN**
(1810–1856)

**Quartet in A major for Strings, Op. 41,
No. 3** (1842)

- ▶ Andante espressivo—Allegro molto moderato
- ▶ Assai agitato—Un poco adagio—Tempo risoluto
- ▶ Adagio molto
- ▶ Finale: Allegro molto vivace

MYERS, MEEHAN, BERRY, CHOI

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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

Quartet in F major for Strings, Hob. III:82, Op. 77, No. 2

JOSEPH HAYDN

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

Composed in 1799.

- ▶ First CMS performance on December 4, 1994, by the Juilliard String Quartet.
- ▶ Duration: 25 minutes

⊕ **SOMETHING TO KNOW:** *This was Haydn's last completed string quartet. He only finished two in a projected set of six that was commissioned at the same time as Beethoven's Op. 18 quartets.*

⊕ **SOMETHING TO LISTEN FOR:** *The second-movement Menuetto is more like a playful scherzo, where the instruments exchange good-natured banter by passing around simple but playful motives.*

Prince Franz Joseph Maximilian Lobkowitz, born into one of Austria's most distinguished families in 1772, was among Vienna's preeminent patrons of music at the turn of the 19th century. Beethoven's biographer Thayer described him as "a violinist of considerable powers and so devoted a lover of music and the drama, so profuse a squanderer of his income upon them, as in 20 years to reduce himself to bankruptcy." In 1799, the young Prince commissioned Joseph Haydn, then Europe's most revered composer, to write a series of six new string quartets. Though Haydn had reached the not inconsiderable age of 67, he was still vital and energetic, and readily set to work on Lobkowitz's order. He completed two of the pieces in 1799 (G major and F major, published by Artaria in Vienna in 1802 as Op. 77, No. 1 and No. 2, with a dedication to the Prince), but then broke off the series to take up the enormous labor on *The Seasons*, which so sapped his strength that he was unable to finish any more of Lobkowitz's quartets. The two quartets of Op. 77 were the last in the incomparable series of instrumental creations stretching over half a century with which Haydn had brought

the quintessential forms of musical Classicism to their perfected states.

The Quartet in F major, Op. 77, No. 2, displays the ease and fluency of form-building through motivic development that Haydn had wrested from a lifetime of instrumental composition. As the opening movement's principal thematic material, the first violin posits a descending scale, perfectly balanced in two loud-soft phrases, which is carefully embellished with tiny decorative figures and sharply etched rhythmic cells. The lower strings underpin the second phrase with a smooth, scale-step accompaniment and punctuate the end of the eight-measure theme with a quick, repeated note motive. From this handful of ideas—a scale, a distinctive rhythm or two, a few legato notes—Haydn spun a masterful eight minutes of music: tightly integrated yet constantly inventive; attractive in every detail yet never losing sight of the movement's overall formal scheme; simple yet complex; expressive yet cerebral; lovely yet profound.

The second movement is labeled *Menuetto* but it is really a fully developed scherzo, a form that had gained considerable currency in fashionable

Viennese musical circles following the publication of Beethoven's Op. 1 Piano Trios in 1795. The joke inherent in the Italian word "scherzo" is amply demonstrated by the movement's outer sections, with their toe-stubbing rhythmic tricks, surprise dynamic changes, sly harmonic side-steps, and tweaky grace-notes. Providing an emotional and stylistic foil for this exalted foolery, however, is the central trio, sedate, almost somber in mood, smoothly flowing in demeanor, and tinged with expressive chromatic harmonies.

The *Andante* is a set of free variations on an elegant but rather prim melody presented by the first violin above the lean accompaniment of only a walking-bass line in the cello. The other

instruments enter as the theme unfolds (a wonderful effect—rather like switching from mono to stereo on the home audio system), and the second violin and then the cello take over the melody for successive variations. An elaborate passage in the first violin provides the transition to the final variation, which returns the quiet and simplicity of the opening, though here with the inner voices filling out the texture.

