

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, NOVEMBER 24, 2019, AT 5:00 ▶ 4,024TH CONCERT

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

ANNE-MARIE McDERMOTT, piano
IDA KAVAFIAN, violin
GARY HOFFMAN, cello
JOSE FRANCH-BALLESTER, clarinet

1918: STRAVINSKY'S THE SOLDIER'S TALE

**LUDWIG
VAN BEETHOVEN**
(1770–1827)

**Trio in B-flat major for Clarinet, Cello, and
Piano, Op. 11 (1797)**

- ▶ Allegro con brio
- ▶ Adagio
- ▶ Tema con variazioni: Allegretto

FRANCH-BALLESTER, HOFFMAN, McDERMOTT

**IGOR
STRAVINSKY**
(1882–1971)

***L'Histoire du soldat (The Soldier's Tale),
Trio Version for Violin, Clarinet, and Piano***
(1918, arr. 1919)

- ▶ The Soldier's March
- ▶ The Soldier's Violin
- ▶ A Little Concert
- ▶ Tango, Waltz, Ragtime
- ▶ The Devil's Dance

KAVAFIAN, FRANCH-BALLESTER, McDERMOTT

INTERMISSION

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.

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CMS Chamber Music Society of Lincoln Center

FELIX MENDELSSOHN
(1809–1847) **Selected *Lieder ohne Worte* for Piano, Op. 19b**
▶ No. 1 in E major (1830)
▶ No. 2 in A minor (1830)
▶ No. 3 in A major, “Jägerlied” (1829)
McDERMOTT

BEDŘICH SMETANA
(1824–1884) **Trio in G minor for Piano, Violin, and Cello, Op. 15 (1855)**
▶ Moderato assai
▶ Allegro, ma non agitato—Alternativo I: Andante—
Alternativo II: Maestoso
▶ Finale: Presto
McDERMOTT, KAVAFIAN, HOFFMAN

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Although *The Soldier's Tale* by Stravinsky headlines this concert, you are more than welcome to select your own favorite milestone from among the works you are about to hear. We admit that it was only by coincidence that these compositions find themselves as neighbors here, but each could easily have served as one of our 50th anniversary season's program anchors.

When Beethoven composed his Op. 11 Trio in 1797, the clarinet had just come into its own, most notably through the great works of Mozart such as his quintet, concerto, and “Kegelstatt” trio. But it was left to Beethoven to pair the clarinet with a piano and cello for the first time, a delightful combination of sonorities and musical personalities which, for some inexplicable reason, would not re-emerge until the masterful clarinet trio of Johannes Brahms almost a century later. In 1828, Felix Mendelssohn's sister Fanny mentioned that she had received as a birthday present a “Song Without Words” for solo piano. This first effort (Felix's invention) was followed by six volumes of eight songs each, which have become beloved staples of the solo pianist's repertoire. And with Smetana's Piano Trio of 1855, we have the first masterpiece from the “father” of Czech music, paving the way for the highly personal, Bohemian-flavored works of Dvořák, Suk, and Janáček.

But as Stravinsky's own chamber arrangement of his theater piece is our program title, we must give it a place of pride in this concert. It is indeed representative of Stravinsky's unparalleled contribution to the art of modern music. His many groundbreaking achievements in compositional technique in the areas of tonality, rhythm, form, and orchestration are matched by his relentless cultural curiosity and inclination to reach out to collaborators in the process of artistic creation. Diaghilev, Picasso, Balanchine, Cocteau—the list goes on and on—were part of Stravinsky's world. *The Soldier's Tale* comes from his so-called “Russian” period, as do his famous (and infamous) creations such as *The Firebird*, *The Rite of Spring*, *Petrushka*, and *Renard*. Combining visual arts, ballet, theatrical traditions of *Commedia dell'arte*, and folklore, Stravinsky opened up a wide path filled with possibilities for composers of the future. The story of the hapless soldier and his violin falling victim to the Devil, encapsulated here in this stunning chamber work, is but one tip of the amazing Stravinsky iceberg.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



