

CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, JULY 12, 2025, AT 5:00 ▶ 4,594TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Bella Hristova, violin
Arnaud Sussmann, violin
Matthew Lipman, viola
Paul Neubauer, viola
Nicholas Canellakis, cello

Summer Evenings II

Henry Purcell (1659–1695) ***Fantasia Upon One Note for Two Violins, Two Violas, and Cello*** (c. 1680)

HRISTOVA, SUSSMANN, LIPMAN, NEUBAUER, CANELLAKIS

Georg Muffat (1653–1704) ***“Passacaglia” from Sonata in G major for Strings*** (1682)

SUSSMANN, HRISTOVA, NEUBAUER, LIPMAN, CANELLAKIS

Wolfgang Amadeus Mozart (1756–1791) ***Quintet in B-flat major for Two Violins, Two Violas, and Cello, K. 174*** (1773)

- ▶ Allegro moderato
- ▶ Adagio
- ▶ Menuetto ma allegretto
- ▶ Allegro

HRISTOVA, SUSSMANN, LIPMAN, NEUBAUER, CANELLAKIS

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Ludwig van Beethoven
(1770–1827) **Duet in E-flat major for Viola and Cello, WoO 32, “With Two Eyeglasses Obbligato” (1796)**
▶ Allegro
▶ Minuetto—Trio
LIPMAN, CANELLAKIS

Felix Mendelssohn
(1809–1847) **Quintet No. 1 in A major for Two Violins, Two Violas, and Cello, Op. 18 (1826, rev. 1832)**
▶ Allegro con moto
▶ Intermezzo: Andante sostenuto
▶ Scherzo: Allegro di molto
▶ Allegro vivace
SUSSMANN, HRISTOVA, NEUBAUER, LIPMAN, CANELLAKIS

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Robert S. Feldman and Katherine Vorwerk**. Additional support provided by the **Musicians Advocacy Fund**, **Leon Levy Foundation**, **Judy and Alan Kosloff**, a **generous anonymous donor**, and with public funds from the **National Endowment for the Arts**.

Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**.

Jerome L. Greene Foundation is the 2025–2026 CMS Season Sponsor.

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

From the Artistic Directors

Dear Listener,

Since this program is very much about string quintets, it provides us the opportunity to explore a bit just what they are all about, from both the player's and listener's perspectives.

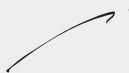
Chamber music is truly the most revealing kind of classical music that exists. It's like the difference between listening to a room full of people all talking about different things at the same time and a play with just a few actors on stage. Every performer in a chamber ensemble has a distinct role to play, prescribed for them by the composer. A second violinist, for example, has very specific responsibilities than others in a string quartet, such as: providing support for the first violinist; leading the accompaniment (often made up of the trio of second violin, viola, and cello); and occasionally playing the solo line when we've heard just a little too much first violin. Even if the second violin plays exactly what the first violin just played, it still sounds different because they are different people with different instincts and signature tone qualities. And in chamber music, you can hear everyone if you listen closely. This phenomenon is just one of the reasons why more and more people gravitate to chamber music: it is an endlessly fascinating feast for the ears and the mind.

On to quintets. The magic of ensembles like duos, trios, quartets, quintets, etc., is that not only do they sound different from one another, but each works differently in a kind of musical-social way. The easiest example of this difference is between duo and trio, as we all know how different a one-on-one conversation is from a three-way discussion. With the quintet (or any uneven number of musicians) we lose the mathematical symmetry of the string quartet. Even if we've only added one player, everything is changed. Since the earliest viola quintet by Mozart, which you are about to hear, the viola quintet offers one violist a role as an alternative first violinist, or offers the listener a chance to hear equal conversations between soloists with completely different timbres. All kinds of possibilities emerge, and you will hear many of them in this program.

While string quartet listening is one of humankind's most rarified experiences, the string quintet is a quartet with an added dimension, both human and musical. Everybody loves them, especially the violists!

