

CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, NOVEMBER 4, 2023, AT 7:30 ▶ 4,351ST CONCERT

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

INON BARNATAN, piano
JEAN-EFFLAM BAVOUZET, piano
ALESSIO BAX, piano
WU HAN, piano

RACHMANINOFF: THE PIANIST

WOLFGANG AMADEUS MOZART
(1756–1791) **Sonata for Two Pianos in D major, K. 448** (1781)
▶ Allegro con spirito
▶ Andante
▶ Allegro molto
BARNATAN, BAVOUZET

PYOTR ILYCH TCHAIKOVSKY
(1840–1893) ***The Nutcracker Suite for Two Pianos***
(arr. Economou) (1892, arr. 1988)
▶ Overture
▶ March
▶ Danse de la fée dragée
▶ Danse russe: Trepak
▶ Danse arabe
▶ Danse chinoise
▶ Danse des mirlitons
▶ Valse des fleurs
BAX, WU HAN

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

CLAUDE DEBUSSY *En blanc et noir* for Two Pianos (1915)
(1862–1918)
▶ Avec emportement
▶ Lent: Sombre
▶ Scherzando
BAVOUZET, BAX

WILLIAM BOLCOM “The Serpent’s Kiss” from *The Garden of Eden*
(b. 1938) **Suite for Two Pianos** (1969)
WU HAN, BAVOUZET

SERGEI RACHMANINOFF **Suite No. 2 in C minor for Two Pianos, Op. 17**
(1873–1943) (1901)
▶ Introduction: Alla marcia
▶ Valse: Presto
▶ Romance: Andantino
▶ Tarantella: Presto
BARNATAN, BAX

The **Jerome L. Greene Foundation** is the 2023–2024 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

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.

This concert is supported, in part, by **Francis Goelet Charitable Lead Trusts** and the **Samuel I. Newhouse Foundation**.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Having celebrated Rachmaninoff's legacy as a composer on October 29, CMS now shines a bright light on Rachmaninoff's indelible impact as a pianist. Standing alongside the supernaturally endowed Vladimir Horowitz and the beloved poet of the piano Artur Rubinstein, Rachmaninoff added to his credentials his enormous popularity as a composer. But his pianistic gifts made him a legend in his own lifetime, and in tribute to him we offer this program, a multi-voice celebration of the piano as an instrument of virtually limitless potential.

With Rachmaninoff's own Suite in C minor to close the concert in symphonic style and thunderous sonority, we chose an eclectic first half that shows just how disparate and beautiful piano music can be. Every one of the composers leading to the program finale contributed significantly to the piano literature. In the case of William Bolcom, the composing continues, as this phenomenally prolific artist has made a major mark as a composer versatile enough to artfully bridge the gap between concert and popular music. Pyotr Ilyich Tchaikovsky, the composer of piano concertos that rival Beethoven's in popularity, contributes to this concert via a brilliant transcription of his beloved *Nutcracker* Suite by the late pianist Nicolas Economou, himself a legendary virtuoso. Claude Debussy famously gave the piano a sound that it had never had before the Impressionist era, becoming, as Pierre Boulez once called him "the first truly modern composer." And Wolfgang Amadeus Mozart, who set the standard for the modern piano repertoire, cannot be left out. It is his pianistic language which is still revered, emulated, and seldom equaled to this day.

When we think of Rachmaninoff the pianist, we must remember that his creations for the instrument push its capabilities to the traditional limit. It is not without logic that his piano concertos, such as his third in D minor, have been the vehicle for soloists to triumph worldwide, from Horowitz in his early days to recent Van Cliburn Competition Gold Medalist Yunchan Lim. Rachmaninoff's impact is here to stay, and his beautiful music enriches lives the world over, day after day and year after year.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



ARTIST PERSPECTIVE

Few things challenge me as much as playing with another pianist. Unlike most other instruments, the piano has an immediate attack. This means playing together requires delving into the other player's mind to achieve a truly unified sense of timing and timbre. Trying to blend the sound of two different pianos to sound like a single instrument presents another challenge. Achieving the elasticity and freedom one feels when playing alone demands extensive rehearsal and a sympathetic partner. Nevertheless, I adore playing with other pianists. The rewards of getting it right are enormous, and as we'll see tonight, our repertoire can be extraordinary. This program features some of my favorite music for two pianos, culminating in Rachmaninoff's Second Suite. In my opinion, it's one of his best pieces, and I have fond memories of playing it for CMS 15 years ago at the Society for Ethical Culture, while Alice Tully Hall was under renovation. It's a joy to play it again today, finally at home, and surrounded by such sympathetic partners.