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NOTES ON THE PROGRAM

Fortunately for us, Stravinsky was once in desperate need of funds but was also extremely generous. The first situation produced the original theatrical version of *L'Histoire du soldat* and the second produced the reduced trio version you hear tonight, arranged as a gift for the man who made possible the premiere of the original work. Having performed both versions many times, I can't imagine life without either one. There is nothing like the original work fully staged, but it's not always possible to put on such a large-scale production and the smaller, trio version brings the piece to so many more people while retaining the amazing flavor of the original. One of my very fondest memories of the original work is the long CMS tour and recording I did with the master, Wynton Marsalis. We paired the Stravinsky with Wynton's own work for the same instrumentation, "A Fiddler's Tale." It was one of the highlights of my musical life. The trio version also brings back wonderful memories, as it was one of the repertoire staples of my group TASHI in the 1970s. I remember counting in a panic as hard as I could when I first learned it! I'll still be counting hard tonight, but hopefully in less of a panic... I hope you all enjoy this masterpiece, as well as the rest of this wonderful program.

—Ida Kavafian

Trio in B-flat major for Clarinet, Cello, and Piano, Op. 11

LUDWIG VAN BEETHOVEN

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

Composed in 1797.

- ▶ First CMS performance on November 21, 1971, by clarinetist Gervase de Peyer, cellist Leslie Parnas, and pianist Richard Goode.
- ▶ Duration: 21 minutes

⊕ **SOMETHING TO KNOW:** Beethoven wrote this piece for Viennese clarinetist Joseph Bähr, who requested that the composer use a popular tune by Joseph Weigl in the last movement of the trio.

⊕ **SOMETHING TO LISTEN FOR:** In the final variation of the third movement, Beethoven sets Weigl's theme in an imitative canon between the clarinet and cello that leads to a piano cadenza and a syncopated closing jig.

Beethoven first made his reputation as a pianist after arriving in Vienna in 1792, a flamboyant young musician of untamed spirit particularly noted for the power and invention of his improvisations. It was with the premieres of his first two piano concertos in 1795 that his

fame as a composer began to flourish. Some of the compositions from the years immediately following show his eagerness to stretch the boundaries of the conventional forms and modes of expression, but most of his music of the 1790s still pays eager obeisance

to the traditions and taste established by Haydn and Mozart. Such a work is the Trio for Clarinet, Cello, and Piano, Op. 11, composed in 1797. Beethoven's disciple Carl Czerny simply said, without specification, that the trio was written for "a clarinetist," now known to be Joseph Bähr, a virtuoso then attached to the musical establishment of the Prussian court chapel at Potsdam. The Clarinet Trio was intended to please the drawing-room sensibilities of the Viennese public and at Bähr's request, Beethoven based the last movement on a well-known tune ("Pria ch'io l'impegno"—"Before I go to work") from Joseph Weigl's popular comic opera *L'Amor marinaro* ("The Corsair in

Love"), which had been unveiled at the Hoftheater in October 1797.

The trio's opening sonata-form movement begins with a bold, striding phrase presented in unison as the first of several motives comprising the main theme group. The complementary themes are introduced following two loud chords, a silence, and an unexpected harmonic diversion. The movement's development section is largely concerned with the striding motive of the main theme. The *Adagio* is based on a melody of Mozartian tenderness first sung by the cello before being shared with the clarinet. The finale is a set of nine variations on Weigl's melody. ♦

I'D LIKE A SNACK!