And oh, what's that Beethoven duo with the funny title doing here? Read the notes for the full story, and cheer on our two gregarious players as they tackle this showy piece. We just couldn't stop them.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Henry Purcell

***Fantasia Upon One Note* for Two Violins, Two Violas, and Cello**

- Born in 1659, in Westminster, London
- Died November 21, 1695, in Westminster, London

Composed in 1680

- First CMS performance on February 4, 1990, by violinists Carmit Zori, Ani Kavafian, and Ellen Payne; violist Walter Trampler; cellist Fred Sherry; and double bassist John Kulowitsch
- Duration: 3 minutes

Henry Purcell lived a short life, dying suddenly at the age of 36, and his career took place during a remarkable period of British history. Coming from a family of musicians, he was practically born into service at court. After surviving the 1665 plague and the Great Fire of London the following year, Purcell found himself in service to the monarch singing as a boy treble in the Chapel Royal, the King's own private ensemble. This was notable since the Chapel Royal, having been disbanded under Oliver Cromwell, had recently been reinstated with the Restoration of the monarchy under Charles II, the year after Purcell's birth.

With his career so closely tied to the politics of the nation, Purcell's output had to adapt with any change of the sovereign. This happened three times during Purcell's lifetime, and always proved to be a somewhat sticky undertaking. These were tumultuous years that saw a tug of war between Protestant and Catholic factions, as well as clashes of political ideologies. After Charles II came his brother, James II. As a convert to Catholicism, James invited many continental Catholic composers to provide music at court. Purcell then focused on his work as organist at

Westminster Abbey. When the Glorious Revolution replaced James II with his Protestant daughter and son-in-law, Mary II and William III, the Chapel Royal effectively folded (again). Though Purcell technically remained on the royal payroll to write occasional birthday odes and funeral music, his attention shifted toward finding work as a composer for the theater. As a result, the last few years of his short life were preoccupied with writing incidental music, masques (a genre closely related to opera and preferred in England), and operas. In fact, between 1690 and 1695 he would write around forty theatrical works.

One bit of mystery in Purcell's output involves the collection of string fantasias he composed almost exclusively in the year 1680, when he was 20 years old. Why he would have spent so much time producing them is unclear. Charles II, his employer at the time, disliked this more old-fashioned style of instrumental music, preferring the much livelier, dance-like tunes from the 24 violins he had hired to mimic the band at the court of his cousin, Louis XIV. "He could not bear any music to which he could not keep the time, and that he constantly did to all that was presented to him," observed the contemporary biographer Roger North. This has led some researchers to compare Purcell's fantasias to Bach's *The Art of Fugue*—perhaps deeply personal expressions of craft that he was compelled to complete for his own fulfillment.

The *Fantasia Upon One Note* represents the only fantasia for five voices instead of four. That extra voice is tasked with holding the "one note" throughout the entirety of

the work. All the other parts move in simple, imitative counterpoint in a stepwise motion of ascending and descending five-note scales that become increasingly elaborated upon,

so that by the conclusion a beautiful filigree adorns the simple drone at the core.

Program note © Kathryn Bacasmot

Georg Muffat

“Passacaglia” from Sonata in G major for Strings (1682)

- ▶ Baptized June 1, 1653, in Mègeve, Savoy
- ▶ Died February 23, 1704, in Passau, Bavaria

Composed in 1682

- ▶ First CMS performance on December 19, 2008, by violinists Erin Keefe and Arnaud Sussmann, violists Paul Neubauer and David Kim, cellist Efe Baltacıgil, harpsichordist Kenneth Weiss, lutanist Paul O'Dette, and double bassist DaXun Zhang
- ▶ Duration: 10 minutes

Born the same year as Johann Pachelbel (famed today for his Canon in D), Georg Muffat was descended from Scottish Catholics who fled persecution to settle in what is now part of modern-day France. Musically, Muffat's early training was firmly rooted in the French Baroque; he had studied with Jean-Baptiste Lully, Master of the King's Music at the Palace of Versailles. Muffat also traveled to Rome to study with Arcangelo Corelli, who was pioneering the concerto grosso and inventing new virtuosic techniques for violinists (paving the way for later soloists like Niccolò Paganini). As a result of these influences, Muffat's works were marked by a cosmopolitan flair integrating aspects of each distinct regional style.