The closing movement, Haydn's last instrumental finale, is a dashing, monothematic sonata structure built on a theme of folk-dance vivacity, "a sublimation and fulfillment of all that had gone before," according to Rosemary Hughes in her study of the composer's string quartets. ♦

Concerto in D major for Guitar and Strings, RV 93

ANTONIO VIVALDI

- Born March 4, 1678, in Venice.
- Died July 28, 1741, in Vienna.

Composed 1730–31.

- First CMS performance on October 24, 1971, by lutenist Julian Bream, violinist Charles Treger, violist Walter Trampler, cellist Leslie Parnas, bassist Alvin Brehm, and harpsichordist Charles Wadsworth.
- Duration: 11 minutes

⊕ **SOMETHING TO KNOW:** *This concerto is one of three works Vivaldi originally wrote for lute for the Czech Count Wrtby while on a visit to central Europe when his operas were being performed in Vienna and Prague.*

⊕ **SOMETHING TO LISTEN FOR:** *In the first movement, the guitar and strings competitively trade off melodic material in a series of lively refrains and episodes.*

Sometime in the early 1730s, Vivaldi wrote at least two sonatas (RV 82, 85) and a concerto (RV 93) for lute for "Sua Eccellenza Signor Conte Wrttbij," the Prague nobleman Johann Joseph von Wrtby (1669–1734), who held a number of prominent government positions during his life, including president of the Court of Appeals. Wrtby was a music lover, an amateur lutenist, the patron of

his own small household orchestra, and a supporter of the Prague theater run by Franz Anton von Sporck, who premiered Vivaldi's *La Tirannia Gastigata* in 1726 and included *Argippo* and *Alvida, Regina de'Goti*, both also premieres, as well as the 1727 *Farnace* in his 1730–31 season. All three movements of the delightful D major Concerto for Wrtby are in two-part forms. The sunny, opening *Allegro*

comprises several friendly alternations between soloist and strings, the technical procedure from which the word “concerto” derives its double meaning of

“contest” and “cooperation.” The *Largo* is a placid air of tender sentiment. The concerto closes with dance-like music in bounding 6/8 meter. ♦

Quintet No. 4 in D major for Guitar and String Quartet, G. 448

LUIGI BOCCHERINI

- Born February 19, 1743, in Lucca, Italy.
- Died May 28, 1805, in Madrid.

Composed in 1798.

- First CMS performance on December 14, 1990, by guitarist Eliot Fisk, violinists Ani Kavafian and Mark Peskanov, violist Walter Trampler, and cellist Leslie Parnas.
- Duration: 19 minutes

⊕ **SOMETHING TO KNOW:** *Boccherini was an Italian composer and cellist who lived in Spain for much of his life. He arranged a dozen quintets for guitar and string quartet for the Spanish Marquis de Benavente.*

⊕ **SOMETHING TO LISTEN FOR:** *In the second, Allegro maestoso movement, the very high, flute-like cello melodies reveal Boccherini's own virtuosity as a performing cellist.*

Luigi Boccherini was the foremost Italian composer of instrumental music of the late 18th century. The son of a cellist, he learned his father's instrument early and well, and made his public debut in his native Lucca at the age of 13. The following year, 1757, he and his father took up appointments in the orchestra of the court theater in Vienna, where Luigi's reputation as a performer began to be matched by that of his compositions. In April 1764, he returned to Lucca as composer and cellist at the church of St. Maria Corteorlandini. At the end of 1766, Boccherini embarked on a concert tour that ended several months later in Paris, where his playing and compositions were much admired. In 1768, he moved to Madrid at the urging of the Spanish ambassador to Paris. The following year he was appointed to serve the Infante as *virtuoso di camera* [*“chamber virtuoso”*] e *compositor de musica*. The next 15 years were a

time of security and steady activity for Boccherini, but this happy period came to an end in 1785, when both his wife and Don Luis died. The following year Boccherini won an appointment as chamber music composer to Friedrich Wilhelm of Prussia.

