

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, MAY 9, 2017, AT 7:30 ▶ 3,707TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of The Chamber Music Society of Lincoln Center

GLORIA CHIEN, piano
BELLA HRISTOVA, violin
DANBI UM, violin
MARK HOLLOWAY, viola
DMITRI ATAPINE, cello
DAVID SHIFRIN, clarinet

RETURN TO MOZART

**BÉLA
BARTÓK**
(1881–1945)

Contrasts for Violin, Clarinet, and Piano (1938)

- ▶ Verbunkos (Recruiting Dance)
- ▶ Pihenő (Relaxation)
- ▶ Sebes (Fast Dance)

HRISTOVA, SHIFRIN, CHIEN

**DMITRI
SHOSTAKOVICH**
(1906–1975)

**Trio No. 2 in E minor for Piano, Violin, and
Cello, Op. 67** (1944)

- ▶ Andante—Moderato
- ▶ Allegro con brio
- ▶ Largo—
- ▶ Allegretto

CHIEN, HRISTOVA, ATAPINE

INTERMISSION

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

**Quintet in A major for Clarinet, Two Violins,
Viola, and Cello, K. 581** (1789)

- ▶ Allegro
- ▶ Larghetto
- ▶ Menuetto
- ▶ Allegretto con variazioni

SHIFRIN, UM, HRISTOVA, HOLLOWAY, ATAPINE

Many donors support the artists of the Chamber Music Society Two program. This evening, we gratefully acknowledge the generosity of **Ann Bowers**.

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 idea behind today's program is nothing short of simple, natural, and seemingly universal: the fact that so many of us long for Mozart during times of stress, at moments of difficult transition, and as a source of soothing purification like no other. Many will recall the famous cartoon that depicted a barren, lifeless landscape with bits of random debris strewn about that was captioned "Life Without Mozart." Certainly, anyone who had ever fallen in love with even a single piece of his music had no trouble getting the point.

In concert programs, works by the Classical composers often appear at the beginning. It's extremely common to hear music by Haydn, Mozart, and the young Beethoven at the top of a concert, to be followed by perhaps a contemporary work and a big Romantic finish. While this template certainly has its merits, it can also definitely shortchange a Classical work imbued with profound depth and beauty. Such a work, without question, is the clarinet quintet by Mozart which closes our program.

Mozart's Clarinet Quintet is a work of such perfection that it seems to have emanated not from mankind but rather from a divine source. It is a piece whose opening measures—a simple series of some ten parallel chords in the strings—constitute as unforgettable a moment in music as one can experience. When we speak, as we often do, of the magic of music, it's right there from the start in this piece—the perfect illustration of music's inexplicable power to heal, transform, to make the world a better place. These 30-some minutes that Mozart gave us are sufficient for anyone to fall in love with great music.

To heighten the quintet's extraordinary effect, we've prefaced it in the first half with some of the greatest music of the 20th century, which breathes the anguished air that enveloped civilization during World War II. We hope that you will relish today's journey from the real to the sublime, and that you will think often of returning to Mozart, as need be: he's always there for us.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Something I love about playing chamber music is that even though those of us on stage are often from different places, we all need to speak the same language of music to perform together. For me, this program is a particularly personal one, given my own background and family history.

Playing the Shostakovich Trio and Bartók's Contrasts feels like seeing the results of my genetic ancestry test. Bartók was obsessed with Eastern European folk music, and even today—80 years after Contrasts was written—I hear strains of the unique sounds and melodies I heard growing up in Bulgaria. Shostakovich embodies my other half—my father was a well-known Russian composer during the Soviet era. I never knew him, and he passed away when I was very young, but every time I play this music I feel closer to his memory.

Music is personal to all of us, yet it somehow magically brings us all together. I am grateful to be able to share it with you here and hope you enjoy the performance!

-Bella Hristova

Contrasts for Violin, Clarinet, and Piano

BÉLA BARTÓK

- ▶ Born March 25, 1881, in Nagyszentmiklos, Hungary.
- ▶ Died September 26, 1945, in New York City.