— Inon Barnatan

NOTES ON THE PROGRAM

By Jack Slavin

Sonata in D major for Two Pianos, K. 448

WOLFGANG AMADEUS MOZART

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

- ▶ First CMS performance on November 18, 1984, by pianists Richard Goode and Lee Luvisi
- ▶ Duration: 22 minutes

Composed in 1781

Mozart's career took a major turn in 1781. After years of feeling professionally stifled in his role at the Salzburg court, he parted ways—on rather poor terms—with his employer, the Archbishop of Salzburg. Without the stability of a court position, Mozart was faced with the challenge of making a name for himself as a freelance musician and composer in Vienna. He

supplemented his income by teaching several students. One of his first students in the capital was Josepha von Auernhammer, for whom he wrote this Sonata in D major for Two Pianos.

Building on several early works for four-hand piano performed with his sister Nannerl, this work for two pianos capitalizes on the expanded scope of its instrumentation and exemplifies

the grace, elegance, and levity of the galant style.¹ The opening of the first movement, marked *Allegro con spirito*, certainly lives up to its name with bold octaves and spirited dotted rhythms. This matter-of-fact introduction gives way to a bright and gentle theme peppered with energetic ascending scales. Mozart brilliantly weaves the theme across the two parts, creating seamless interplay. The development ventures into dark, minor sonorities as it explores a new musical idea, but the recapitulation promptly restores the sunny key of D major.

The *Andante* begins with a passage that could very well be the opening to a piano concerto's middle movement: the *primo* (first piano) has a singing, *dolce* (sweet) theme, while the *secondo* (second piano) is relegated

to the role of accompanist. This stark division of labor is short lived, however, as the parts begin trading snippets of the theme in a collaborative manner. The development introduces a stately, regal theme, and the recapitulation closes out the movement with delicate, ornamented descents.

The joyful rondo-form finale, *Allegro molto*, is the perfect ending to this delightful sonata. From furtive minor-key phrases and homophonic stretches of chorale-like writing to cheeky rhythmic gestures in the various episodes and the exuberant *ritornello*,² the sheer variety of characters in this movement showcases the potential of the two-piano instrumentation, the versatility of the rondo, and—of course—the extent of Mozart's imagination. ♦

¹ The galant style was the 18th-century alternative to the complex contrapuntal writing of the Baroque era. It prioritized symmetrical melodies, light accompaniment, and a generally pleasant, elegant sound.

² A *ritornello* is recurring musical material that alternates with contrasting episodes in a rondo form.

The Nutcracker Suite for Two Pianos (arr. Economou)

PYOTR ILYCH TCHAIKOVSKY

- ▶ Born April 25 (May 7 Gregorian), 1840, in Kamsko-Votkinsk, Russia
- ▶ Died October 25 (November 6 Gregorian), 1893, in Saint Petersburg

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 21 minutes

Composed in 1892, arranged in 1988

Tchaikovsky's *The Nutcracker* overcame a rocky premiere to become one of the most popular classical ballets in the world, virtually synonymous with the Christmas holiday season. The plot is based on a children's story by E. T. A. Hoffman in which a young girl dreams that her favorite Christmas toy, the eponymous Nutcracker,

comes to life to defeat the evil Mouse King and takes her on a fantastical adventure. Tchaikovsky's unmatched talent for musical miniatures is in the spotlight here; the continued success of the ballet relies just as much on his magical melodies and colorful orchestrations as it does on the dancers and choreography. Nicolas

Economou's two-piano arrangement captures Tchaikovsky's musical vision beautifully, and measures up to the orchestral original.

The suite opens with a rousing overture, whose dazzling virtuosic passages set the tone for the grandeur of the entire arrangement. Next comes a series of *Danses caractéristiques*, short dance movements each with a distinct musical identity. The *March* is instantly recognizable, with a festive energy that does not yield from start to finish. The theme to the next movement, *Danse de la fée dragée*, is similarly popular, with delicate chromatic gestures that mimic the sugar plum fairy's dainty mannerisms.