Muffat's time in Rome had been granted by his employer in Salzburg, Prince-Archbishop Max Gandolf, Count of Kuenburg, and his return in 1682 was necessitated by jubilee-year celebrations marking the 1,100th anniversary of the founding of the Archdiocese of Salzburg by Saint Rupert. The various court composers contributed works commemorating the occasion. This was the impetus for the publication of Muffat's collection of five sonatas, the lengthy Italian

title of which translates to *Harmonic Tribute, that is, Chamber Sonatas Most Suitable for Small or Large Numbers of Instruments*. With the score, Muffat included an extended preface addressed, “Dear Reader,” where he offers several insights to the music. About the composition process he noted, “Wanting, on such a beautiful occasion, to offer some sign of my most devoted gratitude to my Most Gracious Prince, I resolved to publish these few sonatas of mine—composed, I don't know how, amidst the constraints of limited time.” Regarding the various ways the sonatas can be performed, Muffat suggested it could be played by five musicians, or as a concerto grosso in which a larger ensemble is contrasted with a small collection of soloists.

The fifth and final sonata in the *Harmonic Tribute* is the Sonata in G major. Like all the sonatas in the collection, it displays elements of a Baroque ensemble suite, blending music derived from dance with “non-dance elements,” as described by musicologist John Daverio. Its finale, the *Passacaglia*, is a specific variation style thought to have come from a 17th-century Spanish practice in which musicians improvised briefly between strophes of a song. Like all passacaglias, this one features a repeating bassline, as if looped, that serves as a foundation on top of which iterations of the melody are expressed. Here, its character is draped with a stately elegance, slowly unfolding, but also reveling in periodic flights of ornamented fancy.

Program note © Kathryn Bacasmot

Wolfgang Amadeus Mozart

Quintet in B-flat major for Two Violins, Two Violas, and Cello, K. 174

► Born January 27, 1756, in Salzburg

► Died December 5, 1791, in Vienna

Composed in 1773

► First CMS performance on October 27, 2019, by violinists Sean Lee and Arnaud Sussmann, violists Mark Holloway and Matthew Lipman, and cellist David Requiro

► Duration: 24 minutes

For the better part of a decade, from age seven to seventeen, Wolfgang Amadeus Mozart toured the European continent as a prodigy, the poster child of Enlightenment-era possibility. And then, it was over. Mozart and his father, Leopold, closed out the last tour and went home to Salzburg, where Mozart would begin a new chapter of young adulthood as concertmaster for the court orchestra of Prince-Archbishop Hieronymus Graf Colloredo. The adjustment to life as a musician subordinate to the wishes of Colloredo was bumpy, to say the least. Constantly fraught with disagreements and discontent, the unsustainable situation ultimately resulted in Mozart's departure for Vienna, where he would live out the rest of his short life pursuing goals of his own making.

However, the time in Salzburg would prove to be musically fruitful, despite the circumstances. It gave Mozart the opportunity to get to know one colleague in particular: Michael Haydn, a violinist, organist, composer, and brother of Joseph Haydn. While one can only imagine the kind of musical discussions the two shared, a definite line of influence can be traced between them through the genre of the string quintet, specifically the "viola quintet," a string quartet plus an additional viola (two violins, two violas, and one

cello). In 1773, the year of Mozart's return home, Michael Haydn wrote his first two viola quintets, with Mozart trying his hand at the configuration shortly thereafter. In total, Mozart would write six viola quintets over the course of fourteen years.