Beethoven's Clarinet Trio is occasionally given the nickname "Gassenhauer," or "Street Song," because the composer based the third, theme-and-variation movement on a popular tune. He took the theme from a comic opera by Joseph Weigl, *L'Amor marinaro*, which tells the tale of a pirate romance. The chosen song, "Pria ch'io l'impegno" ("Before I go to work"), is sung by choir master Cisolfautte (That's Ci-Sol-Fa-Te, Italian solfège syllables) in response to a request from two other main characters that he sing them out of a tricky situation. Cisolfautte is willing to oblige, but only after he's eaten, and he warns of the dangers of performing on an empty stomach:

*Before I undertake
this daunting task
I'd like a snack.*

*You must understand
what I am like,
if on the highest,
sharp notes,
my empty stomach
should return...*

Translation of "Pria ch'io l'impegno"
by Nicky Swett © 2019



▶ Joseph Weigl by Joseph Kriehuber

NBS

L'Histoire du soldat (The Soldier's Tale), Trio Version for Violin, Clarinet, and Piano

IGOR STRAVINSKY

- ▶ Born June 17, 1882, in Oranienbaum, near St. Petersburg.
- ▶ Died April 6, 1971, in New York City.

Composed in 1918; arranged for trio in 1919.

- ▶ Premiered on November 8, 1919, in Lausanne.
- ▶ First CMS performance on April 11, 1976, by violinist Kyung Wha Chung, clarinetist Gervase de Peyer, and pianist Charles Wadsworth.
- ▶ Duration: 15 minutes

⊕ **SOMETHING TO KNOW:** *The Soldier's Tale* follows the story of a soldier returning from war who sells his violin, and with it his soul, to the devil.

⊕ **SOMETHING TO LISTEN FOR:** *In The Soldier's Violin, the Soldier sits by a stream and warms up on some double stops. At the end of this movement, the violinist clumsily slips across the strings in surprise, marking the entrance of the Devil.*

After soaring to international fame in 1910 with *The Firebird*, Igor Stravinsky became a citizen of the world, living in Switzerland during the autumn and winter months, returning to Russia for the summers, and descending on Paris to oversee the productions of *Petrushka*, *The Rite of Spring*, and *The Nightingale*. With the outbreak of the First World War in 1914, however, his travel was restricted and he settled full-time in Switzerland, near Lausanne, where he remained until moving to France in 1920. Among his closest friends during the war was Ernest Ansermet, then conductor of the symphony concerts in Geneva and founder (in 1918) of the Orchestre de la Suisse Romande in that city, who introduced him to the Swiss novelist and poet Charles Ferdinand Ramuz late in 1915. Stravinsky invited Ramuz to help prepare French versions of the Russian texts for *Reynard* and *Les Noces* and the partnership went so well that they agreed to undertake a new collaboration in 1917. Given the difficulty of theater production during the war, they realized that only a small company could be assembled, perhaps one that could play in almost any hall and easily

tour Switzerland. Ramuz, not being a dramatist, suggested that he write a story which could be presented on stage as a kind of acted narration, something “to be read, played, and danced.” It was agreed that Stravinsky’s music would be an accompaniment to the action, arranged so that it could be performed either on stage or independently in concert. For a subject, they settled on a story from a collection of Russian tales compiled by Alexander Afanasiev that concerned, according to Stravinsky, “a Soldier who tricks the Devil into drinking too much vodka. He then gives the Devil a handful of shot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies.” Stravinsky and Ramuz incorporated other episodes from Afanasiev’s stories into their scenario, notably one that featured a “Soldier who deserts and the wily Devil who infallibly comes to claim his soul.” A Narrator would tell the following *Soldier's Tale* while performers portraying the characters danced and mimed to Stravinsky’s music:

A Soldier, granted ten days leave, marches home to his village. He rests along the way, takes out his fiddle, and

plays. The Devil, disguised as an old man with a butterfly net, persuades the Soldier to trade his fiddle for a magic book. He invites the Soldier to spend three days with him, when he will show him how to earn immense wealth from the book. Arriving at his village after their encounter, the Soldier discovers that not three days but three years have passed. He tries to console himself with the wealth obtained through the book, but can find no peace, and wanders into another kingdom. The Princess of the land is ill and the King has promised her hand in marriage to anyone who can cure her. The Soldier determines to try. The Devil appears, playing the Soldier’s violin. The Soldier challenges him to a game of cards. The Soldier loses his wealth to the Devil, whose power over him is thus ended. When the Devil collapses, the Soldier reclaims his violin and plays the Princess back to health. She dances a tango, a waltz, and a rag. The Devil

reappears, the Soldier fiddles him into contortions, and the Soldier and the Princess drag him into the wings. The Devil swears vengeance. Some years after their marriage, the Soldier wants to visit his village. The Narrator counsels him not to seek the lost joy of his youth, now that he has found wedded happiness in a new home with the Princess. Refusing the advice, the Soldier sets out. When he crosses the frontier, however, he again falls under the mastery of the Devil, who takes his violin and leads him away, powerless to resist.

In 1919, Stravinsky arranged a concert suite from *The Soldier's Tale* for violin, clarinet, and piano, which was first performed in Lausanne on November 8, 1919. The suite for trio includes *The Soldier's March*, *The Soldier's Violin*, *A Little Concert* (accompaniment to the card-playing scene), the three dances: *Tango*, *Waltz*, *Ragtime*, and *The Devil's Dance*. ♦

Selected *Lieder ohne Worte* for Piano, Op. 19b

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1829–30.

- ▶ This evening is the first CMS performance of these *Lieder ohne Worte*.
- ▶ Duration: 8 minutes

⊕ **SOMETHING TO KNOW:** *Over the course of his life, Mendelssohn published dozens of these short piano pieces, most of which were intended for home consumption and could be learned and enjoyed by pianists of varying skill levels.*

⊕ **SOMETHING TO LISTEN FOR:** *Op. 19b, No. 3* has received the occasional subtitle of “Hunting Song” for the open, horn-like harmonies of the opening measures and the triumphant character heard throughout.

Mendelssohn seems to have been the first to call a piano piece a “Song Without Words,” indicating both this music’s small scale and its essential lyricism. He gave evocative titles to a few—*Venetian Gondola Song*, *Spinning*

Song, *Duetto*, *Spring Song*—and later music lovers tacked on many more of less relevance, but he seems to have been wary of too much specificity in attaching words to music. When asked in 1842 by Marc André Souchay, a relative

of his wife in Lübeck, about his opinion concerning the suggestive qualities of music, he sent a now-famous reply: "People usually complain that music is so ambiguous; that they are doubtful as to what they should think when they hear it, whereas everyone understands words. For me, it is just the reverse. It is the words that seem so ambiguous, so indefinite, so open to misunderstanding in comparison with real music, which fills one's soul with a thousand better things than words. To me, the music I love does not express thoughts too indefinite to

be put into words, but too definite.... The word remains ambiguous; but in music, we understand each other perfectly."

Had Mendelssohn appended a title to the ruminative, gently rippling Op. 19b, No. 1 in E major it might well have been "Nocturne."

Op. 19b, No. 2 in A minor is wistful and gently flowing and sweetly melancholic.

The third number of Op. 19b in A major is a bracing "hunting" piece, with galloping rhythms, horns calls, and incessant motion. ♦

➤ **HEAR MORE MENDELSSOHN:** *Check out Episode 11 of The Phenomenal 50, a free podcast featuring landmark performances from 50 years of CMS concerts. Available for download on Apple Podcasts, Google Podcasts, Spotify, and on the CMS website.*

Trio in G minor for Piano, Violin, and Cello, Op. 15

BEĐŘICH SMETANA

▶ Born March 2, 1824, in Litomyšl, Bohemia.
▶ Died May 12, 1884, in Prague.

Composed in 1855.

