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2014-2015

THE MCKIM FUND
IN THE LIBRARY OF CONGRESS

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

WU HAN, PIANO
DANIEL HOPE, VIOLIN
PAUL NEUBAUER, VIOLA
DAVID FINCKEL, CELLO

Friday, April 10, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

The MCKIM FUND in the Library of Congress was created in 1970 through a bequest of Mrs. W. Duncan McKim, concert violinist, who won international prominence under her maiden name, Leonora Jackson; the fund supports the commissioning and performance of chamber music for violin and piano.

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The Library of Congress
Coolidge Auditorium
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Program

GUSTAV MAHLER (1860–1911)
Quartet in A minor for piano, violin, viola and cello (c.1876)
Nicht zu schnell

ROBERT SCHUMANN (1810–1856)
Quartet in E-flat major for piano, violin, viola and cello, op. 47 (1842)
Sostenuto assai–Allegro ma non troppo–Sostenuto–Allegro–Più agitato
Scherzo: *Molto vivace*–Trio I–Trio II
Andante cantabile–Tempo I
Finale: *Vivace*

INTERMISSION

ELLEN TAAFFE ZWILICH (b. 1939)

Romance for violin and piano (1993)

Commissioned by the McKim Fund in the Library of Congress

Daniel Hope, *violin* and Wu Han, *piano*

JOHANNES BRAHMS (1833-1897)

Piano Quartet no. 1 in G minor, op. 25 (1861)

Allegro

Intermezzo: Allegro (ma non troppo)–Trio*: Animato–Tempo del Intermezzo*–Coda*: Animato*

Andante con moto–Animato

Rondo alla Zingarese: Presto–Meno Presto–Tempo I–Meno Presto–Poco più Presto–Molto Presto

About the Program

GUSTAV MAHLER, Piano Quartet in A minor

"...while we may regret that many of Mahler's *juvenilia* are lost to us, I think we regret torsos rather than completed compositions."[1]

1876 saw the first full production of Richard Wagner's cycle of operas, *Der Ring des Nibelungen*. A bit less auspicious was the composition that same year of a movement for piano quartet by the sixteen-year-old Gustav Mahler. As Donald Mitchell pointed out, it is just a torso of a larger work, with only a short sketch of another movement surviving. There is some disagreement about whether this quartet movement was the winner of a composition prize for Mahler at the Vienna Conservatory–Mitchell suspects that the conservatory logs are in error that it was a piano quintet movement,[2] while Henry-Louis de La Grange (the most Mahlerian, in terms of sheer scope, of Mahler biographers) thinks that it was a documented but missing quintet movement that took the prize.[3]

1 Mitchell, Donald, *Gustav Mahler, the Early Years,* rev. and ed. Paul Banks and David Matthews (Berkeley and Los Angeles: University of California Press, 1980), 121.

2 Ibid., 123.

3 La Grange, Henry-Louis de, *Mahler, Volume One* (United States: Doubleday and Company, Inc., 1973), 35. La Grange provides further support for his position with two sources, while noting Mitchell's hypothesis, on p. 720.

The salient takeaway is that not many of Mahler's early compositions are extant. There are multiple reasons for this, perhaps including the willful destruction of the evidence,[4] but one of the most telling comes from Mahler himself. According to Mahler's friend Natalie Bauer-Lechner, "Mahler told her that he did not complete a single work while at the conservatory, having always abandoned them after the first or second movement, or in rare cases, after the third."[5] Mahler is then quoted as saying: "It was not only that I was impatient to begin a new piece, but rather that before I finished my work it no longer challenged or interested me, as I had gone beyond it, but who at the time could know whether my trouble was not a lack of ability or of the power to persevere?"[6] When one considers the distances between the A-minor piano quartet movement and the first version of *Das klagende Lied* (and other text settings), and from there to the first symphony, the rate of maturation is remarkable–yet it shows the wisdom of the adage that a young composer should not start out trying to write a ninth symphony, but rather begin with the first and see where the music takes one. Mahler's willingness to move on quickly would eventually yield to the discipline required for the creation of larger works.

