

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, OCTOBER 20, 2019, AT 5:00 ▶ 4,000TH 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

1781: HAYDN'S JOKE QUARTET

FRANZ JOSEPH

HAYDN

(1732–1809)

**Quartet in F minor for Strings, Hob. III:35,
Op. 20, No. 5 (1772)**

▶ Moderato

▶ Menuet

▶ Adagio

▶ Finale: Fuga a due soggetti

D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

HAYDN

**Quartet in E-flat major for Strings, Hob. III:38,
Op. 33, No. 2, "The Joke" (1781)**

▶ Allegro moderato, cantabile

▶ Scherzo: Allegro

▶ Largo sostenuto

▶ Finale: Presto

T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

INTERMISSION

**WOLFGANG
AMADEUS MOZART**

(1756–1791)

**Quartet in C major for Strings, K. 465,
"Dissonance" (1785)**

▶ Adagio—Allegro

▶ Andante cantabile

▶ Menuetto: Allegro

▶ Allegro molto

T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Few would argue with the opinion that an evening of the finest string quartets of the Classical period is at once stimulating, refreshing, challenging, and deeply rich in content. The friendship (some would call it rivalry) between Haydn and the younger Mozart is legendary; Haydn declared to Mozart's father that his son was the greatest composer known to him, living or dead. This proclamation was inspired by hearing string quartets—one of which closes today's program—that were lovingly and respectfully dedicated to Haydn by Mozart. Ever since, and on into the future, we are fortunate to enjoy the rich results of their mutual admiration.

The subject of humor in music is a fascinating one. Not much great classical music has been composed which was designed to make us laugh. But so often in chamber music we encounter surprises such as unexpected key changes, odd phrase lengths, sudden shifts of dynamics, and leaps in pitch upward or downward that make us feel as though the composer was out to at least amuse us. There is humor in Bach and plenty of it throughout the Baroque, going all the way back into the 16th century. But no composer actually became identified with humor in music until Franz Joseph Haydn. One could perhaps add to his title "Father of the String Quartet" that of "Music's King of Wit."

Haydn's Quartet Op. 33, No. 2, our "milestone" selection for this program, justly earned the nickname "Joke" because of its surprising ending. We won't give it away: if you find yourself wondering when to applaud, that's exactly what Haydn had in mind.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

One of the greatest joys of being a string player is to spend an afternoon or evening (or both!) playing through string quartets by Haydn. His never-ending imagination and supreme skill at composing music of myriad characters remains one of the most astonishing accomplishments in musical history. The stark contrast between the first two quartets on today's program is a perfect example of this versatility. Op. 20, No. 5 in F minor is dark, brooding, and mysterious. Op. 33, No. 2 in E-flat major has a warm, healthy spirit and, yes, a tremendous sense of humor, hence the famous nickname.

I remember reading through this quartet for the first time—always looking for the "joke" to appear but not really sure where it was supposed to be. When finally confronted with the lengthy silences near the end, my and my fellow players' faces filled with disbelief and delight. We thought, "who else would have the nerve to write something like that?" One can imagine a similar reaction when Haydn himself would get together with his old buddy Mozart to play through their latest works. Mozart was so inspired by Haydn that he wrote six quartets in dedication to him, one of which is the final work on today's program. A sublime masterpiece that I'm sure Haydn was so proud to receive.

—Todd Phillips

Quartet in F minor for Strings, Hob. III:35, Op. 20, No. 5

FRANZ JOSEPH HAYDN

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

Composed in 1772.

- ▶ First CMS performance on January 25, 2009, by the Escher String Quartet.
- ▶ Duration: 22 minutes

➤ **SOMETHING TO KNOW:** *Haydn wrote this quartet under the influence of the Sturm und Drang (Storm and Stress) movement. It features passionate melodies and fiery contrasts in the dark key of F minor.*

➤ **SOMETHING TO LISTEN FOR:** *Haydn favored fugal finales in the Op. 20 set of quartets. This piece's Finale opens softly with two fugue subjects and sustains that quiet color until a dramatic outburst near the end.*

There exists a strain in the German character that seems to demand the expression of strong emotions and profound thoughts in its art works. It was probably inevitable therefore that the ephemeral sweetness of much music of

the Rococo and early Classical periods would not be entirely satisfactory to northern tastes. Beginning as early as the 1750s, there came into the works of several important composers, notably Carl Philip Emanuel Bach ("He is the



These quartets are remarkable for the manner in which all four of the instrumental voices participate fully in the musical conversation.

