

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, JULY 8, 2018, AT 5:00 ▶ 3,843RD CONCERT

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

ORION STRING QUARTET

DANIEL PHILLIPS, violin
TODD PHILLIPS, violin
STEVEN TENENBOM, viola
TIMOTHY EDDY, cello

MATTHEW LIPMAN, viola
MIHAI MARICA, cello

JOSEPH HAYDN **Quartet in F major for Strings, Op. 50, No. 5,** (1732–1809) **“The Dream”** (1787)

- ▶ Allegro moderato
- ▶ Poco adagio
- ▶ Menuetto allegretto
- ▶ Finale: Vivace

T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

WOLFGANG AMADEUS MOZART **Quintet in G minor for Two Violins, Two Violas,** (1756–1791) **and Cello, K. 516** (1787)

- ▶ Allegro
- ▶ Menuetto: Allegretto
- ▶ Adagio ma non troppo
- ▶ Adagio—Allegro

T. PHILLIPS, D. PHILLIPS, TENENBOM, LIPMAN, EDDY

INTERMISSION

ANTONÍN DVOŘÁK **Sextet in A major for Two Violins, Two Violas,** (1841–1904) **and Two Cellos, Op. 48** (1878)

- ▶ Allegro moderato
- ▶ Dumka (Elegie): Poco allegretto
- ▶ Furiant: Presto
- ▶ Finale: Tema con variazioni: Allegretto grazioso quasi andantino

D. PHILLIPS, T. PHILLIPS, TENENBOM, LIPMAN, EDDY, MARICA

The Chamber Music Society of Lincoln Center is deeply grateful to **The Hauser Foundation**, whose generous support as our **Lead Digital Technology Partner** includes full funding for the video recording of all CMS concerts in Alice Tully Hall during this 49th anniversary season.

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.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

ABOUT TONIGHT'S PROGRAM

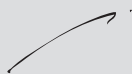
Dear Listener,

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

Quartet in F major for Strings, Op. 50, No. 5, "The Dream"

JOSEPH HAYDN

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

Composed in 1787.

- ▶ First CMS performance on November 11, 2016, by the Orion String Quartet.
- ▶ Duration: 18 minutes

⊕ **SOMETHING TO KNOW:** *By the time of the Op. 50 quartets, Haydn had been writing string quartets for about 30 years and, though he didn't invent the genre, he more or less singlehandedly popularized it.*

⊕ **SOMETHING TO LISTEN FOR:** *The nickname "The Dream" describes the wistful, soaring first violin solo and floating accompaniment in the second movement.*

The string quartet genre underwent a remarkable evolution in the 1780s in the hands of Haydn and Mozart. Haydn kicked off the decade with his Op. 33 set of six quartets, saying they were written in "a new, quite special way." Not only did they show a deeper control over the musical materials and a fresh sense of playfulness, but they were also some of his first works published under a new contract with his employer, Nikolaus Esterházy. Haydn knew the Op. 33 quartets would be some of his first works to be officially distributed (his previous scores had circulated widely in bootleg copies and he was eager to finally make some money), so he carefully devised them to be some of his most path-breaking, appealing, exciting works—and they were.

Mozart, recently moved to Vienna and quickly establishing himself, was so impacted by Haydn's Op. 33 quartets that he wrote his own set of six and dedicated them to his "best friend" Haydn. Haydn heard them in early 1785 and told Mozart's father, "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name..."

The six Op. 50 quartets were the next set of quartets that Haydn wrote after Mozart's extraordinary tribute. Raising the bar yet again, the Op. 50 quartets are more for connoisseurs and less rousing crowd-pleasers that the Op. 33 set had been. Haydn was probably less concerned with popular publication, having had many successes in that area by that point, and more with his reputation and legacy as a master composer.

A new set of Haydn quartets was a big deal and deserved a major dedicatee. Almost as soon as Haydn started composing the quartets in early 1787, he was in talks to dedicate them to King Friedrich Wilhelm II of Prussia. Friedrich Wilhelm II was crowned King of Prussia in the previous year after the nearly 50-year rule of Frederick the Great. He was a natural choice since he was a cellist and a generous patron of the arts. It isn't known whether Haydn wrote the cello parts to the Op. 50 Quartets (sometimes called the "Prussian" quartets after their dedicatee) with the king in mind. The cello plays a somewhat more prominent than usual role, but not so far out of its

normal supporting position to suggest that Haydn was trying to feature the king's instrument.