Looking at the music of the single completed movement of Mahler's quartet, we see an early salvo of a conservative yet capable hand. To the accompaniment of triplet quarter notes in cut time we hear the movement's most important motivic figure in the piano's bass: a melodic fragment with the contour of an upward leap followed by a descending second. Perhaps the most recognizable form of this idea is that heard first–a rising minor sixth interval followed by a descending half step (A–F–E). Any fans of early Brahms in the audience might notice a striking similarity between this idea and the second theme from the first movement of Brahms' D-minor piano concerto, minus the developmental sophistication evident in the Brahms. Although it is difficult to point to aspects of the quartet as indicative of Mahler's future path, there is a sense in which his smooth, imitative manipulation of this opening material resonates with his handling of the contrapuntal passages found in the fifth symphony, for instance.

An unusual aspect of the quartet is that the second theme is also in A minor. Mahler compensates for the static tonality by varying his material, particularly in the piano part, which has morphed by the entrance of the third theme into a harmonic pad of textural triplets. The development section also starts in the tonic key, but Mahler allows himself to go further afield harmonically with the material. The piano part comes alive as the development progresses, before returning to the relative austerity of the primary theme in the recapitulation. The third and second themes occur in reverse order, followed by a brief violin cadenza and the final appearance of the third theme, in the role of a coda. Mahler's piano quartet movement offers a rare glimpse into the early chamber music of the towering symphonist we so admire, and we "regret torsos" indeed, along with whole chamber works from the mature Mahler.

4 Ibid.
5 Ibid.
6 Ibid.

ROBERT SCHUMANN, Piano Quartet in E-flat major, op. 47

There is some truth to the notion that Schumann tended to compartmentalize his compositional activities, focusing on a particular genre at a time. His earliest published works were for solo piano, then he moved to *Lieder*, then orchestral music and in 1842, chamber music–and so on. Of course this generalization belies the great variety of music that Schumann composed within these musical realms, but there is a satisfying sense of relationships in the progression, one might sense, from the string quartets of op. 41 to the piano quintet in E-flat (op. 44), which in turn was immediately followed by the piano quartet, also in E-flat (op. 47).

We know how swiftly these works were composed in succession thanks to Schumann's diary, which showed the start and completion of the quintet in about two-and-a-half weeks in September/October, followed by the draft of the piano quartet at the end of the month, and finally completed in fair copy by November 26.[7] Schumann revised his manuscript after a private run-through, but it was finalized for the publisher by the time of the work's public premiere. This took place at the Gewandhaus in Leipzig in December of 1844, and the musicians involved make this one of those historic concerts at which you wish you could have been a fly on the wall: Clara Schumann was at the piano, Ferdinand David and Niels Gade played the violin and viola, and Franz Wittmann played the cello.[8]

The E-flat quartet (Schumann worked on at least two others, but only op. 47 was published) starts with a brief, slow introduction. The partial melody conjures an image in my mind of Sibelius sitting at his desk, trying to come up with a tune for his symphonic poem *Finlandia*, and the impasse is suddenly broken when he spots his copy of the Schumann quartet opened to the first page.[9] The parsed nature of the opening melody is clarified when the movement proper starts in a faster tempo. Each four-note melody is interrupted by figuration in the piano, before settling into an uninterrupted, adapted presentation of the melody. The second main theme–a rising scale that ends with an accented descending arpeggio–is wonderfully startling when it first occurs; just after an arrival in E-flat, a unison D (now in the context of G minor, we are to discover) is stressed, instantly changing the character of the music in a manner that Schumann plays with throughout the movement. Schumann makes a feint at B-flat before returning to the slow *Sostenuto* tempo of the opening, which in turn leads to a D-minor transformation of the first *Allegro* in lieu of a repeat. Schumann continuously ups the ante with an increasingly active piano accompaniment and some great tritone shifts in the bass that make the recapitulatory arrival all the more exciting. The music there is now re-orchestrated and the second theme now arrives in C minor. Schumann redistributes and integrates material between the themes prior to a return to the spirit of the *Sostenuto* material (but with a faster inner pulse). A

7 Leisinger, Ulrich, "Préface," *Robert Schumann, Piano Quartet in E-flat major, op. 47* (Germany: G. Henle Verlag, 2006), IV.