The records of Boccherini's activities for the decade following 1786 are scarce, but he seems to have remained in Madrid, where he filled Friedrich's commissions as well as those from several Portuguese, Spanish, and French patrons. Following Friedrich's death in 1796, and the refusal of his successor to continue Boccherini's employment, Boccherini's income became undependable. Occasional commissions came his way, as did a small pension granted to him by Don Luis, but the pianist and composer Sophie Gail reported finding him in distress during her visit to Madrid in 1803. His condition had been exacerbated by the deaths

the preceding year of two daughters; his second wife and another daughter passed away in 1804. Boccherini died in Madrid on May 28, 1805, from respiratory failure; in 1927, his remains were returned to Lucca.

During the late 1790s, Boccherini arranged about a dozen of his existing quintets for the combination of guitar and string quartet, mostly on commission from the Spanish nobleman Marquis de Benavente. (Eight are extant.) Louis Picquot, an early biographer of the composer, explained:

“The Marquis excelled on the guitar, an instrument dear to all good Spaniards. He asked Boccherini to provide a guitar part for his own use in those compositions he liked, in exchange for one hundred francs for each quartet, quintet, or symphony. Several other rich amateurs acted in a similar manner, which prompted Boccherini not to compose, as many believed, but to arrange with a guitar part a rather large number of chosen pieces from among his works.” In 1798, Boccherini cobbled the Guitar Quintet No. 4 in

BOCCHERINI'S BODY: A SECOND (AND THIRD) LOOK

Boccherini's health and financial situation declined significantly in the final years of his life. When he died in 1805 in Madrid, he was buried without much fanfare. Over a hundred years later, in 1927, his body was moved to his birthplace of Lucca, Italy, to the Church of San Francesco. After resting peacefully for most of the 20th century, his remains were exhumed again in 1993 and subject to extensive scientific study at the University of Pisa. Scientists determined that the composer was about 5 feet 5 inches tall, and that he died of tuberculosis. He also suffered from circulatory problems and had lost most of his teeth before he died, a sign of general ill health.

In addition, scientists studied his various skeletal problems caused by music-making. An article published in the Lancet in 2002 detailed particular issues related to his cello playing (arthritis in his right thumb, tennis elbow in his left elbow). Today, Boccherini's body is back in the Church of San Francesco, which has been deconsecrated and houses the IMT School for Advanced Studies Lucca.



► Luigi Boccherini

D major (G[érard] 448) from the first two movements of his Quintet, Op. 12, No. 6 and the *Grave* and *Fandango* from the Quintet, Op. 40, No. 2, composed in 1788. The quintet opens with an ingratiating *Pastorale* of gently swaying rhythms and vernal mood. The guitar assumes an accompanimental role in the buoyant *Allegro maestoso* while the cello (Boccherini's instrument) is featured in high-register flourishes.

A stately *Grave assai* serves as the introduction to the brilliant closing *Fandango*, a folk dance in moderately fast triple meter built upon alternating tonic and dominant chords that originated in Spain in the early 18th century. The *Fandango* was traditionally performed by couples with castanets accompanied by guitars, and here Boccherini distills the essence of the dance in this lively movement. ♦

Quartet in A major for Strings, Op. 41, No. 3

ROBERT SCHUMANN

- ▶ Born June 8, 1810, in Zwickau, Germany.
- ▶ Died July 29, 1856, in Endenich, near Bonn.

Composed in 1842.

