Chamber Music Society of Lincoln Center

TUESDAY EVENING, FEBRUARY 25, 2025, AT 7:30 ▸ 4,535TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Anne-Marie McDermott, piano
Arnaud Sussmann, violin
Nicholas Canellakis, cello
Escher String Quartet
Adam Barnett-Hart, violin
Brendan Speltz, violin
Pierre Lapointe, viola
Brook Speltz, cello

Mendelssohn's Piano Trio No. 2

Felix Mendelssohn (1809–1847)

Sonata No. 1 in B-flat major for Cello and Piano, Op. 45 (1838)

- Allegro vivace
- Andante
- Allegro assai

CANELLAKIS, McDERMOTT

Quartet in F minor for Strings, Op. 80 (1847)

- Allegro vivace assai
- Allegro assai
- Adagio
- Finale: Allegro molto

BARNETT-HART, BRENDAN SPELTZ, LAPOINTE, BROOK SPELTZ

Intermission

Mendelssohn **Selections from Four Pieces for String Quartet, Op. 81** (1847)

- Tema con variazioni: Andante sostenuto
- Scherzo: Allegro leggiero

BARNETT-HART, BRENDAN SPELTZ, LAPOINTE, BROOK SPELTZ

Trio No. 2 in C minor for Piano, Violin, and Cello, Op. 66 (1845)

- Allegro energico e con fuoco
- Andante espressivo
- Scherzo: Molto allegro, quasi presto
- Finale: Allegro appassionato

McDERMOTT, SUSSMANN, CANELLAKIS

Anne-Marie McDermott occupies the **Alice Tully and Edward R. Wardwell Piano Chair**.

The **Jerome L. Greene Foundation** is the 2024–2025 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.

About Tonight's Program

Dear Listener,

On the inside of our office door at CMS is an organizational chart that we created upon our arrival as artistic directors in 2004. It lists all the activities of CMS, each contained in little circles, such as: build the audience, commission new music, present the classics, develop young artists, etc. These little circles, connected by lines strategically, surround a big circle in the middle, to which they are all ultimately linked. The words in the central circle are: "Serve the Art." And there you have the mission of the Chamber Music Society of Lincoln Center, still unchanged.

We both love the music of Mendelssohn and have performed and recorded much of it during our careers. In 2016–17 CMS focused on Mendelssohn, with a dedicated Winter Festival and a season-long journey through the countries and cities he visited on his "Grand Tour." However, our strong affection for, and admiration of, Mendelssohn goes far beyond his music: one simply cannot find another figure in history whose devotion to serving the art of music, and whose accomplishments to that end, compares with Mendelssohn's. Although he undoubtedly had genetic health weaknesses, his death at the age of 38 is commonly attributed to exhaustion from overwork.

Mendelssohn's unimpeachable legacy rests securely on his accomplishments. The reviver of Johann Sebastian Bach (in Bach's native land) at the age of 20 sits beside his championing of the music of Franz Schubert, whose Ninth Symphony he premiered ten years after the composer's death. Mendelssohn also revived the music of Handel, having become acquainted with it during his ten trips to London. In addition to artistic directorships in Düsseldorf and Leipzig, he also founded the Leipzig Conservatory in 1843, bringing both Robert Schumann and Joseph Joachim on as faculty. Fluent in four languages, his education included studies of history, aesthetics, geography, and painting (he was an accomplished watercolorist). His musical training was steeped in the study of early music, especially Bach, and Johann Wolfgang von Goethe (who enjoyed visiting the child prodigy on several occasions) would apparently require Mendelssohn to sit at the keyboard for an hour each morning, playing music (out of his head) from the ancient past to the present, explaining the evolution of music as he went along. Then, there are Mendelssohn's compositions, numbering around 750, in virtually every genre then known to Western music.

Like Mozart, Mendelssohn had the reputation of performing feats of musicianship that were thought to be impossible, and for fun, we'll leave you with just one. Mendelssohn and Liszt, though cordial friends, were rivals, and Mendelssohn especially did not care for Liszt's music. On one occasion, during a party at which both were in attendance, Liszt announced that he had created something new and special to play: a Hungarian melody with four subsequent variations. He played it and wowed the crowd, one listener declaring that nothing could possibly be done after that. But Liszt, the provocateur, insisted that it was Mendelssohn's turn. Mendelssohn demurred, saying he had not been playing much because of other responsibilities. Liszt would not give up, whereupon Mendelssohn—first begging forgiveness from Liszt—sat down at the piano and played *exactly what Liszt had just played.* And this is just one of many amazing stories.