8 Ibid., V.

9 I have no evidence that this happened.

vigorous coda leads to one final presentation of the main thematic motive, before an invigorated close that employs the upward scale of the second theme.

An elfin, Mendelssohnian scherzo follows, with canonic interplay between the piano and upper strings. The first trio also starts in G minor, but with a new, more spacious melodic shape. Schumann intersperses his scherzo elves between statements of the material before returning to the scherzo's opening music. The second trio also employs the movement's main material as well, but in the context of a chordal pointillistic collage of great effect. The primary material follows the second trio, but the final few measures are reserved for the conclusive return of the first trio's melody.

The beautiful *Andante cantabile* opens with a brief three measure introduction, followed by the presentation of the music's primary material in the cello. Schumann varies the orchestrational setting of the music, and introduces other thematic material as well, to create a something of a strophic variation set. The unexpected imitative coda of the movement is enriched by the *scordatura* tuning of the lowest cello string down to a B-flat from C–a powerful touch and a brave one to ask for in the midst of such quiet moments. The *Vivace* finale is something of an effortless synthesis of musical gestures and imitative ideas explored earlier in the work. There is a more than passing semblance of the main theme to the alternating melody/figuration of the *Allegro ma non troppo* of the opening movement. The music of the finale is characterized by energetic movement and imitative counterpoint. One three-note idea in particular should remind you of the closing section of the third movement–you will hear it at the very opening of the last movement, and occasionally isolated, but always used imaginatively. It is a testament to Schumann's ingenuity in this work that he is able to integrate his material with such finesse.

David Henning Plylar
Music Specialist
Library of Congress, Music Division

ELLEN TAAFE ZWILICH, *Romance* for violin and piano

Ellen Taaffe Zwilich, born in Miami in 1939, has the honor of being the first woman to earn a doctorate degree in composition from the Juilliard School (where she studied with Elliott Carter and Roger Sessions) as well as being the first woman to be awarded the Pulitzer Prize in music, in 1983 for her Symphony no. 1. Ms. Zwilich began her musical career as a violinist, eventually becoming a member of the American Symphony Orchestra under Leopold Stokowski. Studies at Juilliard soon followed, and Zwilich's works began to achieve notoriety after being championed by conductor/composers Pierre Boulez and Gunther Schuller.

Although Zwilich's first works were characterized by a complex, atonal language, her musical style shifted to a simpler, more directly accessible one in the 1970s, partly as a result of the death of her husband, violinist Joseph Zwilich, for whom she wrote several works which he premièred and performed. Having completed (to date) five symphonies, a series of instrumental concertos, and numerous orchestral and chamber works, Zwilich's work is frequently performed by American ensembles, and has achieved a popularity rarely accorded to contemporary composers.

Zwilich's *Romance*, commissioned by the Leonora Jackson and W. Duncan McKim Fund at the Library of Congress in 1993, received its première performance by violinist Ida Kavafian and pianist Menahem Pressler in the Library's Coolidge Auditorium on March 6, 1996. Simultaneously composed in versions for solo violin with chamber orchestra and with piano, the work's title may prove somewhat misleading to the listener expecting a work along the lines of a "Romance" in the traditional sense; this work is an intensely stated, restless one, all the more effective for its continually modulating tonal centers as well as for its clarity of structure, brevity, and economy of expression.

Conforming to Zwilich's practice of generating an entire work from a few musical gestures, the primary material from which the Romance is constructed is heard at the work's outset (the wide intervallic leaps that span the breadth of the piano) and at the entrance of the violin solo (the narrow scope of its first few notes, which soon adopt the work's initial accompaniment pattern), combining and developing throughout the course of the work, finally coming to a rest at the work's final measures in a peaceful A-major chord–a ray of light after a hard-won struggle. The work's lyrical elements as well as its ultimate, uplifting resolution have indeed justified its title as a renewed "Romance" for our time.