Composed in 1938.

- ▶ Premiered on January 9, 1939, in New York City by violinist Joseph Szigeti, clarinetist Benny Goodman, and pianist Endre Petri.
- ▶ First CMS performance on March 20, 1970.
- ▶ Duration: 17 minutes

When the Nazi threat began to loom over Hungary in the late 1930s, Bartók took what measures he could to protest the accumulating menace threatening his homeland, though, with the soulless rise of fascism, his actions affected him more than they did the authorities—he gave up his membership in the Austrian Performing Arts Society because of its Nazi sympathies, quit his teaching post at the Budapest Academy of Music,

forbid broadcasts of his music, refused to perform in Germany and Italy, and left the German publishing firm of Universal Edition for the English house of Boosey & Hawkes. With his income dependent largely on royalties from performances, making a living became increasingly difficult for him. One who showed special concern for Bartók's perilous situation was his friend and long-time recital partner, the noted Hungarian violinist Joseph Szigeti, who had spent much of his time in America following his Carnegie Hall debut in 1925.

Since Bartók flatly refused to accept any assistance even faintly tinged with charity, Szigeti concocted an ingenious plan with the clarinetist Benny Goodman, then one of the most popular figures in American music, that would bring his friend income from a commission, performances, and a recording. Though

Goodman was known primarily as a jazz artist, he also had ambitions for a concert career, and he reached an agreement with Szigeti to commission a work from Bartók they could perform and record together. Their request reached Bartók in August 1938 in Switzerland, where he was taking a holiday before returning to Budapest after negotiating his new contract with Boosey & Hawkes in London. The work was to consist of a pair of movements—short enough to fit on two sides of a 78-rpm record—in Bartók's most approachable folk idiom. Bartók accepted the offer, added a piano to the ensemble, and completed the piece in September. By the end of 1939, Hitler had overrun Poland to start World War II, and Bartók's situation became desperate. He traveled to New York in April 1940 to make arrangements for his immigration to this country and brought with him a surprise for Szigeti and Goodman—a slow, middle movement for their piece. Bartók renamed the composition *Contrasts* to denote its varied sonorities.

The quick opening movement is a modern concert realization of the *verbunkos*, a Hungarian dance of alternating fast and slow sections. Bartók's example is based on a vigorous, snapping-rhythm theme introduced by the violin, around which the clarinet weaves elaborate decorations. Formal contrast is provided at the movement's center by a passage in the short-long rhythms characteristic of much Hungarian vernacular music. *Pihenő (Relaxation)* is quiet and mysterious. *Sebes (Fast Dance)* is introduced by a mistuned (*scordatura*) violin whose diabolical associations are familiar from Saint-Saëns' *Danse Macabre* and Mahler's Fourth Symphony. The main body of the movement is occupied by a fiery folk-dance melody cunningly inflected with jazzy elements in tribute to Goodman. The contrasting central episode uses a theme in an irregular meter derived from Bulgarian folk music. The brilliant closing section, which includes a cadenza for the violin, returns the fiery music from the beginning of the movement. ♦

Trio No. 2 in E minor for Piano, Violin, and Cello, Op. 67

DMITRI SHOSTAKOVICH

- ▶ Born September 25, 1906, in St. Petersburg.
- ▶ Died August 9, 1975, in Moscow.

Composed in 1944.

- ▶ Premiered on November 9, 1944, in Moscow by violinist Dmitri Tsiganov, cellist Sergei Shirinsky (both members of the Beethoven String Quartet), and the composer as pianist.
- ▶ First CMS performance on October 20, 1985.
- ▶ Duration: 27 minutes