- ▶ Premiered in December 1855 in Prague.
- ▶ First CMS performance on February 15, 1974, by pianist Charles Wadsworth, violinist Oscar Shumsky, and cellist Lynn Harrell.
- ▶ Duration: 28 minutes

➤ **SOMETHING TO KNOW:** *Smetana wrote this trio in memory of his daughter Bedřiška, who died of scarlet fever at the age of four.*

➤ **SOMETHING TO LISTEN FOR:** *The composer breaks from the rapid polyrhythmic texture that occupies most of the Finale for a funeral march toward the end of the movement.*

Smetana's father, a master brewer in the Czech town of Litomyšl, a hundred miles north of Vienna, sought to move his son up the social and economic ladder with a proper education, first at two local schools and, from 1839, at the Classical Grammar School in Prague. Bedřich, however, was absorbed not with the academic curriculum in Prague but with the study of music as a pianist, violinist, and would-be composer and he quit the

school to devote himself to his calling. Papa Smetana was incensed by his son's decision and he threatened to make a farmer out of him, but Bedřich's Uncle Josef, a teacher at the Premonstratensian School in Pilsen, took him under his tutelage. In Pilsen, Smetana won local fame as a talented composer (of polkas and other piano pieces in the popular vein), a gifted pianist, and an organizer of concerts. He fell in love there with

Kateřina Kolářová, then 16, a childhood acquaintance and also a fine pianist, and followed her to Prague when she moved there with her family in 1843. The following year Smetana found employment as music tutor to the Prague household of Count Leopold Thun, a post he held until 1847, when he left to try his luck as a concert pianist. He planned a tour of Bohemia, but the opening concert, in Pilsen, proved such a financial disaster that he abandoned both the project and the idea of becoming a concertizing virtuoso.

In 1848, Smetana opened a school in Prague that met the demand for instruction in the graceful art of piano playing then expected of every cultivated young lady and found sufficient success to marry Kateřina on August 27, 1849. His family expanded rapidly with the births of three daughters: Bedřiška (born January 1851, named after her father); Gabriela (February 1852); and Zofie (May 1853). The composer found much joy in his young brood and he was deeply wounded by the death of Gabriela in 1854 and by the unmistakable signs of the tuberculosis that increasingly affected his wife. The cruelest blow, however, came in September of the following year, when Bedřiška, his first-born and his favorite child, died of scarlet fever at the age of four-and-a-half. Bedřiška had shown an early aptitude for music, carrying melodies in a clear and true voice, inventing dances that matched the patterns of the piano pieces her father played, and picking out on the keyboard tunes she had heard. Her death nearly prostrated Smetana. Not even the birth of another daughter, Kateřina, in October, did much to staunch his grief. Tragedy continued to fill Smetana's life—little Kateřina did not live to see her first birthday and in April 1859, his wife finally succumbed



It was to commemorate the death of his young daughter Bedřiška, and to help assuage his grief, that Smetana composed his G minor Piano Trio.

to her illness. Only Zofie survived her parents. It was to commemorate the death of Bedřiška, and to help assuage his grief, that Smetana composed his G minor Piano Trio. He expressed the depth of his emotion in the epitaph on Bedřiška's grave: "Here lies our child, gifted by God in spirit and heart; in her were embodied all her grieving father's most beautiful hopes and her mother's greatest happiness. Her departure to the world of angels has taken away everything from us, forever."

The trio's opening movement is dominated in its mood by the dramatic and tragic main theme, first given in the stark tones of the unaccompanied violin. The cello enters with a countermelody and the piano with a harmonic foundation; a vehement discussion of the main subject by all the participants ensues. The mood brightens quickly for the presentation of the contrasting second subject, a warmly lyrical melody initiated by the cello. A dynamic third theme, faster in tempo, climaxes the exposition and leads directly to the development section, a stormy passage of heightened expression based largely on the main theme. A piano cadenza of musical fragments, perhaps a mirror of the composer's broken heart, serves as the bridge to the recapitulation and the return of the earlier themes. A headlong rush of impassioned phrases closes the movement. The intensity of emotion Smetana sought to capture