Kevin LaVine
Senior Music Specialist
Library of Congress, Music Division

JOHANNES BRAHMS, Piano Quartet in G minor, op. 25

"You know, Schoenberg's music is not as bad as they say it is!"[10]

By 1861, Brahms was no stranger to the composition of larger structures in instrumental music. His experiments in orchestral music had borne the two serenades (opp. 11 and 16) and the first piano concerto (op. 15); in the chamber realm he had produced the first piano trio (op. 8, in its first version) and the first string sextet (op. 18). But without

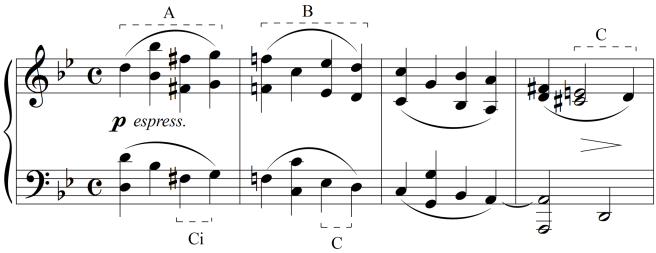
10 Alleged statement of a Los Angeles Philharmonic board member after the premiere of Arnold Schoenberg's transcription of Brahms' Piano Quartet no. 1 for full orchestra in 1937–possibly apocryphal.

discounting the significant music Brahms had composed up to that point, with a focus on solo piano and vocal music, 1861 signaled the arrival of a master of chamber music, yielding as it did the first two piano quartets (opp. 25 and 26), followed by the piano quintet in 1863/4 (op. 34)—some of the monuments of the literature.

Everything seemed to come together in the composition of op. 25. In this work we find the confluence of motivic economy yet expansive scope, harmonic sophistication, orchestrational excellence and memorable tunes. With respect to motivic economy, let us allow one example (or small series of examples) to stand for many as to just how Brahms channeled his inner Beethoven. The motivic content of the first movement's primary theme will have a familiar profile to Brahms aficionados; one finds a proto-version of the idea among his earliest published musical ideas; consider the finale of Brahms' Piano Sonata no. 2 (op. 2—actually composed before the op. 1 piano sonata), in the introduction and especially as developed in the *Allegro non troppo e rubato*. While effective in the early sonata, Brahms does not there milk the idea for all of its potential as he does in the piano quartet. Taking a closer look at excerpts from the first thirty bars of the quartet, consider Example 1 below, with five labels (A, B, C, Ci, D) for essentially two types of material:

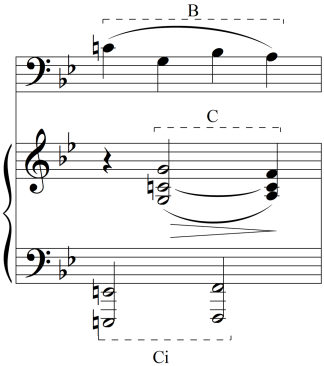
Example 1

a)



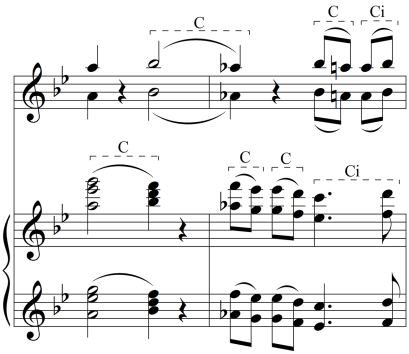
Brahms: Piano Quartet no. 1, I, piano: mm.1-4

b)



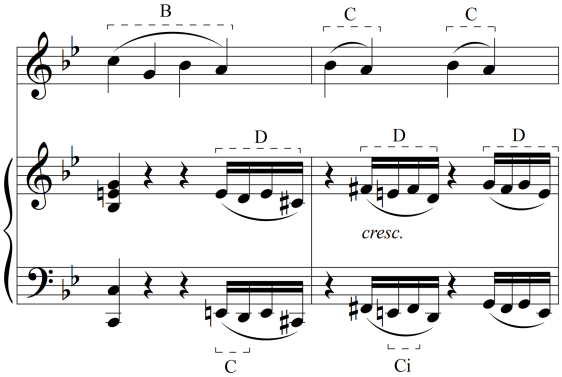
Brahms: Piano Quartet no. 1, I, piano and cello: m.6

c)



