

# CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, JULY 19, 2025, AT 5:00 ▶ 4,597TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**Sahun Sam Hong**, piano  
**Tara Helen O'Connor**, flute  
**James Austin Smith**, oboe  
**Sebastian Manz**, clarinet  
**Marc Goldberg**, bassoon  
**Nathaniel Silberschlag**, horn

## Summer Evenings IV

**Felix Mendelssohn**  
(1809–1847)

**Concert Piece No. 1 in F minor for Clarinet, Bassoon,  
and Piano, Op. 113 (1832)**

- ▶ Allegro con fuoco
  - ▶ Andante
  - ▶ Presto
- MANZ, GOLDBERG, HONG

**Erwin Schulhoff**  
(1894–1942)

***Divertissement* for Oboe, Clarinet, and Bassoon  
(1927)**

- ▶ Ouverture
  - ▶ Burlesca
  - ▶ Romanzero
  - ▶ Charleston
  - ▶ Tema con variazioni e fugato
  - ▶ Florida
  - ▶ Rondino—Finale
- SMITH, MANZ, GOLDBERG

**Wolfgang Amadeus  
Mozart**  
(1756–1791)

**Selections from *Divertimento* of Mozart Arias for  
Wind Quintet (arr. Schottstädt & Manz 2015–17)**

- ▶ Die Zauberflöte: Ouverture
- ▶ Don Giovanni: “Madamina”
- ▶ Le nozze di Figaro: “Al desio di chi t’adora”
- ▶ La clemenza di Tito: “Non più di fiori”

O’CONNOR, SMITH, MANZ, GOLDBERG, SILBERSCHLAG

## INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

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**Henri Dutilleux    Sonatine for Flute and Piano (1943)**

(1916–2013)

- ▶ Allegretto—
- ▶ Andante—
- ▶ Animé

O'CONNOR, HONG

**Ludwig van Beethoven    Quintet in E-flat major for Oboe, Clarinet, Bassoon,  
Horn, and Piano, Op. 16 (1796)**

(1770–1827)

- ▶ Grave—Allegro ma non troppo
- ▶ Andante cantabile
- ▶ Rondo: Allegro ma non troppo

SMITH, MANZ, GOLDBERG, SILBERSCHLAG, HONG

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**.

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

**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**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

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# From the Artistic Directors

Dear Listener,

Welcome to a concert which is truly a celebration of our beloved wind instruments, with an incomparable cast of performers.

Perhaps some of you who have been to wind concerts at CMS before wonder why we gather these ensembles of multiple winds for entire programs. The truthful answer to this question is the repertoire itself: while there are numerous great works for, say, clarinet and string quartet, or flute and piano, the abundance of music written for the woodwind quintet by composers of three centuries is staggering to behold. Beginning with 24 quintets composed by the Bohemian-born Anton Reicha in the early 19th century, the wind quintet had taken off by the early 20th century. Leaving aside the strict combination required of a true wind quintet, we also must acknowledge the contributions of Mozart and Haydn (you could add Beethoven, who also composed a wind octet), long before Reicha, whose wind serenades were all the rage during the Classical age. Today's program offers a rich variety of this music, sampling everything from Mozart to Dutilleux, with plenty of chances to appreciate their individual voices in different instrumental combinations.

The other reason that these wind groups work so well is that the players always bond. After all, the winds are referred to as a family, and even though these instruments are so different from each other, the musicians still have much to share. Consider the fact that they all have to use their lungs to make sound: that's a common challenge that puts them immediately on the same page. And, as members of the string and keyboard families, we do get a lot of enjoyment watching the wind players grapple with the unique requirements of their instruments. They do things on stage that you'll never see a pianist or violinist do, like disassemble their instruments between movements, right in front of us. The oboists take their reeds on and off, worriedly testing and adjusting them. The clarinetists take their instruments apart and run long swabs through them; the horn players turn their instruments upside down to shake them out. The flutists will often put one of the keys to their mouths and shoot a blast of air into it or adjust the headjoint.