The next dance, *Trepak*, is billed as a *Danse russe*, when in reality it is based on a Ukrainian folk dance. It is the first of three dances whose cultural aspects raise questions when staged today. The next two, *Danse arabe* and *Danse chinoise*, are often called the coffee and tea dances, respectively. Scholars are apt to point out the imperialist underpinnings of these movements: the

value of different cultures is reduced to the commodities they can provide. It should be noted that the music bears at best a superficial resemblance to Arabic or Chinese musical traditions; Tchaikovsky's aim was to evoke the exotic for a 19th-century Russian audience, and he did so with a freedom from ethnomusicological rigor that, if it were composed today, would be received with suspicion. Additionally, modern ballet companies struggle with staging these scenes, and the Balanchine Trust (which owns the rights to George Balanchine's iconic 1954 choreography) has even approved changes to the original production in an effort to acknowledge the cultural insensitivities.

Following the light and graceful *Danse des mirlitons*, or reed flute dance, the exquisite *Valse des fleurs* rounds out the suite with a memorable main theme embellished with virtuosic cascades and a triumphant ending. Already a beloved classic, Tchaikovsky's enchanting suite lives on in Economou's brilliant arrangement. ♦

En blanc et noir for Two Pianos

CLAUDE DEBUSSY

- ▶ Born August 22, 1862, in Saint-Germain-en-Laye, France
- ▶ Died March 25, 1918, in Paris

Composed in 1915

Looking to escape wartime Paris, Debussy, already suffering from the cancer that ultimately claimed his life, spent the summer of 1915 in a seaside villa in northern France. Though he found inspiration scarce during the early months of the war, during this summer he completed quite a few

- ▶ First CMS performance on October 24, 1971, by pianists Richard Goode and Charles Wadsworth
- ▶ Duration: 16 minutes

works, among which was the two-piano suite, *En blanc et noir*.

The suite is in three movements, each prefaced by a quotation. The lines preceding the first movement allude to the program of and motivation behind this piece. Taken from the libretto to Charles Gounod's opera *Roméo et*

Juliet, the quote comes from a line sung by Capulet as he encourages his neighbors to join in the festive dance: “Those who stay in their place / and do not dance / With some disgrace / Confess quietly.” In an article published in 1916 in the French newspaper *Le figaro*, Debussy attributed his wartime writer’s block both to his illness and to the war itself, saying, “It seems to me that nobody has been able to work, or at least not with the necessary freedom of spirit.”¹ Robbed of said freedom of spirit by the war and increasingly obsessed with the idea of French musical purity, Debussy was consumed by the turmoil around him and felt guilty because of his inability to fight. Despite his insistence to the contrary, *En blanc et noir* seems to be a commentary on or response to World War I.

The sweeping triplets of the first movement hit the ground running and almost overwhelm the listener. This wall of sound gives way to a sneaky *scherzando* motif, which coexists with the triplets throughout the movement, building to a *fortississimo* (extremely loud) C-major ending. The second movement, marked *Lent, sombre* (slow, somber), famously quotes the Lutheran hymn “Ein’ feste Burg ist unser Gott” (A Mighty Fortress is Our God) over a dissonant, clanging bassline as a symbol for the German enemy. Scholars also point out a veiled quotation of the *Marseillaise* as it triumphs over “Ein’ feste Burg.” The dark, yet colorful *Scherzando* closes out *En blanc et noir* with a line from Charles d’Orleans: “Winter, you are but a villain,” a suitably chilling way to end this troubled suite. ♦

¹ Translated by Déirdre Donnellon, in “Debussy as musician and critic,” *The Cambridge Companion to Debussy* (2003), p. 57.

“The Serpent’s Kiss” from *The Garden of Eden* Suite for Two Pianos

WILLIAM BOLCOM

▶ Born May 26, 1938, in Seattle

Composed in 1969

A popular American style of the late nineteenth and early twentieth centuries, ragtime got its name from the syncopated—or “ragged”—rhythm at the core of the genre. The rhythmic conventions of ragtime show influence from the polyrhythms of African music, with many such conventions continued by ragtime’s successor, jazz. Overshadowed by jazz in the World War I era, ragtime resurfaced in the 1960s and 1970s, when scholars and performers made ragtime more broadly

▶ This is the first CMS performance of this piece.

▶ Duration: 6 minutes

accessible with new recordings and published scores.

William Bolcom, a Seattle-born pianist, composer, and future Pulitzer Prize-winner, found himself at the forefront of this resurgence in New York City in the late 1960s. His immersion in the ragtime revival would go on to influence his career for decades, as he learned to artfully blend rag elements with contemporary Western classical composition techniques. One of Bolcom’s many rags, “The

Serpent's Kiss" is the third movement of *The Garden of Eden Suite*. As the name suggests, the work deals with the biblical story of the Fall, in which Adam and Eve give in to the serpent's temptation and eat the fruit of the tree of knowledge of good and evil.