Brahms: Piano Quartet no. 1, I, piano, extracted violin and viola: mm.12-13

d)



Brahms: Piano Quartet no. 1, I, piano, extracted violin: mm.29-30

Motive A is very much like motive B—in fact, the latter is a tonal contour inversion of A, and the two appear together in various ways to produce larger melodic lines clearly built on the same bedrock. Motive C is essentially a descending step (whole or half step, depending on tonal context), and Ci is the inversion of that (an ascending step—usually a half step, but not always). One may notice in Example 1a that C and Ci are actually embedded in the A/B complex (in terms of pitch relations—the rhythm is contracted).

Shortly after the initial statement of the theme, we hear it in the cello with piano accompaniment (Example 1b). The harmonized accompaniment here consists of a combination of C and Ci, with the upper piano voice mimicking the rhythmic profile of measure 4. By the time we reach measure 12 (Example 1c), Brahms has shifted the C motive in the piano to start on beat one, echoed by the upper strings on beat three. In measure 13 we see the use of C and Ci to create a gesture beneath a more succinct version in the strings. When we get to the restatement of the main theme at measure 27, a new figure (motive D, as seen in Example 1d) has been derived, eliding C and Ci while

referencing the four-note pattern of A/B.

I will retire from this type of analytical stance here, but one can trace such relationships throughout the entire movement, and similar motivic complexes can be found in the other movements (though not to the same extreme) and in much of Brahms' other music. Such relationships are a prime example of what Schoenberg termed "developing variation" in his essay "Brahms the Progressive." There is an organicism to the sequence of ideas that together contribute to the perception of a solid foundation in the music. The accomplishment here is that Brahms achieves his musical aims so "naturally;" it is not necessary to sit and pick these relationships out of the air in order to enjoy the wonderful music they yield at the local and global levels—but it sure helps to appreciate what care and thought went into the work's creation.

In the interest of space I will say just a few things about the remainder of the work. The first movement, even without a repeat, is the longest of the quartet and thoroughly explores the main ideas hinted at above. The second movement is an intermezzo, a catchall movement title of which Brahms was so fond that could be applied to pieces of vigorous activity or great repose. In this case, the music is more of a *scherzo* and occupies a mysterious and energetic space, the tone of which is set by the repeated C4 in the cello (the movement is in C minor/major). The *Andante con moto* movement in E-flat major also contains echoes of the first movement in its motivic construction (consider the opening melody and the second theme as well). Another great (if limited) example of developing variation can easily be heard in this movement, this time of the rhythmic variety. Brahms cleverly moves between triplets and what is perceived as a dotted rhythm (attacks on the first and fourth 16th notes of a beat), allowing each to have a melodic and accompanimental role where appropriate, with the most removed and contrasting point coming at the central *Animato* of the movement. While the ternary structure of the movement is not surprising, it is disguised in an interesting way that makes the continued variation/development in the music's return highly effective.

The final movement is the understandably famous *Rondo alla Zingarese* (Brahms is referring here to a "Gypsy" style; portrayals of ethnicity in music during the 19th century and beyond are problematic, especially from the standpoints of identity—"Gypsy" and "Hungarian" were often conflated, for example–but that requires more space than can be allotted here). In the case of the quartet, Brahms composed a *tour-de-force* finale that has contributed positively to his reputation ever since. The music spans the gamut from relentlessly frantic to suave, never losing its momentum. The possibility of amateur performance, still entertained in the Mozart quartet that opened the concert, is here completely gone. Brahms requires excellent professional musicians whose virtuosity is equaled by their sense of ensemble. Although Brahms occasionally relaxes the tempo (*Meno Presto*—thanks a lot, Brahms!), he errs on the side of increasing the tempo as the movement progresses. A few brief cadenzas in the piano provide breathing room before the final *Molto Presto* catapults the music to the quartet's enthusiastic conclusion.