The first movement of "The Dream" quartet finds Haydn at his most charmingly clever and concise. The genteel movement is propelled by a two-note motive played by the two violins and echoed by the viola and cello. The second movement (which gives the quartet "The Dream" nickname) provides

the first violin a gorgeous, ethereal solo that gracefully covers the instrument's entire range. The *Menuetto* combines the form and style of the aristocratic minuet with gestures and accents of rustic peasant dances, one of Haydn's favorite juxtapositions. The last movement is in 6/8 time (the beat is divided into two groups of three) and sonata form with a tripping theme that centers around one repeating note. ♦

THE OP. 50 MANUSCRIPTS AFTER HAYDN

The autograph manuscripts (written in Haydn's hand) of the Op. 50 quartets were thought to be lost until they turned up in Australia almost two centuries after they were composed. Their story remains mysterious. Haydn probably retained ownership of the complete set until his death, when Nikolaus Esterházy II, his employer, bought his music library. They then somehow made their way to London and passed into the hands of Muzio Clementi. In 1851, almost 20 years after Clementi's death, Nos. 3–6 turned up at a London auction and were purchased by an English colonel and musician who was moving to New Zealand and bought them as an investment for the trip. After the man's death, ownership of the manuscripts transferred to his granddaughter, who lived on a New Zealand sheep station, and then to her half-sister, who took them to Australia.

In 1982, the owner brought them to a Melbourne concert celebrating the 250th anniversary of Haydn's birth and showed them to English musicologist Christopher Hogwood. The woman (who wished to remain anonymous) had been storing them under her bed. After they were authenticated and their true worth revealed, she moved them to a safe deposit box. In 1995 they sold at auction for \$1.04 million to German book dealer Hans Schneider. At the time a Sotheby's spokeswoman described them as "the largest group [of Haydn quartet manuscripts] not already in a major library or institution." Manuscript copies of the first two quartets in the set were never found.

Quintet in G minor for Two Violins, Two Violas, and Cello, K. 516

WOLFGANG AMADEUS MOZART

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

Composed in 1787.

- ▶ First CMS performance on April 4, 1970, by the Amadeus Quartet and violist Walter Trampler.
- ▶ Duration: 34 minutes

⊕ **SOMETHING TO KNOW:** *Mozart used the key of G minor to portray dark, melancholy emotions and this piece is one of his most tragic. It was composed when his popularity was starting to wane in Vienna.*

⊕ **SOMETHING TO LISTEN FOR:** *The desperate, searching slow movement is followed unexpectedly by another dark, slow passage before the rondo finale begins.*

Mozart composed two String Quintets, K. 515 and 516, in 1787, when he was starting to experience some bad luck in Vienna. Prague audiences loved his opera *Marriage of Figaro* but it only ran to nine performances in Vienna the previous year. He saw no success with his 1787 subscription concerts, and he had to cancel the series. On April 2, he offered for sale the two string quintets in the *Wiener Zeitung* newspaper. He must not have had many takers because he delayed their release and then sold them to the publisher Artaria instead. Later in April, he moved to a cheaper apartment, as he could no longer afford the large, luxurious flat he had been renting. Mozart, who has worked so hard during the previous six years to win over the Viennese public, was seeing his popularity slip away.

In addition to all that was happening in Mozart's life in the spring of 1787, his father was in poor health. On April 4, he wrote his father a circumspect letter about life and death. "As death... is the true goal of our life, I have made myself so thoroughly acquainted with this good and faithful friend of man, that not only has its image no longer anything alarming to me, but rather something most peaceful and

consolatory..." His father passed away the following month, shortly after the quintets were completed. The cause of death was listed vaguely by his doctor as "congestion of the spleen," while his obituary said it was consumption. Mozart had a complicated relationship with his father, and his death must have brought up many difficult feelings, though there's no record of them. He didn't travel to his native Salzburg either before or after Leopold's death, and his letters to his sister Nannerl mainly concerned division of their father's estate. Mozart made a complete break with his family of origin the following year when he stopped corresponding with Nannerl completely.