Enjoy the concert,

David Finckel Wu Han
ARTISTIC DIRECTORS

Notes on the Program

Felix Mendelssohn

Sonata No. 1 in B-flat major for Cello and Piano, Op. 45

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

Composed in 1838

- This is the first CMS performance of this piece.
- Duration: 25 minutes

In the second half of the 1830s, Felix Mendelssohn found himself stretched by his many musical responsibilities. He took his groundbreaking 1836 oratorio *St. Paul* on tour, effectively reviving the practice of presenting large-scale narrative works that married the sacred and secular. He performed at festivals throughout Germany and served as the director of the Gewandhaus Orchestra in Leipzig. He also curated a series of "historical concerts" focused on music of the past by the likes of J. S. Bach and Ludwig van Beethoven, a novel programming strategy for that era. In October of 1837, his brother Paul, a banker and skilled amateur cellist, complained of being anxious in his free time, and Felix wrote back expressing ambivalence about success and always being busy: "The more I find what are termed encouragement and recognition in my vocation, the more restless and unsettled does it become in my hands, and I cannot deny that I often long for that rest of which you complain. . . . It seems, however, that this is not to be, and I should be ungrateful were I dissatisfied with my life as it is."

Mendelssohn and his three siblings were very close. They wrote to one another regularly, and they often expressed the pain of living in different places, even though Leipzig, where Felix and his family were based, was not *so* far from Berlin, where the others lived. In that same letter to his brother, Mendelssohn made a promise to Paul, perhaps hoping to give him something to look forward to in his restlessness: "I also intend soon to compose a sonata for violoncello and piano for you—by my beard, I will!" Back in 1829, Mendelssohn had written Paul some variations for cello and piano, but the three-movement Sonata in B-flat major he completed in 1838 represented an altogether more ambitious project. Like the variations, this new piece was much indebted to the sonatas and short works written by Beethoven for these instruments. But Mendelssohn combined the sense of strict structure and rhythm we find in Beethoven's music with an intuition for the cello's singing capacities. The result was heartwarming, witty, and uplifting—surely a boon to Paul's frame of mind, and also a meaningful way for Felix to use music to keep his brother close by in spirit.

The B-flat major Cello Sonata starts with a long line played in octaves between the cello and both hands of the keyboard. It is almost austere in its purity, more like a reservoir of intervals than a true melody. At the end of that string of notes, the piano plays a little rhythmic hook, a snappy, dotted figure. From this hint of playfulness, Mendelssohn builds the ebullient first movement of his sonata. The *Andante* is a graceful, minor-key dance based on that same dotted idea. For the finale, Mendelssohn returns to the austere shape from the opening of the piece, but he harmonizes it and gives it a new rhythmic

character so that it becomes a sweet, nostalgic ditty. We hear this melody again and again over the course of the movement, as if the entire work has served to prepare the listener for this tune, before the music subsides in quiet cascades in the piano.

Program note © Nicky Swett

Felix Mendelssohn

Quartet in F minor for Strings, Op. 80

Composed in 1847

- First CMS performance on March 15, 2006, by the Orion String Quartet (violinists Todd Phillips and Daniel Phillips, violist Steven Tenenbom, and cellist Timothy Eddy)
- Duration: 25 minutes

On May 14, 1847, Fanny Hensel (née Fanny Cäcilie Mendelssohn Bartholdy) had several strokes while rehearsing a cantata written by her brother Felix Mendelssohn, *Die erste Walpurgisnacht* (The First Walpurgis Night), for the Sunday concert series she ran. She died later that evening, surrounded by most of her family. Felix was in London at the time, and when he received the news of her death a few days later, it was a tremendous blow. A letter he wrote later that month to his friend Karl Emil von Webern articulates some of what her sudden absence meant to him:

> What have not we, her brothers and sister, lost! I more especially, to whom she was every moment present in her goodness and love; . . . whom she ever so spoiled, and made so proud, by all the riches of her sisterly love, which made me feel all was sure to go well, for she was ever ready to take a full and loving share in all that concerned me. . . . It is consolatory to think of such a beautiful, harmonious nature, and that she has been spared all the infirmities of advanced age and declining life; but it is hard for us to bear such a blow with proper submission and fortitude.