father, and we are his children," said Haydn), a striving after a heightened musical style through the use of minor keys, sudden contrasts, chromatic harmonies, and a pervasive sense of agitation. The name given to this expressive, new tonal dialect was borrowed from Friedrich Maximilian von Klinger's 1776 play, *Wirrwarr, oder, Sturm und Drang* ("Confusion, or, Storm and Stress"). Klinger's drama grew from the soil of Rousseau's philosophy of free personal expression, an idea that was to become doctrine for Romantic artists and which found an earlier manifestation in some music of the late 18th century. Mozart tried out the *Sturm und Drang* style in his Symphony No. 25 in G minor of 1773 and returned to it with stunning results in *Don Giovanni*, Symphony No. 40, *Requiem*, and others of his Viennese masterworks. Haydn also explored the expanded expression of the *Sturm und Drang* in the Symphonies No. 44 in E minor ("Mourning"), No. 45 in F-sharp minor ("Farewell"), No. 49 in F minor ("La Passione"), No. 52 in C minor, and in his splendid Op. 20 String Quartets.

The six works of Op. 20, composed in 1772, were known to Haydn's contemporaries as the "Sun" Quartets because the cover of their first published edition (1774) was emblazoned with a drawing of the rising sun. The sobriquet

was just as appropriate for musical reasons, since these were really the earliest quartets in which Haydn's full genius in the form dawned. "Everything that his later works were to bring to fruition is here, not merely in embryo but breaking into flower," wrote Rosemary Hughes. Sir Donald Tovey added, "With Op. 20, the historical development of Haydn's quartets reaches its goal; further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next." Haydn applied to the Op. 20 Quartets the richness of invention and mastery of craft learned in the three dozen symphonies he had written during the preceding decade. These quartets are remarkable for the manner in which all four of the instrumental voices participate fully in the musical conversation, a distinct stylistic advance over the Rococo *divertimento*, in which the violins largely played their pretty tunes above the discrete background of the lower strings. Haydn's new musical democracy is confirmed by the contrapuntal nature of all the movements, especially the finales, three of which use fugal procedures. The importance of the Op. 20 Quartets was not missed by Haydn's colleagues and successors—Mozart wrote six quartets directly under their influence (K. 168–173, the first and last of which have fugal finales) and Beethoven copied out the first of the set for his own study.

Hughes wrote that the F minor Quartet (Op. 20, No. 5) "shows clearly how Haydn's new-found grasp of both texture and structure are placed at the service of emotion." The emotion at the outset, established by the first violin's anxious flourishes above a pulsing accompaniment, is troubled and intense. The music brightens and the main theme is heard again in a new key. A more cheerful subject is mooted, but it is quickly drawn into the

movement's pervading apprehensive mood. The principal theme is worked out in the development section and further elaborated in the recapitulation. The remainder of the thematic material is re-cast in the dark home tonality before the movement closes with a passionate coda.

The restless emotion of the *Menuet* creates a fine expressive tension with the simple structure and buoyant rhythms of the old dance form. A sweet-natured central trio provides an expressive foil. The *Adagio*, with its tender lyricism and its gently rocking *siciliano* rhythms, offers a respite from the quartet's turbulence. It is decorous in nature and

sonatina in form (sonata-allegro without a development section), but with enough accumulating filigree in the first violin to mimic a set of free variations. The *Finale*, often cited as one of Haydn's most masterful instrumental fugues, is based on two subjects: a slow-moving one with large-interval jumps reminiscent of *And With His Stripes* from Handel's *Messiah* and a quicker theme with much scalar motion. These motives are treated with such techniques as canon, inversion, and retrograde, but these learned devices are never allowed to dilute the movement's powerful, unsettled emotions, which remain undiminished through the forceful closing chords. ♦

Quartet in E-flat major for Strings, Hob. III:38, Op. 33, No. 2, "The Joke"

FRANZ JOSEPH HAYDN

Composed in 1781.