An advantage of having five players is the expanded array of possibilities for musical pairings; the bassline serves as the foundation, giving the four upper voices the freedom to play with the themes. In the sunny opening *Allegro moderato*, structured in traditional sonata form, we hear the first violin and first viola taking turns at the lyrical main theme while the seconds accompany. Then, the two violins move together, followed by the violas, after which various part combinations carry the theme through its development. A sublimely beautiful second-movement *Adagio* features a soaring melody introduced by the first violin that could easily double as an operatic aria—a reminder that Mozart's greatest ambition was to be a theater composer. In the gently swaying *Menuetto ma allegro*, the conversational pairing between the first violin and first viola, supported by an accompaniment in the seconds, is largely maintained throughout, even into the contrasting *Trio* section. Concluding the work is an ebullient *Allegro*. Here, we encounter a heightened level of interaction between the various individuals and pairs, with gestures tossed from one end of the group to the other like a full ensemble piece to highlight the whole cast of characters before the curtain descends.

Program note © Kathryn Bacasmot

Ludwig van Beethoven

Duet in E-flat major for Viola and Cello, WoO 32, “With Two Eyeglasses Obligato”

► Baptized December 17, 1770 (likely born December 16)

► Died March 26, 1827

Composed in 1796

► First CMS performance on April 12, 1974, by violist Walter Trampler and cellist Leslie Parnas

► Duration: 8 minutes

In the archives of the British Library is a miscellany of Beethoven manuscripts purchased in 1875 from Johann Nepomuk Kafka, an Austrian pianist and composer. Within its pages are compositions in a variety of states, from sketches of ideas to corrections, drafts, and fragments of pieces, including the Duet in E-flat major for Viola and Cello, WoO 32. The designation WoO refers to a catalog titled *Werke ohne Opuszahl*, or “Works without opus number,” which compiles Beethoven’s surviving unpublished pieces as well as those that were published without an official number.

The Duet in E-flat major, which remained unpublished until 1912, is remarkable for the unique glimpse it gives us into Beethoven’s personal life thanks to his amusingly descriptive title, “With Two Eyeglasses Obligato” (obligatory). Without these four words the sentiment attached to this music would have been lost entirely. It is impossible to know for certain who needed those eyeglasses, but a convincing theory involves Nikolaus Zmeskall von Domanovecz, a Hungarian nobleman, civil servant, and amateur cellist. A clue is provided in the salutation of a letter from Beethoven to Zmeskall that reads, “Dear Baron Muck-Truck Driver, I am much obliged to you for the weakness of your eyes,” implying he needed eyeglasses. Beethoven, too, owned glasses, a pair of which are now on display in his childhood home in Bonn. Given the arrangement for viola and cello, it

is assumed Beethoven played the former with Zmeskall on the latter.

Having met through Prince Karl Lichnowsky, one of Beethoven’s patrons in Vienna, the two became close friends, penning numerous letters discussing compositions, complaints, requests for more quills, and arrangements to meet up at a preferred tavern. Beethoven also frequently addressed Zmeskall by amusing nicknames (as evidenced in the title of the duet) such as “Baron Muck-Driver,” “Most Excellent Count of Music,” “Plenipotentiary of Beethoven’s Kingdom,” and “My cheapest (not dearest) Baron,” indicating the close and jocular relationship they maintained.

Beethoven wrote the Duet in E-flat major around 1796, placing it during the early years of his friendship with Zmeskall. What exists in the manuscript are a first movement, an unfinished second movement fragment, and a third movement. Opening the piece with a flourish, the viola introduces the main theme first before the two instruments swap roles and the cello takes the lead. This establishes the convivial give and take between the two parts that continues throughout the movement as a true conversation; often lines of melody are begun by one instrument and finished by the other. Overall, the mood is cheerful except for a brief venture into a minor key during the middle section of its sonata-form structure. The concluding *Minuetto* is in traditional form with a contrasting *Trio* section, and contains more than one surprise. It is filled with unexpected twists in both the melodic material and its use of dissonance and syncopation to quirkily charming effect.