in this work left no place for a calming slow movement, so the center of the trio is occupied by haunted scherzish music in the style of a polka. Two interludes of brighter demeanor and slower tempo—one consistently songful, the other by turns hopefully majestic and worryingly sad—provide contrast. The *Finale*, in free rondo form, takes as its main theme a piano subject whose agitation is heightened by the conflict between duple and triple rhythmic

figurations. A melancholy but broadly lyrical melody from the strings adds pathos and formal balance. After a return of the opening subject, the melancholy string theme is heard with piquantly chromatic counterpoint from the piano. The final chapter of the work begins with a somber funeral march, but the mood changes from tragedy to acceptance and even victory with the major-key transformation of the movement's principal themes. ◆

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UPCOMING CONCERTS AT CMS

1741: BACH'S GOLDBERG VARIATIONS

TUESDAY, DECEMBER 3, 7:30 PM ▶ ALICE TULLY HALL

Pianist Jeffrey Kahane performs and gives remarks on Bach's transcendent "Goldberg" Variations.

MASTER CLASS WITH JEFFREY KAHANE

WEDNESDAY, DECEMBER 4, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

Jeffrey Kahane leads a chamber music master class with talented students. This event will be streamed live at www.ChamberMusicSociety.org/WatchLive

1713: CORELLI'S CHRISTMAS CONCERTO

SUNDAY, DECEMBER 8, 5:00 PM ▶ ALICE TULLY HALL

TUESDAY, DECEMBER 10, 7:30 PM ▶ ALICE TULLY HALL

A varied collection of Baroque masterpieces including Vivaldi's Winter and Corelli's beloved "Christmas Concerto."

ABOUT THE ARTISTS



USABIANE MAZZUCCO

JOSE FRANCH-BALLESTER

▶ Clarinetist Jose Franch-Ballester is a captivating performer of "poetic eloquence" (*New York Sun*) and "technical wizardry" (*New York Times*). He plays regularly at the Bridgehampton Chamber Music Festival, Chamber Music Northwest, the Saratoga Chamber Music Festival, the Skaneateles Festival, Camerata Pacifica, and Music from Angel Fire. He has also appeared at the Usedomer Musikfestival in Germany, the Verbier Festival in Switzerland, the Cartagena Festival Internacional de Música in Colombia, and the Young Concert Artists Festival in Tokyo, Japan. As a soloist, he has appeared with the Orchestra of St. Luke's, the BBC Concert Orchestra, the Santa Barbara Orchestra, and numerous Spanish orchestras. Winner of the 2004 Young Concert Artists International Auditions, he was presented in debut recitals in New York and in Washington, DC at the Kennedy Center. In 2008, he won a coveted Avery Fisher Career Grant. He was awarded the Cannes Midem Prize, which aims to introduce artists to the classical recording industry. With the Chamber Music Society, he has recorded Bartók's *Contrasts* on the Deutsche Grammophon label. Born in Moncofa, Spain into a family of clarinetists and Zarzuela singers, Mr. Franch-Ballester graduated from the Joaquín Rodrigo Music Conservatory. He earned a bachelor's degree from the Curtis Institute of Music, where he studied with Donald Montanaro and Pamela Frank. He is a former member of CMS's Bowers Program.