- ▶ First CMS performance on February 26, 2015, by the Orion String Quartet.
- ▶ Duration: 18 minutes

➤ **SOMETHING TO KNOW:** *The Op. 33 set of quartets was Haydn's first written for a new, lucrative publishing contract, and with them he kicked off two decades of increasing international recognition.*

➤ **SOMETHING TO LISTEN FOR:** *The "Joke" Quartet's nickname comes from the very end of the piece, which keeps the audience guessing until its uncertain conclusion.*

"I take the liberty of humbly offering Your Serene Highness, as a great patron and connoisseur of music, my brand-new quartets for strings, correctly copied, at a subscription price of six ducats. They are written in a new and special manner, for I have not composed any quartets for ten years. I beg for your favor, and a gracious acceptance of this offer, and remain ever, in profound respect..." Thus did Joseph Haydn notify Prince Krafft Ernst Oettingen-Wallerstein and several other music lovers of similarly lofty pedigree of the availability of his

six Op. 33 Quartets in a fine manuscript edition prior to their publication for the mass market in April 1782. Such seeking of a noble imprimatur for his new quartets was shrewd marketing on the part of Haydn, who was fast becoming the most famous and popular musician in Europe in the early 1780s. For more than a decade his music had been circulating widely in the northern countries, England, and France in manuscript copies and pirated editions, but a new, more liberal contract with the Esterházy in 1779 allowed him to publish and

distribute his works freely and he eagerly seized upon the opportunity. Among the earliest compositions he wrote for general sale rather than for the exclusive entertainment of the Esterházy's were the Op. 33 Quartets, his first pieces in the form since the Op. 20 Quartets of 1772. Into them went all that he had learned in his 30 years of incessant creative work about pleasing both connoisseurs and amateurs without sacrificing the tiniest particle of his own rigorous standards for form and content: the full, democratic participation of all four instruments; the supple and thorough motivic development; the memorable

themes; the range of emotions; the effortless technical polish; the wit and *joie de vivre*. The Op. 33 Quartets succeeded magnificently: they appeared quickly in published editions in Vienna, London, and Paris; the Grand Duke Paul of Russia (later Czar Paul II) happily accepted their dedication and hosted their first performance at his apartment in Vienna on Christmas Day 1781 (the set is sometimes referred to as Haydn's "Russian" Quartets); Mozart was inspired by them to write six of his finest quartets (K. 387, 421, 428, 458, 464, and 465), which he dedicated to Haydn out of respect; and, not least, they marked Haydn's

A TOLERABLE QUARTET

Irish Tenor Michael Kelly was based in Vienna in the 1780s and attended many of the frequent "quartet parties" hosted by important figures in the musical establishment of the city. In his gossipy autobiography, he described one such evening given by English composer Stephen Storace:

Storace gave a quartett party to his friends. The players were tolerable; not one of them excelled on the instrument he played, but there was a little science [skill] among them, which I dare say will be acknowledged when I name them:

- The First Violin Haydn.*
- The Second Violin Baron Dittersdorf.*
- The Violoncello Vanhal.*
- The Tenor [Viola] Mozart.*

I was there, and a greater treat, or a more remarkable one, cannot be imagined.... After the musical feast was over, we sat down to an excellent supper, and became joyous and lively in the extreme.

Kelly was not altogether impressed with the playing of Mozart, Haydn, cellist Johann Baptist Vanhal, or Baron Carl Ditters von Dittersdorf. This assessment seems a little unfair to Baron Dittersdorf (who in addition to serving as Count Philipp Gotthard von Schaffgotsch of Johannesburg's *Hofkomponist* [Court Composer] and *Forstmeister* [Forest Superintendent] was a known violin virtuoso), but perhaps they had all taken one glass too many of the punch that, according to Kelly, overflowed at these occasions.

entry into the period of his full creative mastery. “These quartets, in their combination of originality and spirit,” wrote the respected scholar and critic Alfred Einstein, “are a great achievement of human invention.”

Though the punchline for the “joke” in the E-flat major Quartet (Op. 33, No. 2) is withheld until the work’s end, a sense of good humor pervades the piece right from its opening theme, a bright-eyed tune that would set the perfect mood and tempo to accompany a brisk walk in the park. Haydn cunningly built this apparently breezy melody, however, with a jeweler’s precision, crafting it so that it could be discussed among the participants and played out across the entire movement—extended, inverted, transposed, re-harmonized, elaborated, dis- and re-assembled. There is hardly a measure in this entire sonata-form movement that has not in some way sprouted from the thematic seeds

planted in the walk-in-the-park tune. It is such marvelously unified diversity that marked the full blossoming of Haydn’s creative genius. Haydn titled the second movement a *Scherzo*—literally, a “joke”—and he may have intended some good fun by including in the sophisticated form of the string quartet this movement in the rustic nature of the peasant-derived *Deutscher* (“*German Dance*”). The central trio is kept from being too polite by the whistling high notes of the first violin. The *Largo*, whose great beauty and deep emotion are heightened by the jocular surroundings, alternates a floating hymnal strain with contrasting episodes of sharp chords and accented syncopations. The *Finale* is a rollicking rondo whose form is based on the refrain-like returns of the snappy ditty tossed off by the first violin at the outset. The “joke” comes at the end, and the punchline is worth waiting (and waiting, and waiting) for. ♦

Quartet in C major for Strings, K. 465, “Dissonance”

WOLFGANG AMADEUS MOZART

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

Composed in 1785.