The two string quintets of 1787 are very different, in almost opposite moods. K. 515 in the key of C major is balanced and self-possessed, while the G minor quintet is quietly unsettled. Musicologist James Keller wrote of the G minor Quintet, "Perhaps here we may glimpse the state of mind of a composer who had struggled hard to sustain the career he knew he deserved, yet could no longer avoid admitting that he was failing." The first movement has a dark sweeping forward motion, a calm but driving inevitability that propels

the piece along with its two elegant melodies. The *Menuetto* is in G minor like the opening movement, and has a similar dark but accepting character; the trio at the center of the minuet is in a light G major. The E-flat major slow movement is played with mutes and begins with a deeply felt homophonic melody that has some haunting silences—it's balanced

with a lovely second theme in the first violin with more forward motion. The slow introduction of the final movement returns right back to G minor, mutes removed. After this teasing introduction, the skipping rondo theme finally begins, though not without some unexpected, off-kilter moments before the piece ends mostly triumphantly in G major. ♦

Sextet in A major for Two Violins, Two Violas, and Two Cellos, Op. 48

ANTONÍN DVOŘÁK

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

Composed May 14–27, 1878.

- ▶ Premiered on November 9, 1879, in Berlin led by violinist Joseph Joachim.
- ▶ First CMS performance on January 30, 1972, by the Guarneri Quartet, violist Walter Trampler, and cellist Leslie Parnas.
- ▶ Duration: 31 minutes

⊕ **SOMETHING TO KNOW:** *Dvořák wrote this sextet just as he was becoming known internationally, after a long period of relative obscurity outside Prague.*

⊕ **SOMETHING TO LISTEN FOR:** *The middle two movements (a slow Dumka and fast Furiant) are based on traditional Slavonic dances. This was Dvořák's way of integrating his Czech heritage with the German music tradition of the time.*

When his *Slavonic Dances* were published on November 15, 1878, Dvořák became wildly famous overnight. But like many seemingly instant successes, his breakthrough was years in the making. He started his career as a performer: he spent nine years as principal violist in the Provisional Theatre in Prague (1862–71), and later served as organist at the Church of St. Vojtěch (1874–77). He composed mostly in secret while at the Provisional Theatre (“None but the friends who shared my apartments knew how much I wrote, tore up, and burnt.”), and ended his tenure there by announcing he was composing an opera. After a few bumps in the road and a complete re-write, the opera *King and Charcoal Burner* premiered at the

Provisional Theatre on November 24, 1874. It must have been a poignant milestone for Dvořák to have an opera performed at the theatre he had performed at for so long. Yet he was still very poor. He was well-known in Prague but completely unknown outside Bohemia.

He applied for the yearly Austrian State Award in Vienna (then capital of the Austro-Hungarian Empire), and after winning the financial award a few years in a row, Brahms, who was on the committee, recommended Dvořák to his publisher Simrock. Simrock published Dvořák's *Moravian Duets*, settings of folk poetry for two voices and piano. He also commissioned a set of *Slavonic Dances* that turned out to be so wildly popular that they made

Dvořák's name throughout Europe and even in America. He had established himself as a great composer, and it opened doors for him for the rest of his life. The String Sextet in A Major premiered in Berlin a year later led by the celebrated violinist Joseph Joachim. The sextet was Dvořák's first piece to premiere outside Bohemia and it was performed as far away as London.

Dvořák's String Sextet was composed in two weeks during May 1878, while he was also working on the *Slavonic Dances*. By the time the sextet premiered the following year, Dvořák was famous. The sextet's middle two movements (*Dumka* and *Furiant*) are based on traditional Slavonic dances. The *Dumka*, which may originate from Ukraine, is an epic folk ballad often depicting a journey. Dvořák's *Dumky* often have many contrasting sections. The second-movement *Dumka* is the first one Dvořák included in a chamber work—it would turn out to be one of his favorite devices (in the "Dumky" Trio from 1891 every movement is a



The sextet was Dvořák's first piece to premiere outside Bohemia and it was performed as far away as London.

Dumka). Traditionally, a *Dumka* was often paired with a swaggering *Furiant*, an energetic fast dance, here in triple time because it's replacing the typical scherzo movement.