To help ease the pain, he planned to spend the bulk of the summer in Interlaken, Switzerland, where he would paint, hike, and enjoy time with his children. He was joined by his brother for a few weeks in July, and after Paul's departure Mendelssohn gradually began to return to working on music. As he described to his other sister, Rebecka, "I force myself now to be very busy, in the hope that hereafter I may become so from inclination, and that I shall take pleasure in it." The dismal weather, which he saw as "expressly calculated for writing," was actually helpful: "I cannot deny that I sometimes rather like such downright, pouring wet days, which confine you effectually to the house."

One of his more ambitious projects over the summer was a new String Quartet in F minor. The piece's turbulent character has been generally attributed to his grim, grief-stricken state of mind. But the dramatic opening *Allegro vivace assai*, whose striking introductory tremolos echo the famous "Storm" movement of Ludwig van Beethoven's "Pastoral" Symphony, might be heard as a more literal depiction of Mendelssohn's living situation at the time he was writing it: pelted by rain, working through his pain, but also genuinely enjoying the warmth of fires and family time. The end of the movement, in which the group takes off for a brief, ecstatic, Hungarian-style coda, is a little too much fun to be interpreted through a strictly tragic lens.

The second movement, a surging, syncopated dance, is more anxiety-ridden. The first-violin part is almost always in rhythmic

conflict with the rest of the group, which creates the feeling of some fluttering, nervous affliction. When all four players do unite, it is for angry, descending, brassy figures, which become the subject of a brief contrasting trio section. In the tender, touching *Adagio*, Mendelssohn makes his preoccupation with his sister's death clear. The opening violin line, which descends a large interval before lingering on a touching suspension, subtly refers to the first movement of Hensel's own String Quartet in E-flat major, which she wrote in the 1830s and discussed with her brother on several occasions.

The finale's sense of drive and instability is created by a humming figure in the cello, in which the player must rapidly alternate between two strings, often obscuring the bass voice of the harmonies. As in the first movement, there are many moments of calm and sweetness, but they are regularly undercut by those whirring gestures. In a letter to his brother from later that summer, Felix described how annoying it was for him to socialize: "It is so lovely here, and we so much enjoy our regular, quiet life. It has enabled me once more to become often quite cheerful; but when people come, and talk at random about commonplace matters, and of God and the world, my mood becomes again so unutterably mournful, that I do not know how to endure it." In this final movement of the F-minor String Quartet, Mendelssohn's writing resonates strongly with these oscillations of good moods and bad ones, and with all the ways that talk of everyday life can cause frustration when we are thinking about big things like the life and death of the people we love.

Program note © Nicky Swett

Felix Mendelssohn

Selections from Four Pieces for String Quartet, Op. 81

Composed in 1847

- First CMS performance of the *Andante* on October 20, 2006, by the Orion String Quartet (violinists Daniel Phillips and Todd Phillips, violist Steven Tenenbom, and cellist Timothy Eddy). This is the first CMS performance of the *Andante* and *Scherzo* together.
- Duration: 10 minutes

Felix Mendelssohn died in November of 1847 after suffering a series of strokes that were similar to those that had claimed the lives of his sister Fanny Hensel earlier that year and his mother back in 1842. He left behind a trove of unpublished masterpieces, including his fourth and fifth symphonies, over a dozen *Songs without Words*, many of his most important chamber works, and numerous fragments and stray movements. In 1850, his publishers collected a few of these loose scores and issued them as his Four Pieces for String Quartet, Op. 81. The first two entries in the volume, an *Andante sostenuto* with Variations and a *Scherzo*, were from the summer of 1847. They were written soon after he composed his final string quartet (Op. 80, in F minor), and some scholars believe they were conceived as middle movements of a larger work.