November 1943 marked the 50th anniversary of the death of Tchaikovsky, and, despite the difficulties and

privations caused by World War II, the Soviet authorities determined to observe the event in grand style in Moscow. One of the country's leading critics and musicologists, and one of Dmitri Shostakovich's dearest friends, Ivan Sollertinsky, was invited to address the musicians assembled for the ceremony and, via radio broadcast, a national audience. Sollertinsky stayed with Shostakovich during his visit, and the two rejoiced over the westward advance of the Red Army and the imminent lifting of the siege of Leningrad, and

commiserated over the Nazi atrocities that were being revealed in the wake of the German retreat. Shostakovich tried to convince Sollertinsky to settle in Moscow, and arranged for him to teach a class at the conservatory beginning in February 1944. When the friends parted, they thought their separation would be brief, but Sollertinsky, suffering from a heart condition exacerbated by illness and the strains of the war, died on February 11, just five days after he had given an introductory speech for a performance of Shostakovich's Eighth Symphony in Novosibirsk. As a memorial to Sollertinsky, Shostakovich turned to the piano trio, a musical genre that had noble precedents as the bearer of deep grief: Tchaikovsky wrote such a work at the passing of Nikolai Rubinstein, director of the Moscow Conservatory and one of his most important mentors; and Rachmaninov, in turn, composed a trio "in memory of a great artist" upon the death of Tchaikovsky. Shostakovich's trio was completed quickly that spring and followed immediately by the composition of the String Quartet No. 2, the first significant works that he had undertaken since finishing the Eighth Symphony a full year before.

The Piano Trio No. 2 (he suppressed his first work in the form, written in 1923, when he was 17, as a student exercise unfit for public dissemination) is one of Shostakovich's most brilliant formal inventions and one of his most deeply felt creations. The trio consists of the Classical four movements, the last two played without pause: sonata-allegro with introduction, scherzo, *Largo*, and finale. The working-out of this plan, however, is accomplished with a rare craftsmanship and ingenuity that casts the old forms in a distinctly contemporary idiom. The trio begins with a slow introduction in fugal style based on a theme whistled eerily



"The Trio is not descriptive, [but] it is a wrathful protest against monstrous brute force."

in the high, glassy harmonics of the cello. The violin, muted, and then the piano take up this mournful chant, which, transformed into a quicker tempo, becomes the main theme of the movement. As is characteristic of many of Shostakovich's works, the subsidiary theme, a terse, downward, scalar motive in simple rhythms bandied among the three participants, grows directly from the preceding material. A vigorous discussion of the themes ensues before a compact recapitulation and a dying coda bring the movement to a close. The second movement is a sardonic scherzo whose central section is occupied by a folksy ditty embellished with plucky grace notes from the violin. The tragic third movement is a stark, modern realization of the *passacaglia*, the ancient form built above a recurring series of chords that Shostakovich also employed in his Eighth Symphony and yet again in his magnificent Violin Concerto No. 1 of 1948. The finale is closest in its structural type to a rondo into which are incorporated reminiscences of the themes from the opening movement and the *passacaglia*. The thematic profile of this closing movement is strongly influenced by the quirky melodic leadings and fiery rhythms of Jewish music, a religious group whose persecutions during those years affected Shostakovich deeply for the rest of his life—the stunning Symphony No. 13 ("Babi Yar") of 1962 commemorated the Nazi massacre of some 70,000 Jews near Kiev in 1941.

Though Shostakovich provided no explicit program for his Piano Trio No. 2, the circumstance and time of the work's creation marked it indelibly with a strong emotional progression, which David Rabinovich in his 1959 biography of the composer expressed in the

following terms: "The first movement begins with a short lyrical 'landscape' introduction, slow moving, with a tinge of light sadness or, perhaps, elegiac thoughtfulness.... The whole movement leaves the impression of a calm and clear poetic picture of everyday, specifically

Q&A WITH DAVID SHIFRIN

When did you know you wanted to be a musician?

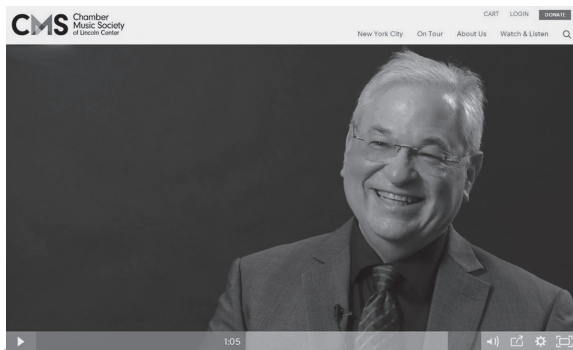
I was at the national music camp at Interlochen as a 13-year-old, surrounded by music and kids who were into music, and it occurred to me that people do that for a living and it would be far preferable and a lot more fun than working so I decided right then.