David Henning Plylar
Music Specialist
Library of Congress, Music Division

About the Artists

Co-artistic director of the Chamber Music Society of Lincoln Center, pianist **Wu Han**, named *Musical America*'s 2012 Musician of the Year, ranks among the most esteemed and influential classical musicians in the world today. She has risen to international prominence through her wide-ranging activities as a concert performer, recording artist, educator, arts administrator, and cultural entrepreneur. In high demand as a recitalist, concerto soloist, and chamber musician, Wu Han has appeared at many of the world's most prestigious venues, and performs extensively as duo partner with cellist David Finckel. In addition to her distinction as one of classical music's most accomplished performers, Wu Han has established a reputation for her dynamic and innovative approach to the recording studio. In 1997 Wu Han and David Finckel launched ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue of 16 albums has won widespread critical acclaim. Along with David Finckel, she is the founder and artistic director of Music@ Menlo Chamber Music Festival and Institute; is artistic director for Chamber Music Today in Seoul, Korea; and, in 2013, inaugurated a special chamber music program at Aspen Music Festival and School. Wu Han has achieved universal renown for her passionate commitment to nurturing the careers of countless young artists through a wide array of education initiatives. For many years, she taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. Under the auspices of the Chamber Music Society of Lincoln Center, Wu Han and David Finckel lead the LG Chamber Music School, which serves dozens of young musicians in Korea annually.

British violinist **Daniel Hope** has toured the world as a virtuoso soloist for 25 years. He is renowned for his musical versatility and creativity, and for his dedication to humanitarian causes. An exclusive Deutsche Grammophon artist since 2007, he has earned numerous Grammy nominations, a Classical BRIT award, the Deutsche Schallplattenpreis, and six ECHO Klassik Prizes. He regularly directs chamber orchestras as violin soloist including the Chamber Orchestra of Europe, Camerata Salzburg, and Lucerne Festival Strings. He has performed at all the world's most important festivals, such as the BBC Proms, Hollywood Bowl, Lucerne, Ravinia, Salzburg, Edinburgh, Schleswig-Holstein, and Tanglewood. He has performed in all of the world's most prestigious venues—from Carnegie Hall to the Concertgebouw—and with the world's greatest orchestras. Highlights include appearances with the Boston and Chicago symphonies and the Los Angeles Philharmonic, as well as the major orchestras of Berlin, London, Leipzig, Dresden, Israel, Moscow, Oslo, Paris, Stockholm, and Vienna. He has been Associate Artistic Director of the Savannah Music Festival since 2004. He has also published three bestselling books and regularly produces radio and television shows around the world. Hope plays the 1742 "ex-Lipinski" Guarneri del Gesù, placed generously at his disposal by an anonymous family from Germany. He resides in Vienna, Austria.

Violist **Paul Neubauer'**s exceptional musicality and effortless playing distinguish him as one of his generation's quintessential artists. This past April, he gave the world premiere of a new viola concerto by Aaron Jay Kernis with the St. Paul Chamber Orchestra followed by performances with the Chautauqua Symphony and the Idyllwild Arts Orchestra. This consortium commission culminates this season with his Los Angeles Chamber Orchestra debut with conductor Jeffrey Kahane. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. A two-time Grammy nominee, he recorded pieces that were composed for him: Joan Tower's *Purple Rhapsody* for viola and orchestra, and *Wild Purple* for solo viola; *Viola Rhapsody*, a concerto by Henri Lazarof; and *Soul Garden* for viola and chamber ensemble by Derek Bermel. Neubauer gave the world premiere of the revised Bartók Viola Concerto as well as concertos by Tower, Penderecki, Picker, Jacob, Lazarof, Suter, Müller-Siemens, Ott, and Friedman and is on the faculty of The Juilliard School and Mannes College. He performs in a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, with a wide range of repertoire including salon style songs, and has performed with the Chamber Music Society since 1985.