The performance indication "Fast, diabolical" and the low, D-minor opening set up the serpent's unfavorable character while incorporating traditional ragtime rhythms. Therein lies the distinctive charm of this piece—a rather dark program (musical narrative) is brought to life in an upbeat, catchy, and familiar dance form. The second phrase introduces a stride pattern in the bass. Stride developed out of ragtime and flourished in Harlem in the early 20th century. The style is a demanding one, with large jumps between a bass note and a chord higher up on the keyboard. Yet another facet of the serpent is on display in the third

phrase, with a winding, chromatic pattern in the *secondo* that imitates the zigzagging path of a slithering snake. A similar gesture returns to depict the serpent's seduction. This time, the tempo is greatly reduced, and the harmonies filled out to create a mellifluous line; Bolcom even writes "sleazy" in the *primo* part. In between the various appearances of the serpent are conversational sections that seem to mimic arguments and moments of deliberation between Adam and Eve.

The form of this movement is unique; short narrative episodes are often broken up by abrupt silences and tempo changes. Such sudden transitions would be out of place in a traditional rag, given the expectation that a rag could be danced to. Bolcom called this movement a "rag fantasy," and it is this storytelling approach that abstracts "The Serpent's Kiss" from the popular genre into the world of classical music. ♦

Suite No. 2 in C minor for Two Pianos, Op. 17

SERGEI RACHMANINOFF

- ▶ Born March 20 (April 1 Gregorian), 1873, in Oneg, Russia
- ▶ Died March 28, 1943, in Beverly Hills, California

- ▶ First CMS performance on November 2, 1979, by pianists André-Michel Schub and Emanuel Ax
- ▶ Duration: 25 minutes

Composed in 1901

Rachmaninoff found himself in a compositional slump after the disastrous premiere of his First Symphony in 1897 and the rejection of his work by the likes of César Cui and Leo Tolstoy. For three years he struggled to write anything, and some suggest he was truly depressed. He began to see a hypnotherapist, though the nature of his

treatment is debated. The predominant theory is that interacting on a social level with the therapist, Dr. Nikolai Dahl, an amateur musician himself, was what helped Rachmaninoff regain his confidence. The Suite No. 2 in C minor was one of several works he was able to complete in relatively quick succession following his recovery.

The suite begins with a march that is everything one might expect of such a movement: bold, militaristic, resolute. In the opening section the pianists play rhythmically similar parts, creating a clear, unified, and broad sound. Even in softer parts of the movement, in which one part carries something approaching a lyrical melodic line, that line is austere and the accompaniment percussive, insisting on the typical eighth-eighth-quarter (short-short-long) march pattern. For all its power and resonance, the march fades to a rather soft ending.

The opening of the second movement, a waltz, begins similarly, with the pianists' right hands playing in rhythmic unison. Given the frenzied pace and perpetual eighth-note motion, this presents quite a challenge to the duo. The parts branch out and a true waltz emerges with a melodic line in the *secondo* and an ethereal accompaniment in the *primo*. A slower trio section follows a resurgence of the whirlwind

eighth-notes with a lush melody in the *primo* pianist's middle range. The trio builds in intensity and reaches an ecstatic climax no less stirring than the huge peaks of the Second Piano Concerto, completed right before this suite. Following a difficult few years, it is clear in moments like this that Rachmaninoff had come into his own as a mature composer.

Built on a simple ascending pattern, the opening melody of the *Romance* is tender and melancholic. The accompaniment is ambivalent—at times it is gentle and wispy and at others surreptitious. A chordal build-up interrupts the calm of even this most tranquil movement before receding to allow the *cantabile* (singing) lines to return. A maniacal *Tarantella*, allegedly based on a folk tune Rachmaninoff heard in Italy, closes out this demanding work. ♦

Jack Slavin is a pianist, music educator, and arts professional based in New York City.