- ▶ Premiered on February 12, 1785, in Vienna.
- ▶ First CMS performance on April 29, 1984, by the Emerson String Quartet.
- ▶ Duration: 30 minutes

+ SOMETHING TO KNOW: *This quartet is one of six that Mozart dedicated to Haydn after hearing Haydn’s influential Op. 33 Quartets.*

+ SOMETHING TO LISTEN FOR: *The quartet’s nickname comes from the opening, where the instruments enter one-by-one from low to high, building surprisingly dissonant harmonies.*

Of all the famous composer pairs—Bach and Handel, Bruckner and Mahler, Debussy and Ravel—only Mozart and Haydn were friends. Mozart first mentioned his acquaintance with Haydn in a letter to his father on April 24,

1784, but he probably had met the older composer soon after moving to Vienna three years earlier. Though his duties kept him across the border in Hungary at Esterháza Palace for most of the year, Haydn usually spent the



The introduction's heightened expression... is simply the perfect emotional foil for setting off the sunny nature of much of the music that follows.

winters in Vienna, and it is likely that he and Mozart attended or even played together at some of the many "string quartet parties" that graced the social calendars of the city's music lovers during the cold months. True friendship and mutual admiration developed between the two master musicians, despite the 24 years difference in their ages, and they took a special delight in learning from and praising each other's music. Mozart's greatest testament to his respect for Haydn is the set of six superb string quartets composed between 1782 and 1785 and dedicated to his colleague upon their publication in September 1785. These works are not just charming souvenirs of personal sentiments, however, but they also represent a significant advance in Mozart's compositional style, for in them he assimilated the techniques of thematic development and thorough integration of the instrumental voices that Haydn had perfected in his Op. 20 and Op. 33 Quartets. "They are," Mozart

noted in the dedication, "the fruit of long and laborious endeavor," a statement supported by the manuscripts, which show more experimentation and correction than any other of his scores. "The 'Haydn' Quartets are models of perfection," wrote Homer Ulrich, "not a false gesture; not a faulty proportion. The six quartets stand as the finest examples of Mozart's genius."

The last of the "Haydn" Quartets (C major, K. 465, completed on January 14, 1785) quickly gained the sobriquet "Dissonance" for the adventurous harmonic excursions of its slow introduction. Even Haydn expressed some initial shock but defended the bold prefatory chords by saying, "Well, if Mozart wrote it, he must have meant it." Actually, the introduction's heightened expression, a quality increasingly evident in the works of Mozart's later years, is simply the perfect emotional foil for setting off the sunny nature of much of the music that follows. The main body of the first movement is disposed in the traditional sonata form, invested with the thorough motivic working-out and instrumental inter-weavings that Mozart learned from Haydn. The following *Andante*, in sonatina form, is one of Mozart's most ecstatic inspirations. The *Menuetto* is not the rustic variety often favored by Haydn, but is rather an elegant dance subtly inflected with suave melodic chromaticism. The sonata-form finale returns the ebullient mood and rhythmic vivacity of the opening movement. ♦

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ABOUT THE ARTISTS



ANDREAS HAFENSCHEER

ORION QUARTET

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

► The Orion Quartet is one of the leading chamber music ensembles on the classical music scene today. Admired for their diverse programming that juxtaposes masterworks of the quartet literature with key works of the 20th and 21st centuries, the Orion provides a singularly rich dimension to its music-making. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair), violist Steven Tenenbom, and cellist Timothy Eddy—have worked closely with such illustrious musicians as Pablo Casals, Sir András Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of the ensemble TASHI, the Beaux Arts Trio, and the Budapest, Végh, Galimir, and Guarneri String Quartets. The Orion String Quartet are season artists of the Chamber Music Society of Lincoln Center.

In the summer of 2019, the Orion String Quartet returned to the Santa Fe Chamber Music Festival to perform three programs that included music by Schubert, Mozart, and Kreisler. This season, the quartet appears with the Chamber Music Society of Lincoln Center for two programs in Alice Tully Hall. The quartet also performs with Chamber Music Pittsburgh, at the Philadelphia Chamber Music Society, and at The Metropolitan Museum of Art as part of Met Live Arts's celebration of the Guarneri Quartet.