The outer movements, both in A major, are more typical of German chamber music, with a sonata form first movement inspired by Brahms and a theme and variations for the final movement. The last movement's theme begins at a moderate speed (*Allegretto grazioso quasi andantino* roughly translates to "light and gracious, not too fast"), then five variations explore the theme before a lightning fast coda races to a breathless finish. ♦

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

ABOUT THE ARTISTS

NEHO GINWANG



MATTHEW LIPMAN

► The recipient of a 2015 Avery Fisher Career Grant, American violist Matthew Lipman has been hailed by the *New York Times* for his “rich tone and elegant phrasing.” In demand as a soloist, he has recently performed concertos with the Minnesota, Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, Montgomery Symphony, and Innsbrook and Eggenfelden Festival orchestras and recitals at the WQXR Greene Space in New York City and the Phillips

Collection in Washington, D.C. Highlights of last season include a debut solo album on Cedille Records and performances of the Telemann Viola Concerto in Alice Tully Hall. His recording of Mozart’s *Sinfonia Concertante* with violinist Rachel Barton Pine and the Academy of St Martin in the Fields with Sir Neville Marriner reached No. 2 on the Billboard classical charts. A top prizewinner of the Primrose and Tertis International Viola Competitions, he was the only violist featured on WFMT Chicago’s list of 30 Under 30 top classical musicians and has been profiled by *The Strad* and *BBC Music* magazines. A former member of Chamber Music Society Two, he performs internationally with CMS, and at the Music@Menlo, Marlboro, Bad Kissingen, Malaga, and Ravinia festivals. He received his bachelor’s and master’s degrees from The Juilliard School, where he continues to serve as teaching assistant to Heidi Castleman. He is mentored by Tabea Zimmermann in Kronberg, Germany. A native of Chicago, Mr. Lipman performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation.

MINQZHE WANG



MIHAI MARICA

► Romanian-born cellist Mihai Marica is a First Prize winner of the “Dr. Luis Sigall” International Competition in Viña del Mar, Chile and the Irving M. Klein International Competition, and is a recipient of Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He has also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals where he has collaborated with such artists as Ani Kavafian, Ida Kavafian, David Shifrin, André Watts, and Edgar Meyer, and is a founding member of the award-winning Amphion String Quartet. A recent collaboration with dancer Lil Buck brought forth new pieces for solo cello written by Yevgeniy Sharlat and Patrick Castillo. This season he joins the acclaimed Apollo Trio. Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded master’s and artist diploma degrees. He is a former member of Chamber Music Society Two.



ANDREAS HAEFENSCHER

ORION QUARTET

L-R: Timothy Eddy, cello; Steven Tenenbom, viola; Daniel Phillips, violin; Todd Phillips, violin (seated)

► Since its inception, the Orion Quartet has been consistently praised for the extraordinary musical integrity it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by 20th and 21st century composers. The quartet remains on the cutting edge of programming with wide-ranging commissions from composers Chick Corea, Brett Dean, David Del Tredici, Alexander Goehr, Thierry Lancino, John Harbison, Leon Kirchner, Marc Neikrug, Lowell Liebermann, Peter Lieberson, and Wynton Marsalis, and enjoys a creative partnership with the Bill T. Jones/Arnie Zane Dance Company. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom, and cellist Timothy Eddy—have worked closely with such legendary figures as Pablo Casals, Sir Andrés Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of TASHI and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri string quartets. The Orions serve as season artists of the Chamber Music Society of Lincoln Center and quartet-in-residence at New York's Mannes School of Music, where they are featured in a four-concert series each year.

Marking its 30th anniversary, the Orion Quartet's 2017–18 season included bold, virtuosic programs with renowned presenters across North America. Returning to the Santa Fe Chamber Music Festival for a week-long residency, the quartet offered audiences five inspired concerts with works by Beethoven, Bruch, Dvořák, Puccini, and Verdi. The ensemble appeared at the Chamber Music Pittsburgh Series and South Mountain Concerts with flutist Tara Helen O'Connor, with further highlights including performances at the Philadelphia, Phoenix, and San Antonio Chamber Music societies. The quartet also returned to the Chamber Music Society of Lincoln Center

with a virtuosic all-Haydn program in November 2017, and a fascinating contemporary music program in January 2018 that included the world premiere of a CMS-commissioned work by Sebastian Currier, and Quartet No. 2 for Strings and Soprano "And once I played Ophelia" by Brett Dean with soprano Tony Arnold, also performed at Washington, D.C.'s Library of Congress last season.

In the previous season, the Orion Quartet's performances at the Chamber Music Society of Lincoln Center included programs of Haydn and Bach, and of Puccini and Hugo Wolf, also presented in Athens, Georgia. The quartet appeared with New School Concerts, the Philadelphia Chamber Music Society, and the Chamber Music Society of Westchester, concluding the season with its annual return to the Santa Fe Chamber Music Festival, where the ensemble has earned a reputation as a champion of lesser-known works by famed composers.