ABOUT THE ARTISTS

MARCO BORGISGRIEVE



INON BARNATAN

▶“One of the most admired pianists of his generation” (*New York Times*), Inon Barnatan has established a unique and varied career, equally celebrated as a soloist, curator, and collaborator. He is a regular soloist with many of the world’s foremost orchestras and conductors, and served as the inaugural artist-in-association of the New York Philharmonic for three seasons. Barnatan’s 2023–24 season highlights include concerto performances with the Colorado Symphony,

Detroit Symphony Orchestra, Cincinnati Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, and London Philharmonic Orchestra. Barnatan will give solo recitals at Spivey Hall, the Phillips Collection, Leeds International Piano Series, Wigmore Hall, the Norwegian Opera and Ballet, and the 92nd Street Y. In November 2023, Barnatan releases his album *Rachmaninoff Reflections*, offering some of the composer’s most cherished piano works and Barnatan’s own arrangements of the *Vocalise* and *Symphonic Dances*. Born in Tel Aviv in 1979, Barnatan started playing the piano at the age of three and made his orchestral debut at eleven. His musical education connects him to some of the 20th century’s most illustrious pianists and teachers: he studied first with Professor Victor Derevianko, a student of the Russian master Heinrich Neuhaus, before moving to London in 1997 to study at the Royal Academy of Music with Christopher Elton and Maria Curcio, a student of the legendary Artur Schnabel. The late Leon Fleisher was also an influential teacher and mentor. Barnatan is a recipient of an Avery Fisher Career Grant and Lincoln Center’s Martin E. Segal Award, and an alum of CMS’s Bowers Program.



JEAN-EFFLAM BAVOUZET

▶Award-winning pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career. He works with the Cleveland, San Francisco Symphony, BBC Symphony, NHK Symphony, and London Philharmonic orchestras, and collaborates with many renowned conductors, including Vladimir Jurowski, Gianandrea Noseda, François-Xavier Roth, Vasily Petrenko and Sir Andrew Davis. Engagements during the 2023–24 season include Les Siècles under François

Xavier-Roth, Lahti Symphony Orchestra and Arvo Volmer, National Polish Radio Symphony Orchestra conducted by Leonard Slatkin, and Kyoto Symphony Orchestra under Junichi Hirokami. He appears with Manchester Camerata at the Enescu Festival in Romania with Gábor Takacs-Nagy, and will perform with the Karol Szymanowski Filharmonia in Kraków under the baton of Antoni Wit. In recital, Bavouzet continues his three-year residency at Wigmore Hall, titled *Autour de Debussy*, which includes solo recitals and chamber appearances with Steven Isserlis, Quatuor Danel, and Orsino Ensemble. Bavouzet records exclusively for Chandos, and has won numerous awards, notably including the Gramophone Editor’s Choice and Diapason d’Or awards. Bavouzet has worked closely with Sir

Georg Solti, Pierre Boulez, Karlheinz Stockhausen, Zoltan Kocsis, György Kurtág, Vladimir Ashkenazy and Jörg Widmann, and is also a champion of lesser-known French music, notably that of Gabriel Pierné and Albéric Magnard. He is the International Chair in Piano at the Royal Northern College of Music and an Advisory Board member of the Pianofest in the Hamptons. In 2012 he was ICMA Artist of the Year and in 2008 he was awarded Beijing's first ever Elite Prize for his complete Beethoven sonata series.



USA MARIE MAZZUCCO

ALESSIO BAX

► Alessio Bax catapulted to prominence with first-prize wins at both the Leeds and Hamamatsu International Piano Competitions. He has appeared with more than 150 orchestras, including the London, Royal, and Saint Petersburg Philharmonic Orchestras, as well as the Boston, Dallas, Sydney, and NHK Symphonies, collaborating with such eminent conductors as Marin Alsop, Vladimir Ashkenazy, Sir Andrew Davis, Fabio Luisi, Sir Simon Rattle, Yuri Temirkanov, and Jaap van Zweden. Highlights of the 2023–24 season include his debut with the Baltimore Symphony Orchestra, conducted by Sir Andrew Davis; return performances with the Dallas Symphony, Pacific Symphony, Helsinki Philharmonic, and Buenos Aires Philharmonic; numerous New York appearances with CMS; and a wide range of chamber music projects, recitals, and concerto performances around the world. In 2009, he was awarded an Avery Fisher Career Grant, and four years later he received both the Andrew Wolf Chamber Music Award and the Lincoln Center Award for Emerging Artists. At age 14, Bax graduated with top honors from the conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the United States in 1994. A Steinway artist, he lives in New York City with pianist Lucille Chung and their daughter, Mila. He is a former member of CMS's Bowers Program and is on the faculty at New England Conservatory.