Mendelssohn was not particularly inclined to write music in the form of a theme and variations. He wrote an early set for cello for his brother Paul, and in the 1830s, to raise money for a statue of Beethoven in Bonn, he wrote some *Variations sérieuses*, or "Serious Variations," for piano. But Mendelssohn tended to write music that was full of momentum and energy. Even his slow movements have broad, arching throughlines that help all the soulful sections to run continuously into one another. Theme-and-variation

pieces, which involve repeating a closed-off structure again and again, run against this feature of Mendelssohn's music; and so it is perhaps a surprise to find that he may have planned to include such a structure in a late string quartet. The theme of the set from Op. 81 is a playful, Schubertian chorale in E major. It is followed by a series of diminutions: each subsequent variation involves quicker note values, until the violin is playing a stream of flowing sixteenth-notes above the now-familiar bassline. Then, as if Mendelssohn has tired of the strictures of this form, he bursts into a burning *presto* in E minor. A final hearing of the original theme feels strangely restrained, as if that explosion of forward motion might repeat itself at any moment.

The second of the Op. 81 pieces is a *Scherzo* in A minor. Mendelssohn had a fascination with writing excellent, innovative scherzo movements. It was an interest that he shared with his sister, whose death he was actively mourning when he worked on these movements for string quartet. They had corresponded earlier that year about the possibility of writing a "scherzo serioso" (literally, a "serious joke"), and he had proposed that she might try her hand at it. Since she never got the chance, we might hear the unsettling, harmonically and rhythmically ambiguous music that Felix put into his last piece for string quartet as an attempt, in her honor, at such a reconciliation of lightness and musical depth.

Program note © Nicky Swett

Felix Mendelssohn
Trio No. 2 in C minor for Piano, Violin, and Cello, Op. 66

Composed in 1845

- First CMS performance on September 14, 1969, by pianist John Browning, violinist James Buswell, and cellist Pierre Fournier
- Duration: 28 minutes

Felix Mendelssohn lived from 1809 to 1847, making him a close contemporary of the likes of Frédéric Chopin (1810–1849) and Robert Schumann (1810–1856). While the latter two are labeled as strictly Romantic composers, the Classical influence on Mendelssohn's writing is too strong to ignore. Much of his oeuvre stays true to the formal structures and elegant balance of the Classical period while exploring the colorful harmonic language, emotive range, and virtuosic limits of the Romantic style. His Second Piano Trio—the last chamber work he saw through to publication—exemplifies this confluence of musical traditions by balancing expressive scope with formal structure. The work pays homage to earlier composers—rather explicitly in the case of Bach and more broadly to Beethoven, for whom C minor was a salient key—while looking ahead to the later Romantic style.

The *Allegro energico e con fuoco* (fast, energetic, fiery) opens with a hurried, rising gesture in the piano and an ominous drone in the lower registers of the violin and cello. The strings pick up the piano's motif and see the frenetic opening to a definitive cadence in the tonic key. Softly, but retaining the anxiety of the opening, the violin delivers the first truly melodic material of the work, followed quickly by the cello while sixteenth-notes flutter throughout the piano accompaniment. Scholars note that this melody quotes from the *Lieder ohne Worte*, Op. 102, No. 1, composed just a few years prior to this trio. A stately second theme in E-flat major emerges seamlessly—though not subtly, thanks to its *fortissimo* (very loud) marking—from the C-minor

tumult. The opening motif is transformed in the development from the soaring, legato momentum of the exposition to a staccato and *leggiero* (light) version that slowly builds tension. What follows is one of the only moments of true calm in this stormy movement: the strings alternate exploratory statements of the second subject over a fluid, arpeggiated accompaniment in the piano. The recapitulation is anything but formulaic; dynamic surges and continued exploration of the three main musical ideas maintain the tempestuous intensity through to the *fortissimo* ending.

The piano introduces the theme of the second movement in a vertical, chorale-like texture before it is picked up by the strings. The compound meter lends a gentle lilt to the melody that is accentuated by the pulsing eighth-notes in the piano. Often likened to a *Song without Words*—a short, lyrical piano form favored by Mendelssohn—this movement showcases the composer's talent for beautiful melodic writing. The scherzo, another quintessentially Mendelssohnian form, whizzes by in a blur of sixteenth-notes. Beginning with staggered entrances of a mischievous G-minor theme, the movement grips the listener's attention, even throughout the brief major-key trio section, where the excitement remains undiluted.