Heard often on National Public Radio's *Performance Today*, the Orion has also appeared on PBS's *Live from Lincoln Center*, A&E's *Breakfast with the Arts*, and three times on ABC-TV's *Good Morning America*. Additionally, the quartet was photographed with Drew Barrymore by Annie Leibovitz for the April 2005 issue of *Vogue*. Formed in 1987, the quartet chose its name from the Orion constellation as a metaphor for the unique personality each musician brings to the group in its collective pursuit of the highest musical ideals.

Violinist **Daniel Phillips** enjoys a versatile career as an established chamber musician, solo artist, and teacher. A graduate of Juilliard, he studied with Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. Since winning the 1976 Young Concert Artists Auditions, he has been an emerging artist who has performed as a soloist with numerous symphonies; last season marked his concerto debut with the Yonkers Symphony. He appears regularly at the Spoleto Festival USA, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. He is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School.

Todd Phillips has performed as a guest soloist with leading orchestras throughout North America, Europe, and Japan including the Pittsburgh Symphony, New York String Orchestra, and Orpheus Chamber Orchestra, with which he made a critically acclaimed recording of Mozart's *Sinfonia Concertante* for Deutsche Grammophon. He has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals, and with Chamber Music at the 92nd Street Y and New York Philomusica. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin, and Pinchas Zukerman and has participated in 18 *Musicians from Marlboro* tours. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Marlboro Recording Society, New York Philomusica, RCA Red Seal, and SONY Classical labels. He serves as professor of violin at the Mason Gross School of the Arts at Rutgers University, Mannes College the New School for Music, Manhattan School of Music, and Bard College Conservatory of Music.

Violist **Steven Tenenbom** has established a distinguished career as chamber musician, soloist, recitalist, and teacher. He has worked with composer Lukas Foss and jazz artist Chick Corea, and has appeared as a guest artist with such ensembles as the Guarneri and Emerson string quartets, and the Kalichstein-Laredo-Robinson Trio. He has performed as a soloist with the Utah Symphony, Rochester Philharmonic, and Cincinnati Chamber Orchestra, and toured with the Brandenburg Ensemble throughout the United States and Japan. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Vail. A former member of the Galimir Quartet, he is currently a member of the piano quartet OPUS ONE. He and his wife, violinist Ida Kavafian, live in Connecticut where they breed, raise, and show champion Vizsla purebred dogs.

Cellist **Timothy Eddy** has earned distinction as a recitalist, orchestral soloist, chamber musician, recording artist, and teacher. He has performed with such symphonies as Dallas, Colorado, Jacksonville, North Carolina, and Stamford, and has appeared at the Mostly Mozart, Ravinia, Aspen, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. Mr. Eddy was frequently a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, he collaborates in recital with pianist Gilbert Kalish. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels.

UPCOMING CONCERTS AT CMS

SUMMER EVENINGS II

WEDNESDAY, JULY 11, 2018, 7:30 PM ▶ ALICE TULLY HALL

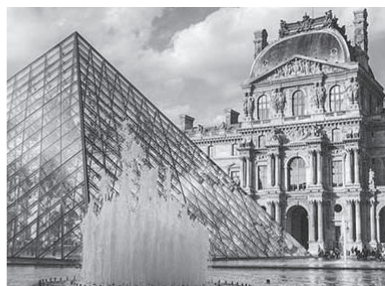
Works by Beethoven, Mendelssohn, and Brahms.

SUMMER EVENINGS III

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

Works by Mozart, Weber, and Schubert.

TRAVEL WITH CMS



LONDON AND PARIS

September 16 – 25, 2018

Concerts performed by CMS Artists led by David Finckel and Wu Han

This fall join David Finckel and Wu Han on a deluxe visit to two of the great cities of the world—and brilliant music capitals—London and Paris. David, Wu Han and other Chamber Music Society musicians will perform privately at four remarkable venues.



SEVILLE AND GRANADA

April 5 – 13, 2019

Concerts performed by CMS Artists led by Wu Han

Stretching from the peaks of the Sierra Morena to the Mediterranean and Atlantic coasts, Andalucía is viewed by many as Spain's most varied, fascinating and interesting region.

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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. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season. Many of these superior performances are live streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD. As CMS approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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