USA MARIE MAZZUCCO

WU HAN

► Pianist Wu Han, recipient of *Musical America's* Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording at the highest levels. Co-Artistic Director of the Chamber Music Society of Lincoln Center since 2004 as well as Founder and Co-Artistic Director of Silicon Valley's innovative chamber music festival Music@Menlo since 2002, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts, and as Artistic Director for La Musica in Sarasota, Florida. Her recent concert activities have taken her from New York's Lincoln Center stages to the most important concert halls in the United States, Europe, and Asia. In addition to countless performances of virtually the entire chamber repertoire, her concerto performances include appearances with the Philadelphia Orchestra, the Atlanta Symphony, and the Aspen Festival Orchestra. She is the Founder and Artistic Director of ArtistLed, classical music's first artist-directed, internet-based recording label, which has released her performances of the staples of the cello-piano duo repertoire with cellist David

Finckel. Her more than 80 releases on ArtistLed, CMS *Live*, and Music@Menlo *LIVE* include masterworks of the chamber repertoire with numerous distinguished musicians. Wu Han's educational activities include overseeing CMS's Bowers Program and the Chamber Music Institute at Music@Menlo. A recipient of the prestigious Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of more than 1,000 video recordings, and broadcasts that are distributed to millions of listeners around the world.

Artists of the 2023–2024 Season

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Rihab Chaieb, SOPRANO
Jennifer Johnson Cano, SOPRANO
Dawn Upshaw, SOPRANO
Sasha Cooke, MEZZO-SOPRANO
Tamara Mumford, MEZZO-SOPRANO

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Michael Stephen Brown, PIANO
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Frank Dupree, PIANO
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Gilles Vonsattel, PIANO
Charlotte Wong, PIANO
Shai Wosner, PIANO
Wu Han, PIANO
Wu Qian, PIANO
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Chad Hoopes, VIOLIN
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Ani Kavafian, VIOLIN
Ida Kavafian, VIOLIN
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN*
Clara Neubauer, VIOLIN
Daniel Phillips, VIOLIN/PICCOLO
VIOLIN/VIOLA
Julian Rhee, VIOLIN
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN*
Danbi Um, VIOLIN
Tien-Hsin Cindy Wu, VIOLIN
Misha Amory, VIOLA
Molly Carr, VIOLA
Beth Guterman Chu, VIOLA

Lawrence Dutton, VIOLA
Hsin-Yun Huang, VIOLA
Yura Lee, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA
Timothy Ridout, VIOLA*
Edward Arron, CELLO
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Estelle Choi, CELLO
Timothy Eddy, CELLO
Isang Enders, CELLO
David Finckel, CELLO
Clive Greensmith, CELLO
Sihao He, CELLO*
Mihai Marica, CELLO
David Requiro, CELLO
Keith Robinson, CELLO
Brook Speltz, CELLO
Jonathan Swensen, CELLO
Paul Watkins, CELLO
Alisa Weilerstein, CELLO
Nina Bernat, DOUBLE BASS
Timothy Cobb, DOUBLE BASS
Joseph Conyers, DOUBLE BASS
Blake Hinson, DOUBLE BASS
Anthony Manzo, DOUBLE BASS
Jason Vieaux, GUITAR
Bridget Kibbey, HARP

WOODWINDS

Sooyun Kim, FLUTE
Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Adam Walker, FLUTE
Ransom Wilson, FLUTE
Randall Ellis, OBOE
James Austin Smith, OBOE
Hugo Souza, OBOE
Stephen Taylor, OBOE
Romie de Guise-Langlois, CLARINET
Jose Franch-Ballester, CLARINET
Tommaso Lonquich, CLARINET
Sebastian Manz, CLARINET
Anthony McGill, CLARINET
David Shifrin, CLARINET
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON

BRASS

David Byrd-Marrow, HORN
Julia Pilant, HORN
Stewart Rose, HORN
Nathan Silberschlag, HORN
Radovan Vlatković, HORN
Brandon Ridenour, TRUMPET
David Washburn, TRUMPET
Weston Sprott, TROMBONE

PERCUSSION

Ayano Kataoka, PERCUSSION
Ian David Rosenbaum, PERCUSSION

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Rami Vamos, CMS KIDS HOST
Fred Child, NARRATOR
Michael Parloff, LECTURER

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Ryan Meehan, VIOLIN
Jeremy Berry, VIOLA
Estelle Choi, CELLO

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Adam Barnett-Hart, VIOLIN
Brendan Speltz, VIOLIN
Pierre Lapointe, VIOLA
Brook Speltz, CELLO

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Eugene Drucker, VIOLIN
Philip Setzer, VIOLIN
Lawrence Dutton, VIOLA
Paul Watkins, CELLO

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