The finale opens with a distinctly dissonant upward leap and subsequent descent in the cello. After development, this dance-like gesture is fragmented and—in a rather remarkable juxtaposition—paired with a Lutheran-style chorale in the piano. There is no consensus among scholars as to the exact source material, or if this even is a quotation, but what is striking is how effectively Mendelssohn weaves this seemingly unrelated musical unit into a finale marked *Allegro appassionato* (fast, passionately). Indeed, the chorale melody comes back later in the movement with *fortissimo* chords in the right hand of the piano and a *tremolo* (rapid oscillation between two notes) in the left along with double-stop chords in the strings. This effectively removes the chorale from its usual environment (simple, unadorned chords) and situates it in the quasi-orchestral texture of this monumental work—a fitting place for a chorale's emotional gravitas as a musical symbol of the church and the calling card of Mendelssohn's most venerated composer, J. S. Bach. Following this resurgence of the chorale, Mendelssohn builds to one final climax before drawing the trio to a triumphant close in the parallel key of C major.

Program note © Jack Slavin

About the Artists

SOPHIE ZHAI

Nicholas Canellakis

Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, praised in the *New Yorker* as a "superb young soloist." Recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony, and the American Symphony Orchestra; Europe and Asia tours with CMS; and recitals throughout the US with his longtime duo collaborator, pianist-composer Michael Stephen Brown. An alum of CMS's Bowers Program, he is a regular guest artist at many of the world's leading music festivals. Canellakis is the Artistic Director of Chamber Music Sedona in Arizona and is a graduate of the Curtis Institute of Music (where he was recently appointed to the cello faculty) and New England Conservatory.

MATTEO TRESOLDI

Anne-Marie McDermott

Anne-Marie McDermott is one of the most versatile and sought-after pianists of her generation. She evenly divides her performing activities between playing concertos with orchestras such as the New York Philharmonic, Dallas Symphony, Philadelphia Orchestra, and others; recitals at the major series in North America; and chamber music, touring each year with CMS. She is Artistic Director of the Bravo! Vail Festival in Colorado, which has grown into one of the most important summer festivals in North America, the Ocean Reef Chamber Music Festival in Florida, and the Chamber Music Festival at the McKnight Center in Stillwater, Oklahoma. McDermott is a recipient of the prestigious Avery Fisher Career Grant. She records for Bridge Records, and her recordings have been widely acclaimed. They include *The Complete Piano Music of Gershwin for Piano and Orchestra*, the complete Prokofiev Piano Sonatas, and all-Haydn, all-Scriabin, and all-Mozart discs.

MATT DINE

Arnaud Sussmann

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. An alum of CMS's Bowers Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@ Menlo's International Program, and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival.

SHERVIN LAINEZ

Escher String Quartet

The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist and recipient of the Avery Fisher Career Grant, the Quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its hometown of New York, the ensemble appears frequently with CMS.

Highlights of the 2024–25 season find the Quartet performing in many of the great venues and organizations in the United States, including Alice Tully Hall, Philadelphia Chamber Music Society, Isabella Stewart Gardner Museum, Shriver Hall Concert Series, Chamber Music Pittsburgh, University Musical Society at University of Michigan, Spivey Hall, and Chamber Music Houston. In addition to their North American engagements, the Quartet returns to Wigmore Hall for a BBC live broadcast recital as well as other engagements in Germany and continental Europe.

The Quartet has made a distinctive impression throughout Europe, with recent debuts including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, Les Grands Interprètes Geneva, Tel Aviv Museum of Art, and Auditorium du Louvre. The group has appeared at festivals such as the Heidelberg Spring Festival, Budapest's Franz Liszt Academy, Dublin's Great Music in Irish Houses, the Risør Chamber Music Festival in Norway, the Hong Kong International Chamber Music Festival, and the Perth International Arts Festival in Australia. The Quartet continues to flourish in its home country, performing at the Aspen Music Festival, Bravo! Vail, Santa Fe Chamber Music Festival, Bowdoin Music Festival, Toronto Summer Music, Cape Cod Chamber Music Festival, OKM Festival, Chamber Music San Francisco, Music@Menlo, and the Ravinia and Caramoor festivals.

Beyond the concert hall, the Quartet is proud to announce the creation of a new nonprofit entity, ESQYRE (Escher String Quartet Youth Residency Education). ESQYRE's mission is to provide a comprehensive educational program through music performance and instruction for people of all ages. The quartet has also held faculty positions at Southern Methodist University and the University of Akron.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson String Quartet, the Escher quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet in Residence at each artist's summer festival.