Consider all of this entertainment as added value to a concert filled with fantastic music performed by the best in the business.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



# Notes on the Program

By Nicky Swett

Felix Mendelssohn

## **Concert Piece No. 1 in F minor for Clarinet, Bassoon, and Piano, Op. 113**

► Born February 3, 1809, in Hamburg

► Died November 4, 1847, in Leipzig

### **Composed in 1832**

► First CMS performance on January 26, 1986, by clarinetist Gervase de Peyer, bassoonist Loren Glickman, and pianist Lee Luvisi

► Duration: 9 minutes

Heinrich Baermann was one of the great clarinetists of the first half of the 19th century. In an era before clarinets were built to play with ease in any key, he owned an instrument that enabled him to play chromatics much more comfortably, and Carl Maria von Weber wrote him a clarinet quintet and several concertos. He eventually developed a close friendship with the young Felix Mendelssohn, who found Baermann's tone on the instrument "so light and bright, so mellow and low, flowing and glowing, clear and dear, pure and sure, clinging and singing so sweetly"—far superior to that of other clarinetists of the era.

Mendelssohn liked to spend time with Baermann's family, and he was particularly fond of a couple of traditional Bavarian dishes that they would make. One evening in late 1832, Baermann and his son Carl, also a clarinetist, visited Mendelssohn in Berlin, and they all carried out a playful cooking-for-composition quid pro quo. As Carl later recalled, Mendelssohn "plopped a chef's hat on my head, tied an apron around

my waist and stuck a cooking spoon in the apron's band. He then submitted himself to the same procedure but instead of a spoon he put a quill behind his ear." The Baermanns went to the kitchen, and Mendelssohn to the keyboard, and they produced goods for exchange. Apparently Mendelssohn conceived of his rapid composition process in culinary terms: that to write the piece he needed to "stir, knead, salt, pepper, and sweeten before concocting a spicy sauce for it and cooking it over a hellish fire."

The final dish: a concert piece (published posthumously as his Op. 113) for piano, clarinet, and basset horn (an instrument built like a clarinet but with a brass attachment that allows it to play lower notes, here substituted with the bassoon). The short work begins in F minor with dramatic, ascending arpeggios. An interlude for the two soloists sounds like a duo aria from an opera, with a lilting keyboard accompaniment that gives the music a good deal of wit and charm. The piece ends with a bounding, virtuosic *Presto* full of bursting figures that traverse the ranges of the two instruments. The three short sections have similar characters to the movements of the concerto in the same key that Weber wrote for Baermann, and indeed the Concert Piece as a whole sounds like an homage to, or perhaps parody of, the German light operas that proliferated at this time.

Erwin Schulhoff

## ***Divertissement* for Oboe, Clarinet, and Bassoon**

- ▶ Born June 8, 1894, in Prague
- ▶ Died August 18, 1942, in Wülzburg, Bavaria

### **Composed in 1927**

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 15 minutes

At the start of Erwin Schulhoff's 1927 *Divertissement* for Oboe, Clarinet, and Bassoon, each of the three instruments announces itself on a simple three-note gesture that falls down an octave, stopping on the fifth, before spinning off into fluttering, pleasantly atonal, staccato filigree. Listening to the opening *Ouverture*, other music echoes in the ear: the fugue subject from the final movement of Béla Bartók's 1943 Concerto for Orchestra, in which each instrument of the ensemble enters on the same three-note octave descent before launching into an interactive discourse. It is unlikely that Bartók knew this wind trio of Schulhoff's, and by the time Bartók's famous concerto was premiered, Schulhoff had died of tuberculosis in the Nazi prison of Wülzburg. But there is a logic to the anachronistic, aural relationship between these works found in the composers' shared interest in freely mixing the new tonalities of Arnold Schoenberg and Alban Berg with the rhetorical qualities of folk music of Eastern Europe and the forms and structures of the Classical tradition.

Schulhoff had a more varied set of musical interests and influences even than Bartók, an eclecticism that he leaned into when he returned to Prague after studies in Austria and Germany, and which is on full display in this collection of amusing movements for wind trio. Several of the works Schulhoff wrote in the 1920s feature a "burlesque,"

music from the cabaret that often portrays some grotesquely exaggerated character. The one that appears in the *Divertissement* has an incessant rhythmic motor, as if somebody is running frantically around a stage—until a few heavy beats toward the end, when that somebody makes a big mistake and has to run off and hide. Ironic theatricality continues in the *Romanzero*, music that tries to be sweet but keeps coming off as a bit creepy instead.