Who was one of your greatest musical influences?

I would have to say my first music teacher, who was a public school music teacher, a man named Louis Carroll, different spelling than the author, different person. He was our outer-borough New York City music man. He taught private lessons on every instrument and was the orchestra conductor of the junior high school—Parsons Junior High School in Queens. He had a tremendous impact on a lot of young people.

What composer do you think is underrated?

Audiences tend to go to concerts where they're familiar with the composers so there are many composers from the 19th century especially that I think get short shrift. As a clarinetist I would have to say the music of Carl Maria von Weber. He was a master—a genius.



 **To watch**
David Shifrin's
entire video profile,
visit the Watch and
Listen section of
the CMS website.

Russian life that is not marred by any dramatic conflict. The energetically bubbling second movement, the *scherzo*, with its dance rhythms, conveys a turbulent *joie de vivre*.... Quite different, even astounding in the suddenness of its appearance, is the world of emotions and images evoked by the third movement. This *Passacaglia*, however, is only the introduction to the sphere of tragedy that is unfolded in the finale. Never has Shostakovich's fantasy created anything more awe-inspiring than this (typically Jewish) dance music. In the automatism of its rhythm, in the

inevitability of its accents that fall all the time on the same sounds, in the savage screech of the second theme there is something deathly. In this 'revelry' there is the impudent, cynical saturnalia of death.... The Trio is not descriptive, [but] it is a wrathful protest against monstrous brute force. In the Trio, as in the Eighth Symphony, Shostakovich appeals passionately to people and their conscience. There is no ray of light in the Piano Trio ... [but] the composer reminds us of death for the sake of life. He appeals to his listeners not to submit to death but to fight against it." ♦

Quintet in A major for Clarinet, Two Violins, Viola, and Cello, K. 581

WOLFGANG AMADEUS MOZART

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

Composed in 1789.

- ▶ Premiered on December 22, 1789, in Vienna, with Anton Stadler as clarinetist and the composer as violist.
- ▶ First CMS performance on October 17, 1969.
- ▶ Duration: 33 minutes

Mozart harbored a special fondness for the graceful agility, liquid tone, and ensemble amiability of the clarinet from the time he first heard the instrument as a young boy during his tours, and he later wrote for it whenever it was available. His greatest compositions for the instrument were inspired by the technical accomplishment and expressive playing of Anton Stadler, principal clarinetist of the Imperial Court Orchestra in Vienna and a fellow Mason, for whom he wrote not only this quintet, but also the Trio for Piano, Clarinet, and Viola ("Kegelstatt," K. 498), the clarinet and basset horn parts in

the vocal trios, the clarinet solos in the opera *La Clemenza di Tito*, the clarinet parts added to the second version of the G minor Symphony (K. 550), and the flawless Clarinet Concerto (K. 622), his last instrumental work, completed in October 1791, just two months before his death. The last years of Mozart's life were ones of troubled finances, ill health, and family problems that often forced him to beg for loans from others. It says much about his kindness and sensitivity that he, in turn, loaned Stadler money when he could, and even once gave him two gold watches to pawn when there was no cash at hand. The final accounting of Mozart's estate after his death showed that Stadler owed him some 500 florins—several thousand dollars. The clarinet works that he gave to his friend are beyond price.