Program note © Kathryn Bacasmot

Felix Mendelssohn

Quintet No. 1 in A major for Two Violins, Two Violas, and Cello, Op. 18

► Born February 3, 1809, in Hamburg

► Died November 4, 1847, in Leipzig

Composed in 1826, revised in 1832

► First CMS performance on January 30, 1973, by the Juilliard String Quartet (violinists Robert Mann and Earl Carlyss, violist Samuel Rhodes, and cellist Claus Adam) with violist Walter Trampler

► Duration: 30 minutes

Felix Mendelssohn's remarkable precocity can be attributed to an ideal fusion of nature and nurture. Born into a prosperous banking family and raised in Berlin, he had access to one of the finest educations available at the time. In addition to private tutoring in the academic subjects, Mendelssohn's father fostered a musical environment by inviting the city's leading musicians to their home on Sundays to sight-read with his children. It was in these gatherings that Felix and his sister Fanny first had the opportunity to "premiere" their compositions.

As a composer, Felix Mendelssohn was deeply influenced by the Classical legacy of Mozart, Schubert, and Beethoven, while also existing in an era on the cusp of musical modernism, alongside contemporaries like Wagner, Liszt, and Berlioz. Though acutely aware of these new currents, he remained firmly rooted in the Classical traditions, even founding the Leipzig Conservatory to preserve and impart these principles to the next generation.

Mendelssohn's String Quintet in A major follows this Classical lineage, with strong echoes of Beethoven's late string quartets. Composed at the age of 17, the quintet reflects his immersion in the works of his predecessors. The opening movement, *Allegro con moto*, is marked by a carefully structured Classical form. The first theme, lyrical and tender, is introduced by the violins, while an exuberant second theme emerges soon after. The movement builds through a rich

development section before returning to the thematic material in a recapitulation.

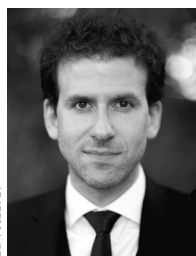
The second movement, *Intermezzo*, stands as the emotional heart of the quintet. Although it was originally composed in 1826, Mendelssohn returned to this movement six years later, following the death of his close friend and mentor, the concertmaster of the Berlin Philharmonic, Eduard Rietz. Rather than adopting the somber tone of a typical elegy, the movement evokes the warmth of their friendship through its lyrical, singing violin lines. The piece captures a sense of remembrance and fondness, avoiding the heaviness of a traditional funeral dirge.

The third movement, which Mendelssohn had originally planned to be the second, was significantly revised in 1832, during which he completely removed the original minuet and trio sections. This movement departs from the typical scherzo in triple meter in favor of duple meter. Mendelssohn adopts a light, whimsical character akin to the playful spirit found in his *A Midsummer Night's Dream* and String Octet. A series of interrupting canons are passed around the ensemble in playful, teasing fashion, contributing to the movement's sense of joviality.

The final movement takes inspiration from Mozart's beloved sonata-rondo form. Mendelssohn expands the underlying form into a more adventurous and experimental realm, weaving complex counterpoint and fugue techniques into the texture. This creates a dynamic and improvisatory feel, as though the performers themselves are inventing the music as they play. This movement, and the piece as a whole, reflects Mendelssohn's commitment to the Classical traditions that shaped his musical identity, while hinting at the more expansive creativity that would define his later works.

Program note © Noémie Chemali

About the Artists



AMABELLA OZ

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.