- ▶ Premiered on September 13, 1842, in Leipzig by the Ferdinand David Quartet.
- ▶ First CMS performance on March 20, 1977, by the Tokyo String Quartet.
- ▶ Duration: 29 minutes

⊕ **SOMETHING TO KNOW:** *Schumann was so inspired to write string quartets in the summer of 1842 that he wrote three in less than two months. They are his only completed quartets.*

⊕ **SOMETHING TO LISTEN FOR:** *The second movement is a clever hybrid of scherzo and theme and variations where the theme is only revealed partway through the movement.*

Robert Schumann first considered writing a string quartet as early as 1838—"The thought gives me pleasure," he told his future wife, the superb pianist Clara Wieck. He made two attempts the following year ("I can assure you they're as good as Haydn" was his hyperbolic description of his sketches to his fiancée), but he was dissatisfied with them, and apparently destroyed the manuscripts. Invitations to perform in Bremen and Hamburg, cities eager to hear Clara's piano playing and Robert's new B-flat Symphony, enabled them to tour together in February 1842 (at no little emotional expense, however, since it meant being separated for some time from their first child, Marie, born

the previous September 1), but rather than traveling with her to Copenhagen, Robert went home to Leipzig, immersing himself in the study of the quartets of Mozart, Haydn, and Beethoven in April and May. On June 4, he began the furious activity that yielded up his only three string quartets. As a surprise for Clara's 23rd birthday, Robert arranged a private performance of all three quartets on September 13 at the home of Ferdinand David, the Gewandhaus Orchestra's concertmaster, for whom Felix Mendelssohn was to write his Violin Concerto two years later. "My respect for Robert's genius, for his intellect, altogether for the whole composer, grows with each work,"

wrote Clara, who once admitted not caring much for the genre of the string quartet until her husband had contributed to the form. "Here everything is new and at the same time lucid, finely worked out, and always in quartet idiom." Schumann himself, though usually restrained in speaking of his own works, wrote to the publisher Härtel on October 15, 1842, "This past summer I worked with much ardor at three quartets. You may be sure that I have spared no pains to compose something really good; indeed, I sometimes think, my best work."

Schumann's Third Quartet, according to James Lyons, "is in form the least traditional of this grouping, in temperament the most individual, in invention the most resourceful, and in construction the most masterly." The quartet opens with a tiny introduction, hardly more than a preludial sigh, encompassing the falling-fifth interval that serves as the motivic germ from which the main theme and much of the first movement grow. The lyrical subsidiary theme is buoyed by an animated, off-beat accompaniment. Since the development section is almost entirely occupied with the falling motive of the principal theme, the recapitulation begins with the songful second subject; the ghost of the first theme hovers above the coda. The *Assai agitato*, which functions as the quartet's scherzo, is a most unusual



As a surprise for Clara's 23rd birthday, Robert Schumann arranged a private performance of his three quartets.

formal construction—a set of free variations on a theme that is not played in its original shape until half-way through the movement. The attenuated opening variation on the as-yet-unheard melody is dreamy and evanescent; the next is a bounding 6/8 hunting galop, while the third is given in densely packed imitation. After these three variations, the movement's theme is finally presented by first violin and viola in canon. A final heroic variation and a quiet postlude round out the movement. The *Adagio*, one of Schumann's most touching outpourings of yearning Romantic emotion, is a rhapsodic treatment of several fine melodic ideas. The *Finale*, wrote Melvin Berger, is "the apotheosis of rondo form, with each of 13 individual sections clearly separated and delineated." The music has an impetuous quality that nicely balances the introspection of the previous movement to draw this product of Schumann's early maturity to a close in a mood of triumphant optimism. ♦

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ABOUT THE ARTISTS

SOPHIE ZHANG



CALIDORE STRING QUARTET

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

► The Calidore String Quartet has been praised by the *New York Times* for its “deep reserves of virtuosity and irrepressible dramatic instinct” and by the *Los Angeles Times* for its balance of “intellect and expression.” Recipient of a 2018 Avery Fisher Career Grant and the 2017 Lincoln Center Emerging Artist Award, the quartet first made international headlines as winner of the \$100,000 Grand-Prize of the 2016 M-Prize International Chamber Music Competition. The quartet was the first North American ensemble to win the Borletti-Buitoni Trust Fellowship, was a BBC Radio 3 New Generation Artist and just completed its third year in residence with the Chamber Music Society of Lincoln Center’s Bowers Program (formerly CMS Two).