The quintet opens with a theme that is almost chaste in its purity and yet is, somehow, deeply introspective and immediately touching. As its initial punctuating arpeggios indicate, the



Mozart harbored a special fondness for the graceful agility, liquid tone, and ensemble amiability of the clarinet

clarinet's role in the piece is not so much one of soloist in a miniature concerto (as is the wind instrument in the Horn Quintet, K. 407) as that of an equal partner to the string ensemble. The second theme, a limpid, sweetly chromatic melody such as could have been conceived by no other musician of the time, not even Joseph Haydn, is given first by the violin and then by the clarinet above a delicate syncopated string accompaniment. A reference to the suave main theme closes the

exposition and serves as the gateway to the development section, which is largely concerned with permutations of the arpeggiated figures with which the clarinet made its entry in the opening measures. The recapitulation provides exquisite closure of the movement's formal structure and emotional progression. The *Larghetto* achieves a state of exalted sublimity that makes it the instrumental counterpart to Sarastro's arias in *The Magic Flute*, which George Bernard Shaw once said were the only music fit to issue from the mouth of God. The *Menuetto* is fitted with two trios: the first, a somber minor-mode essay for strings alone, is perfectly balanced by the clarinet's lilting, *Ländler*-like strains in the second. The variations-form finale is more subdued and pensive than virtuosic and flamboyant, and serves as a fitting conclusion to one of the most precious treasures in Mozart's peerless musical legacy. ♦

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UPCOMING CONCERTS AT CMS

THE ART OF THE RECITAL: ALEXANDER SITKOVETSKY & WU QIAN

THURSDAY, MAY 11, 2017, 7:30 PM ▶ DANIEL AND JOANNA S. ROSE STUDIO

The timeless art of the recital is perpetuated in the hands of present-day masters of the genre.

AMERICA!

SUNDAY, MAY 21, 2017, 5:00 PM ▶ ALICE TULLY HALL

This season's concluding program pays tribute to the music of five of America's master composers, who bring diversity, invention, and immediate appeal to this ebullient homeland celebration.

ABOUT THE ARTISTS



DO HYUNG KIM

DMITRI ATAPINE

► Dmitri Atapine has been described as a cellist with “brilliant technical chops” (*Gramophone*), whose playing is “highly impressive throughout” (*The Strad*). He has appeared on some of the world’s foremost stages, including Alice Tully Hall at Lincoln Center, Zankel and Weill halls at Carnegie Hall, and the National Auditorium of Spain. An avid chamber musician, he has previously performed with The Chamber Music Society of Lincoln Center and his frequent festival appearances have

included Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, Nevada, and Cactus Pear, with performances broadcast in Spain, Italy, the US, Canada, Mexico, and South Korea. His multiple awards include the first prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, BlueGriffin, and Bridge record labels. Mr. Atapine holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. The artistic director of Ribadesella Chamber Music Festival and the Argenta Concert Series, he is the cello professor at the University of Nevada, Reno and a member of Chamber Music Society Two.



LISA MARIE MAZZUCCO

GLORIA CHIEN

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

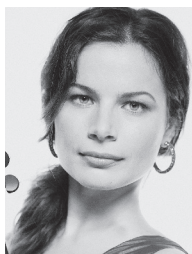
at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissingen Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. A former member of CMS Two, she performs frequently with the Chamber Music Society of Lincoln Center. In 2009 she launched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



MARK HOLLOWAY

► Violist Mark Holloway is a chamber musician sought after in the United States and abroad. He has appeared at prestigious festivals such as Marlboro, Music@Menlo, Ravinia, Caramoor, Banff, Cartagena, Taos, Music from Angel Fire, Mainly Mozart, Alpenglöw, Plush, Concordia Chamber Players, and with the Boston Chamber Music Society. Performances have taken him to far-flung places such as Chile and Greenland, and he plays regularly at festivals in France, Musikdorf Ernen in Switzerland,

and at the International Musicians Seminar in Prussia Cove, England. Around New York, he has appeared as a guest with the New York Philharmonic, Orpheus, and the Metropolitan Opera. He has been principal violist at Tanglewood and of the New York String Orchestra, and has played as guest principal of the American Symphony, Riverside Symphony, Chamber Orchestra of Philadelphia, Camerata Bern, and the St. Paul Chamber Orchestra. He has performed at Bargemusic, the 92nd Street Y, the Casals Festival, with the Israeli Chamber Project, Tertulia, Chameleon Arts Ensemble, and on radio and television throughout the Americas and Europe, most recently on a *Live From Lincoln Center* broadcast. Hailed as an “outstanding violist” by *American Record Guide*, and praised by Zürich’s *Neue Zürcher Zeitung* for his “warmth and intimacy,” he has recorded for the Marlboro Recording Society, CMS Live, Music@Menlo LIVE, Naxos, and Albany labels. A former member of Chamber Music Society Two, Mr. Holloway was a student of Michael Tree at the Curtis Institute of Music and received his bachelor’s degree from Boston University.