During the quartet's 30th anniversary season in 2017–18, the group celebrated at principal chamber music series throughout North America. They played the complete string quartets of Beethoven in a series of six concerts at the Mannes School of Music, where they held the position of quartet-in-residence for 27 years. At CMS they performed an all-Haydn program and presented a contemporary music concert of works written for the group, including the world premiere of Sebastian Currier's *Etudes and Lullabies* (a commission by CMS), David Dzubay's

String Quartet No. 1, “Astral,” and Brett Dean’s Quartet No. 2 for Strings and Soprano, “And once I played Ophelia.” Tony Arnold joined the Orion in that concert as vocal soloist.

The Orion String Quartet has given stimulus to the development and expansion of the string quartet repertoire through commissions from composers Chick Corea, David Del Tredici, Alexander Goehr, Thierry Lancino, John Harbison, Leon Kirchner, Marc Neikrug, Lowell Liebermann, Peter Lieberson, and Wynton Marsalis. For its 25th anniversary, the Orion collaborated with choreographer Bill T. Jones and the Arnie Zane Dance Company in a two-week project that featured music by Mozart, Schubert, Mendelssohn, Ravel, and Beethoven. WQXR’s The Greene Space produced a live broadcast of the collaboration, including the performance and a discussion between members of the quartet and Mr. Jones. Heard frequently 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 on ABC television’s *Good Morning America*.

Formed in 1987, the quartet takes its name from the Orion constellation as a metaphor for the 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. 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. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Leon Fleischer, Peter Serkin, and Pinchas Zukerman and has participated in 18 *Musicians from Marlboro* tours. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Koch International, 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 at the New School for Music, Manhattan School of Music, and Bard College Conservatory of Music and is visiting chamber music faculty at the Cleveland Institute of Music.

Violist **Steven Tenenbom** has established a distinguished career as a 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 serves on the faculties of The Juilliard School, the Curtis Institute of Music, and the Conservatory of Music at Bard College. 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 Cassadó 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.

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 in New York, 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 120 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” (*Wall Street Journal*). Many of these extraordinary performances are live-streamed on the CMS website, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS’s mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through The Bowers Program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

Administration

David Finckel and Wu Han, Artistic Directors ♦ Suzanne Davidson, Executive Director

ADMINISTRATION

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ARTISTS OF THE 2019–20 SEASON

Tony Arnold, *soprano*
 Joëlle Harvey, *soprano*
 Paul Appleby, *tenor*
 Inon Barnatan, *piano*
 Alessio Bax, *piano*
 Michael Brown, *piano*
 Gloria Chien, *piano*
 Lucille Chung, *piano*
 Peter Dugan, *piano*
 Jeffrey Kahane, *piano*
 Gilbert Kalish, *piano*
 Anne-Marie McDermott, *piano*
 Ken Noda, *piano*
 Hyeyeon Park, *piano/harpsichord*
 Jon Kimura Parker, *piano*
 Juho Pohjonen, *piano*
 Gilles Vonsattel, *piano*
 Orion Weiss, *piano*
 Wu Han, *piano*
 Wu Qian, *piano*
 Kenneth Weiss, *harpsichord*
 Adam Barnett-Hart, *violin*
 Aaron Boyd, *violin*
 Francisco Fullana, *violin**
 Chad Hoopes, *violin*
 Bella Hristova, *violin*
 Paul Huang, *violin*
 Ani Kavafian, *violin*
 Ida Kavafian, *violin*
 Erin Keefe, *violin*
 Alexi Kenney, *violin**
 Soovin Kim, *violin*
 Kristin Lee, *violin*
 Sean Lee, *violin*
 Yura Lee, *violin/viola*
 Cho-Liang Lin, *violin*
 Daniel Phillips, *violin/viola*
 Alexander Sitkovetsky, *violin*
 Arnaud Sussmann, *violin*
 Danbi Um, *violin*
 Angelo Xiang Yu, *violin**
 Misha Amory, *viola*
 Che-Yen Chen, *viola*
 Mark Holloway, *viola*

Hsin-Yun Huang, *viola*
 Matthew Lipman, *viola*
 Paul Neubauer, *viola*
 Richard O'Neill, *viola*
 Cynthia Phelps, *viola*
 Kerri Ryan, *viola*
 Dmitri Atapine, *cello*
 Nicholas Canellakis, *cello*
 Colin Carr, *cello*
 Estelle Choi, *cello*
 Timothy Eddy, *cello*
 David Finckel, *cello*
 Clive Greensmith, *cello*
 Gary Hoffman, *cello*
 Mihai Marica, *cello*
 David Requiro, *cello**
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