WILLIAM BRUCKARDT

GARY HOFFMAN

▶ Gary Hoffman is one of the outstanding cellists of our time, combining instrumental mastery, great beauty of sound, and a poetic sensibility. He gained international renown upon his victory as the first North American to win the Rostropovich International Competition in Paris in 1986. He has appeared with the Chicago, London, Montréal, Toronto, San Francisco, Baltimore, and National symphony orchestras as well as the English, Moscow, and Los Angeles chamber orchestras, the Orchestre National de France, the Orchestre de la Suisse Romande, the Netherlands and Rotterdam philharmonics, the Cleveland Orchestra for the Blossom Festival, and The Philadelphia Orchestra. He has collaborated with such celebrated conductors as André Previn, Charles Dutoit, Mstislav Rostropovich, Pinchas Zukerman, Andrew Davis, Herbert Blomstedt, Kent Nagano, and Jesús López-Cobos. He performs in major recital and chamber music series throughout the world, as well as at such prestigious festivals as Ravinia, Marlboro, Aspen, Bath, Evian, Helsinki, Verbier, Mostly Mozart, Schleswig-Holstein, Stresa, Festival International de Colmar, and Festival de Toulon. He is a frequent guest of string quartets including the Emerson, Tokyo, Borromeo, Brentano, and Ysaÿe. In 2011, Mr. Hoffman was appointed Maître en Résidence for cello at the prestigious Chapelle de Musique Reine Elisabeth in Brussels. He has a new release of Elgar's Cello Concerto and Bloch's *Schelomo* on the La Dolce Volta label with Orchestre de Liège and Christian Arming. He performs on a 1662 Nicolò Amati cello, the "ex-Leonard Rose."



CHRISTIAN STEINER

IDA KAVAFIAN

▶ Violinist/violist Ida Kavafian just recently retired after 35 successful years as artistic director of Music from Angel Fire, the renowned festival in New Mexico. She leaves a legacy of over 40 world premieres commissioned by the festival. Her close association with the Curtis Institute continues with her large and superb class, the endowment of her faculty chair by former Curtis Board President Baroness Nina von Maltzahn, and the awarding of the Lindback Foundation Award for Distinguished

Teaching, which is presented in recognition of outstanding service in stimulating and guiding Curtis students. In addition to her solo engagements, she continues to perform with her piano quartet, OPUS ONE, and Trio Valtorna. Co-founder of those ensembles as well as Tashi and the Bravo! Vail Valley Music Festival (which she ran for ten years), she has toured and recorded with the Guarneri, Orion, Shanghai, and American string quartets; as a member of the Beaux Arts Trio for six years; and with such artists as Chick Corea, Mark O'Connor, and Wynton Marsalis. A graduate of The Juilliard School, where she studied with Oscar Shumsky, she was presented in her debut by Young Concert Artists. Ms. Kavafian and her husband, violist Steven Tenenbom, have also found success outside of music in the breeding, training, and showing of champion Vizsla dogs, including the 2003 Number One Vizsla All Systems in the United States and the 2007 National Champion. She has performed with the Chamber Music Society since 1973.



MATTEO FRISOLINI

ANNE-MARIE McDERMOTT

▶ For over 25 years Anne-Marie McDermott has played concertos, recitals, and chamber music in hundreds of cities throughout the United States, Europe, and Asia. She also serves as artistic director of the Bravo! Vail Music and Ocean Reef Music festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego. Recent performance highlights include appearances with the Colorado Symphony, Florida Orchestra, San Antonio Symphony, New

World Symphony, Louisiana Philharmonic, Tucson Symphony, Mexico National Symphony, and Taipei Symphony. She also returned to play Mozart with the Chamber Orchestra Vienna-Berlin at the Bravo! Vail Festival. She has performed with leading orchestras including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, and Houston Symphony. Her recordings include the complete Prokofiev piano sonatas, Bach's *English Suites* and partitas (Editor's Choice, *Gramophone*), Gershwin's complete works for piano and orchestra with the Dallas Symphony (Editor's Choice, *Gramophone*), and, most recently, the Haydn piano sonatas and concertos with the Odense Philharmonic in Denmark. She tours each season with the Chamber Music Society, as a member of the piano quartet OPUS ONE, with violinist Nadja Salerno-Sonnenberg, and as part of a trio with her sisters Kerry and Maureen McDermott. She studied at the Manhattan School of Music, has been awarded the Mortimer Levitt Career Development Award for Women and an Avery Fisher Career Grant, and won the Young Concert Artists auditions.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known 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 120 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program, which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

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