Co-artistic director of the Chamber Music Society of Lincoln Center, cellist **David Finckel**, named *Musical America*'s 2012 Musician of the Year, leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He has been hailed as a "world class soloist" (*Denver Post*) and "one of the top ten, if not top five, cellists in the world today" (*Nordwest Zeitung*, Germany). As a chamber musician, he appears extensively with duo partner pianist Wu Han and in a piano trio alongside Emerson Quartet violinist Philip Setzer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. In 1997 David Finckel and Wu Han launched ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue of 16 albums has won widespread critical praise. Along with Wu Han, he is the founder and artistic director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute, and is artistic director for Chamber Music Today in Seoul, Korea. In 2012, David Finckel was named honoree and artistic director of The Mendelssohn Fellowship, an initiative set on expanding the presence of chamber music in Korea. Under the auspices of the Chamber Music Society, David Finckel and Wu Han lead the LG Chamber Music School. The first American student of Rostropovich, David Finckel serves on the faculty at The Juilliard School and Stony Brook University. David Finckel and Wu Han inaugurated a special chamber music program at Aspen

Music Festival and School in 2013.

The **Chamber Music Society of Lincoln Center** (CMS) is one of eleven constituents of Lincoln Center for the Performing Arts, the largest performing arts complex in the world. Along with other constituents such as the New York Philharmonic, New York City Ballet, Lincoln Center Theater, and The Metropolitan Opera, the Chamber Music Society has its home at Lincoln Center. The Chamber Music Society's performance venue, Alice Tully Hall, has received international acclaim as one of the world's most exciting venues for chamber music.

CMS presents chamber music of every instrumentation, style, and historical period in its extensive concert season in New York, its national tours, its many recordings and national radio broadcasts, its broad commissioning program, and its multi-faceted educational programs. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created programs to bring the art of chamber music to audiences from a wide range of backgrounds, ages, and levels of musical knowledge. The artistic core of CMS is a multi-generational, dynamic repertory company of expert chamber musicians who form an evolving musical community. As part of that community, the CMS Two program discovers and weaves into the artistic fabric a select number of highly gifted young artists—individuals and ensembles—who embody the great performance traditions of the past while setting new standards for the future.

CMS produces its own recordings on the CMS Studio Recordings label, which has been highly praised for both the artistry and the recorded sound of the eclectic range of repertoire it has released. These recordings are sold on-site at concerts in New York, on tour, and through the CMS website as well as online retailers such as iTunes. The newest media innovation, CMS Live!, offers recordings available only by download of extraordinary live performances, chosen by CMS artistic directors David Finckel and Wu Han from among each season's many concerts. CMS also has a broad range of historic recordings on the Arabesque, Delos, SONY Classical, Telarc, Musical Heritage Society, MusicMasters, and Omega Record Classics labels. Selected live CMS concerts are available for download as part of Deutsche Grammophon's DG Concerts series.

In 2004, CMS appointed cellist David Finckel and pianist Wu Han artistic directors. They succeed founding director Charles Wadsworth (1969-89), Fred Sherry (1989-92), and David Shifrin (1992-2004). Visit the Chamber Music Society online at www.ChamberMusicSociety.org.

Concerts from the Library of Congress

Coming Soon

Tuesday, April 14, 2015 – 12:00 pm
BERNSTEIN'S *CHICHESTER PSALMS*
American Musicological Society Lecture by Paul Laird, PhD,
Professor of Musicology, University of Kansas
Coolidge Auditorium (No Tickets Required)

Saturday, April 18 , 2015 – 11:00 am
#DECLASSIFIED
Mano a mano y mano a mano:
Exploring the Library's Treasures for Piano Duet
Rescheduled from January 31
Stephen Yusko and David Plylar, Music Division
Jefferson Studio, Thomas Jefferson Building (LJ-G32, Tickets Required)

Tuesday, April 21, 2015 – 8:00 pm
COUNTRY MUSIC ASSOCIATION
Songwriters Series
Featuring "Whisperin' Bill" Anderson, Pam Tillis, Mac Davis and Mo Pitney
Coolidge Auditorium (No Tickets Required)

Friday, April 24, 2015 – 8:00 pm
MANTRA
Featuring Katherine Chi, Aleksandar Madźar, Yura Lee, James Donahue and
Cameron Kirkpatrick performing the music of Stockhausen and Carter
Coolidge Auditorium (Tickets Required)