BELLA HRISTOVA

► Celebrated for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has a growing international career. Her 2016-17 season features extensive concerto, recital, and chamber music performances in the United States and abroad, including performances of a concerto written for her by her husband David Ludwig—a work commissioned by a consortium of eight major orchestras across the US. Winner

of a 2013 Avery Fisher Career Grant, she is the recipient of first prizes in the 2009 Young Concert Artists International Auditions and the 2007 Michael Hill International Violin Competition in New Zealand, and was laureate of the 2006 International Violin Competition of Indianapolis. She has had numerous solo appearances with orchestras including a performance alongside Pinchas Zukerman and the Orchestra of St. Luke’s at Lincoln Center, and with the New York String Orchestra under Jaime Laredo at Carnegie Hall. A sought-after chamber musician, she has been a featured performer at Australia’s Musica Viva, Music@Menlo, Music from Angel Fire, Chamber Music Northwest, the Santa Fe Chamber Music Festival, and Marlboro Music. Her recent projects include her recording *Bella Unaccompanied* (A.W. Tonegold Records) and a commission of *Second String Force* by American composer Joan Tower. A former member of CMS Two, 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. She plays a 1655 Nicolò Amati violin.



DAVID SHIFRIN

► A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society series and Yale in New York, a concert series at Carnegie Hall. He has performed with the Chamber Music Society since 1982 and served as its artistic director from 1992 to 2004, inaugurating the CMS Two program and the annual Brandenburg Concerto concerts. He continues as artistic director of Chamber Music Northwest in Portland, Oregon, a post he has held since 1981.

He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in competitions throughout the world, including Munich, Geneva, and San Francisco, he has held principal clarinet positions in The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He has also released two CDs of Lalo Schifrin's compositions, one of which was nominated for a Latin Grammy. New Delos recording releases in 2017 will include Carl Nielsen's clarinet concert in a chamber version by Rene Orth and a volume of quintets for clarinet and strings with the Miró, Dover, and Jasper quartets of music by Peter Schickele, Richard Danielpour, and Aaron J. Kernis.



DANBI UM

► Violinist Danbi Um has appeared as soloist with the Israel Symphony, Vermont Symphony, Herzliya Chamber Symphony, Auckland Philharmonic, and Dartmouth Symphony, and in venues such as the Kennedy Center, Perelman Theater at the Kimmel Center, the Isabella Stewart Gardner Museum, Kumho Arts Hall, the Tel Aviv Museum of Art, Bennett Gordon Hall of the Ravinia Festival, and for the Seattle Chamber Music Society. She is a winner of Astral Artists' 2015 National Auditions, and

is a member of Chamber Music Society Two. With CMS, she has performed at the Saratoga Performing Arts Center, Alice Tully Hall, Harris Theater, and St. Cecilia Music Center. An avid chamber musician, she has made appearances at Marlboro, Ravinia, Music@Menlo, Yellow Barn, Prussia Cove, Caramoor, Moab, and North Shore Chamber Music Festival. She tours frequently with Musicians from Marlboro including a national tour, and has played with the Jupiter Chamber Players and Omega Ensemble. She received second prize in the Young Artists Division of the Menuhin International Violin Competition, and third prize at the Michael Hill International Violin Competition. At age ten she was admitted to the Curtis Institute of Music, and later received her bachelor's degree from Curtis. She also holds an Artist Diploma from Indiana University. Her teachers include Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays on a 1683 "ex-Petschek" Nicolò Amati violin, on loan from a private collection.

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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