In the 2019–20 season, the Calidore Quartet celebrates its tenth anniversary and the 250th anniversary of Beethoven’s birth by presenting cycles of the Beethoven string quartets in New York, Los Angeles, Buffalo, Toronto, the University of Delaware, Antwerp, and Dresden. Additionally, the Calidore will premiere a new work by composer Anna Clyne inspired by Beethoven’s *Grosse Fuge* and commissioned by Music Accord in performances at the Chamber Music Society, Princeton, Penn State, Caramoor, San Francisco Performances, and Boston’s Celebrity Series. The quartet will also make its debut at Strathmore and with the Kansas City Friends of Chamber Music. In Europe, the Calidore perform on important series in the Netherlands, Belgium, Germany, Italy, Denmark, Poland, Spain, and Switzerland.

Highlights of recent seasons have included performances in major venues throughout North America, Europe, and Asia such as Carnegie Hall, Wigmore Hall, Kennedy Center, Berlin Konzerthaus, Brussels BOZAR, Cologne Philharmonie, Seoul’s Kumho Arts Hall, and at significant festivals, including the BBC Proms, Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern.

Resilience, the Calidore String Quartet's 2018 Signum release, features works by Mendelssohn, Prokofiev, Janáček, and Golijov. The quartet's other three commercial recordings feature quartets by Tchaikovsky and Mendelssohn recorded live in concert at the 2016 Music@Menlo festival, a debut album of quartets by Mendelssohn and Haydn, and an album on the French label Editions Hortus, with music commemorating the World War I centennial.

As a passionate supporter of music education, the Calidore String Quartet is committed to mentoring and educating young musicians, students, and audiences. The Calidore serves as quartet-in-residence at the University of Delaware and the University of Toronto. The Calidore has conducted master classes and residencies at Princeton, Stanford, University of Michigan, the Colburn School, Stony Brook University, UCLA, and Mercer University.

The Calidore String Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years the quartet won grand prizes in virtually all the major U.S. chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions and captured top prizes at the 2012 ARD Munich International String Quartet Competition and Hamburg International Chamber Music Competition. Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from the place of its founding, Los Angeles, California, the "golden state."



J. HENRY PAIR

SHARON ISBIN

► Acclaimed as "the pre-eminent guitarist of our time," Sharon Isbin has been soloist with 200 orchestras and performed in the world's finest halls. Winner of the Toronto, Madrid, and Munich competitions, Germany's Echo Klassik and *Guitar Player's* Best Classical Guitarist awards, she performed in Scorsese's Oscar-winning *The Departed*, at Ground Zero for the first internationally televised 9/11 memorial, the White House by invitation of President Obama, and as the only classical artist in the 2010

Grammy Awards. The documentary *Sharon Isbin: Troubadour*, seen by millions on over 200 PBS stations, won the 2015 ASCAP Television Broadcast Award. Other recent highlights include a work commissioned for her by Carnegie Hall and Chicago's Harris Theater, a concerto by Chris Brubeck, a 21-city Guitar Passions tour, collaborations with Sting and Amjad Ali Khan, and performances at the Kennedy Center and Carnegie Hall. Her recording *Alma Española* was honored with a 2018 Grammy for Producer of the Year. Recent additions to her discography of 30 recordings include *Souvenirs of Spain & Italy* with the Pacifica Quartet (to be released in August 2019), and *Sharon Isbin: 5 Classic Albums*. Her Grammy-winning *Journey to the New World* spent 63 weeks on top *Billboard* charts, and her Latin Grammy-nominated disc with the New York Philharmonic is the orchestra's only recording with guitar. She has commissioned and premiered over 80 works by some of the world's finest composers, and directs guitar departments she created at The Juilliard School and the Aspen Music Festival.

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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.

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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*
Liisa Randalu, *viola*
Mark Schumann, *cello*

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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