Pre-Concert Talk – 6:30 pm
Paul Miller, PhD
Mellon Postdoctoral Fellow in Music Theory, Visiting Faculty, Cornell University
Whittall Pavilion (No Tickets Required)

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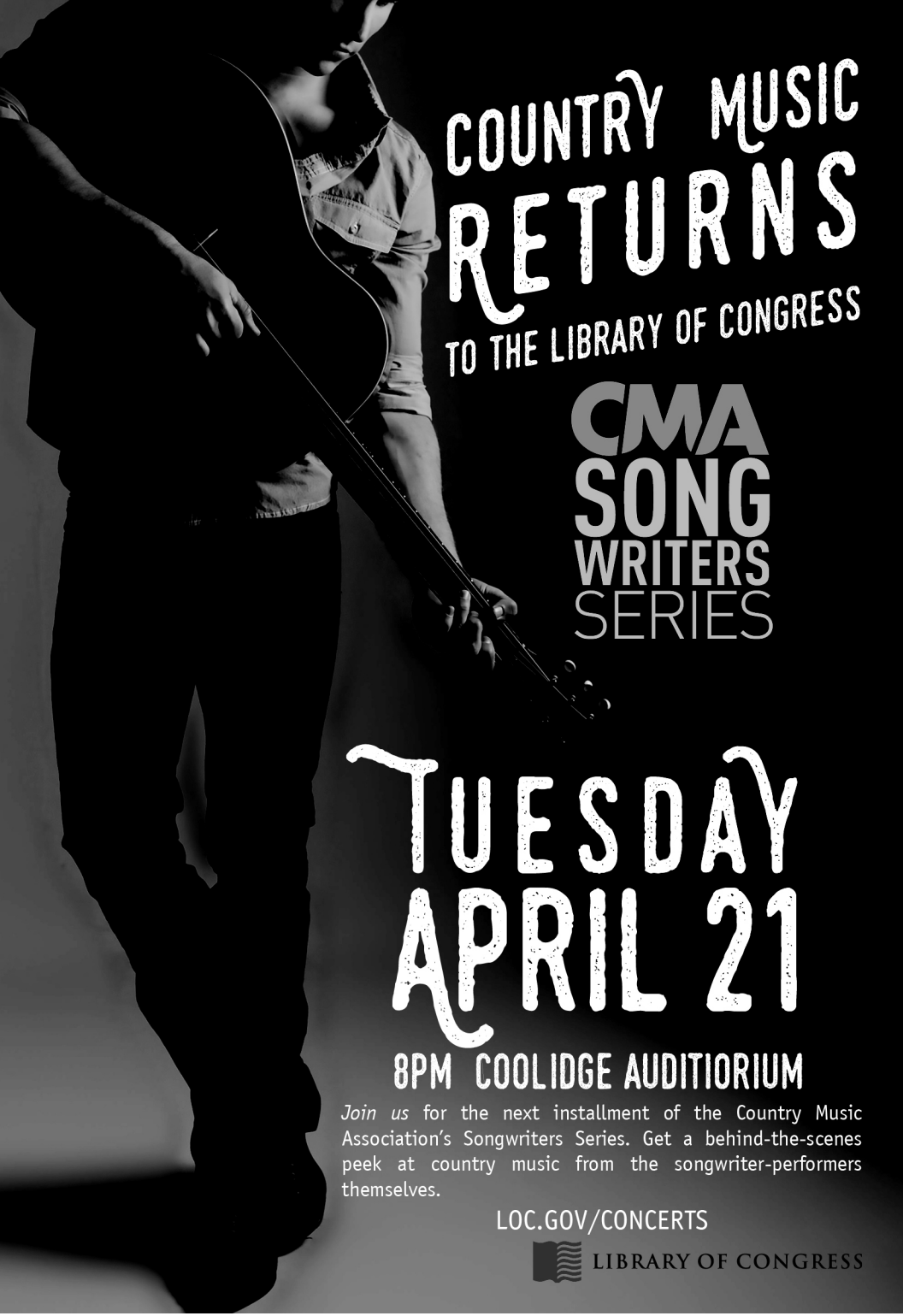
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