The Escher String Quartet takes its name from the Dutch graphic artist M. C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enable us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on heard locally on WQXR 105.9 FM on Saturday and Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today,* the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film *Chamber Music Society Returns* chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performance and education videos free to the public.

Artists of the 2024–25 Season

VOCALISTS

Tony Arnold, SOPRANO
Amanda Batista, SOPRANO
Vanessa Becerra, SOPRANO
Jamie Barton, MEZZO-SOPRANO
Frederica von Stade, MEZZO-SOPRANO
Paul Appleby, TENOR
Ben Bliss, TENOR
Matthew Polenzani, TENOR
Thomas Hampson, BARITONE
Randall Scarlata, BARITONE

KEYBOARDS

Alessio Bax, PIANO
Paolo Bordignon, ORGAN
Michael Stephen Brown, PIANO/HARPSICHORD
Gloria Chien, PIANO
Danae Dörken, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO/HARPSICHORD*
Sir Stephen Hough, PIANO
Gilbert Kalish, PIANO
Soyeon Kate Lee, PIANO
Anne-Marie McDermott, PIANO (Alice Tully and Edward R. Wardwell Piano Chair)
Ken Noda, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Tamar Sanikidze, PIANO
Gilles Vonsattel, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Shai Wosner, PIANO/HARPSICHORD
Wu Han, PIANO
Wu Qian, PIANO

STRINGS

Benjamin Beilman, VIOLIN
Aaron Boyd, VIOLIN/PICCOLO VIOLIN
Stella Chen, VIOLIN
Guillermo Figueroa, VIOLIN/VIOLA
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and Kenneth L. Wallach Chair)
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie R. Samuels Violin Chair)
Ida Kavafian, VIOLIN
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
Julian Rhee, VIOLIN*
Philip Setzer, VIOLIN
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA
Danbi Um, VIOLIN
Tien-Hsin Cindy Wu, VIOLIN
Pinchas Zukerman, VIOLIN
Lawrence Dutton, VIOLIN
Yura Lee, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA (Mrs. William Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Timothy Ridout, VIOLA
Edward Arron, VIOLA
Dmitri Atapine, VIOLA
Nicholas Canellakis, CELLO
Timothy Eddy, CELLO
Sterling Elliott, CELLO*
David Finckel, CELLO
Amanda Forsyth, CELLO
Clive Greensmith, CELLO
Sihao He, CELLO
Mihai Marica, CELLO
David Requiro, CELLO
Keith Robinson, CELLO
Inbal Segev, CELLO
Jonathan Swensen, CELLO*
Paul Watkins, CELLO
Nina Bernat, DOUBLE BASS*
Blake Hinson, DOUBLE BASS
Anthony Manzo, DOUBLE BASS
Edgar Meyer, DOUBLE BASS
Jason Vieaux, GUITAR
Wu Man, PIPA
Bridget Kibbey, HARP

WOODWINDS

Sooyun Kim, FLUTE
Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Adam Walker, FLUTE
Randall Ellis, OBOE
James Austin Smith, OBOE
Stephen Taylor, OBOE (Mrs. John D. Rockefeller, 3rd Oboe Chair)
Juri Vallentin, OBOE*
Romie de Guise-Langlois, CLARINET
Jose Franch-Ballester, CLARINET
Tommaso Lonquich, CLARINET
Sebastian Manz, CLARINET
Ricardo Morales, CLARINET
David Shifrin, CLARINET (Charles E. Culpeper Clarinet Chair)
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON

BRASS

Radek Baborák, HORN
David Byrd-Marrow, HORN
Julia Pilant, HORN
Stewart Rose, HORN
Hugo Valverde, HORN
David Washburn, TRUMPET

PERCUSSION

Ayano Kataoka, PERCUSSION
Ian David Rosenbaum, PERCUSSION

HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER

ENSEMBLES

CALIDORE STRING QUARTET

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

DOVER QUARTET

Joel Link, VIOLIN
Brian Lee, VIOLIN
Julianne Lee, VIOLA
Camden Shaw, CELLO

ESCHER STRING QUARTET

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

JUILLIARD STRING QUARTET

Areta Zhulla, VIOLIN
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