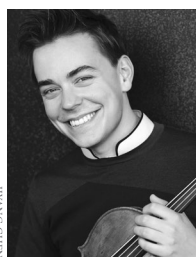


LISA MARIE MAZZICCO

Bella Hristova

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has appeared as a soloist with orchestras across the US, Asia, Europe, Latin America, and New Zealand. She was the featured soloist for an eight-orchestra concerto commission, written by her husband, composer David Serkin Ludwig, and recently recorded it with the Buffalo Philharmonic and JoAnn Falletta. Her discography also includes the complete Beethoven and Brahms sonatas with pianist

Michael Houstoun. A champion of new music, her project Lineage features six new solo violin commissions by Dai Wei, Gloria Kravchenko, Nokuthula Ngwenyama, Eunike Tanzil, Joan Tower, and Ellen Taaffe Zwilich. She is a recipient of a 2013 Avery Fisher Career Grant and first-prize winner of the Michael Hill and YCA competitions. Hristova studied with Ida Kavafian and Jaime Laredo, is an alum of CMS’s Bowers Program, and plays a 1655 Nicolò Amati violin.



JIMANG CHEN

Matthew Lipman

American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of CMS’s Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS. An Avery Fisher Career Grant recipient and major prize winner at the

Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.



Paul Neubauer

Violist Paul Neubauer, hailed by the *New York Times* as a “master musician,” will release two new albums in 2025 on First Hand Records, featuring the final works of two great composers: an all-Bartók album including the revised version of the Viola Concerto, and a Shostakovich recording that includes the monumental Viola Sonata. Appointed principal violist of the New York Philharmonic at the age of 21, Neubauer has appeared as soloist with the New York, Los Angeles, and Helsinki Philharmonics; the Chicago, National, St. Louis, Detroit, Dallas,

San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He has premiered viola concertos by Bartók (revised version), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is artistic director of the Mostly Music series in New Jersey and serves on the faculties of the Juilliard School and Mannes College.



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, he 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. Mr. Sussman plays a 1731 Stradivarius violin on loan from a private owner.



CMS Chamber Music Society
of Lincoln Center

2025-2026 SEASON

HIGHLIGHTS INCLUDE:

An Opening Night (10/19/25) dedicated to violinist Joseph Joachim

A program celebrating the 90th birthday of Gilbert Kalish (10/23/25)

An Evening with Jean-Efflam Bavouzet performing Ravel's Complete Published Works for Piano (11/18/25)

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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 2025–26 Season

VOCALISTS

Tony Arnold, SOPRANO
Erika Baikoff, SOPRANO
Andriana Chuchman, SOPRANO
Joëlle Harvey, SOPRANO
Fleur Barron, MEZZO-SOPRANO
Paul Appleby, TENOR
John Moore, BARITONE

KEYBOARDS

Alessio Bax, PIANO
Inon Barnatan, PIANO
Paolo Bordignon, HARPSICHORD
Michael Stephen Brown, PIANO
Gloria Chien, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO*
Gilbert Kalish, PIANO
George Li, PIANO
Anne-Marie McDermott, PIANO (Alice
Tully and Edward R. Wardwell Piano
Chair)
Ken Noda, PIANO
John Novacek, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Mika Sasaki, HARPSICHORD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

STRINGS

Benjamin Beilman, VIOLIN
Aaron Boyd, VIOLIN/VIOLA
Stella Chen, VIOLIN
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)
Erin Keefe, VIOLIN
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
Julian Rhee, VIOLIN*
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA
Danbi Um, VIOLIN

Tien-Hsin Cindy Wu, VIOLIN
Lawrence Dutton, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA (Mrs. William
Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Edward Arron, CELLO
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Timothy Eddy, CELLO
Sterling Elliott, CELLO*
David Finckel, CELLO
Clive Greensmith, CELLO
Mihai Marica, CELLO
David Requiro, CELLO
Inbal Segev, CELLO
Jonathan Swensen, CELLO*
Paul Watkins, CELLO
Nina Bernat, DOUBLE BASS*
Blake Hinson, DOUBLE BASS
Anthony Manzo, DOUBLE BASS
Bridget Kibbey, HARP

WOODWINDS

Sooyun Kim, FLUTE
Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Yoonbin Son, FLUTE
Ransom Wilson, FLUTE
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