A *Charleston*, the syncopated dance popularized in the US, betrays Schulhoff's admiration for jazz and other forms of American music. The movement boasts a certain mechanistic, rhythmic energy, a comfort with dissonance, and a feeling for the efficacy of ostinatos (repeated figures) that he got from the time he spent in night clubs. The fifth movement, a theme-and-variation set that starts with attractive, open counterpoint, becomes more and more chromatic, building toward a tense, Schoenbergian slow fugue.

In the *Florida*, another contemporary dance, a humorously repetitive, staccato bassoon line leaves almost no room for the ebb and flow of dancing. In his 1924 "Manifesto on Tavern Music," Schulhoff wrote that "seriousness produces stultification," and this movement seems an appropriate skewering of the rigid norms of certain dance cultures. In another historically anachronistic connection that comes to the ear, a hint of George Gershwin's 1928 *An American in Paris* seems to creep into the initial octave gestures in the modally infused *Rondino-Finale*. It's a biting un-serious close to this set of 20th-century dances and further evidence of the efficacy of Schulhoff's unpretentious polystylism, which allows his works to relate to other music we might happen to have floating around in our minds.

Wolfgang Amadeus Mozart

## Selections from *Divertimento of Mozart Arias for Wind Quintet* (arr. Schottstädt & Manz)

► Born January 27, 1756, in Salzburg

► Died December 5, 1791, in Vienna

### Arranged in 2015–17

► This is the first CMS performance of these arrangements.

► Duration: 20 minutes

W. A. Mozart was a revolutionary composer for wind instruments. In his symphonies, piano concertos, and operas, he wrote lines for flutes, oboes, clarinets, and bassoons that made perfect use of the instruments' unique sounds, lyrical capacities, and technical advantages. His wind serenades took a genre that had been mostly functional—music to be played at outdoor events—and turned it into something sublime. It is the vocal quality of the wind family that Mozart was so able to leverage: the fact that the reediness of a bassoon is so like the gruff edges of a baritone voice and the chirping qualities of the flute so ready to match the piercing high notes of a virtuoso soprano. It is thus very appropriate to set Mozart's vocal music for a wind ensemble: he has already, in his own writing, made the relationships between these kinds of musical sounds clear.

This collection, arranged by clarinetist Sebastian Manz and bassoonist Rainer Schottstädt, includes numbers drawn from several of Mozart's late operas. The overture to *The Magic Flute* alternates between a noble chorale and a delightful, fugal *Allegro*. Fugues, musical forms in which each voice of a group states a musical subject one by

one before spinning off on other interactive lines, are particularly well suited to mixed wind ensembles because the distinct timbres of the instruments clarify the various entries. Here, the sweetness of the wind chorale combines with the raucous counterpoint of the *Allegro* to great success. In “Madamina, il catalogo è questo,” or “Madame, this is the catalogue,” from *Don Giovanni*, the Don's enabling sidekick Leporello wickedly lists his master's previous lovers while the orchestral provides scathing commentary. In the arrangement, the instruments share the vocal line, a strategy that becomes particularly effective in the second half of the aria, when the music becomes slower and more sympathetic. “Al desio di chi t'adora” is sung by the character Susanna in *The Marriage of Figaro*. It's a flirtatious love song that she uses to trick Figaro, her jealous fiancé, whom she knows is listening to her singing. The oboe is the vocal soloist in Manz's arrangement, with bubbling, orchestral support from the other musicians. In “Non più di fiori, vaghe catene,” a climactic aria from *La Clemenza di Tito* in which the scheming Vitellia admits her wrongs and begs for forgiveness, Mozart wrote a substantial, soloistic part for the basset horn. In this transcription, much of this key instrumental role is given to the clarinet, but in a few well-chosen places the bassoon and horn take over the virtuosic accompaniment line, turning the impressive and ultimately triumphant number into a true piece of polyphonic chamber music.

Henri Dutilleux

## Sonatine for Flute and Piano

► Born January 22, 1916, in Angers, France

► Died May 22, 2013, in Paris

### Composed in 1943

► First CMS performance on September 26, 2011, by flutist Tara Helen O'Connor and pianist Alessio Bax

► Duration: 10 minutes

The French modernist Henri Dutilleux won the coveted Prix de Rome in 1938. The prize included a retreat to compose and study in Italy, but his time there was cut short by the outbreak of World War II. He returned to Paris in 1939 and worked as a freelance conductor and composer throughout the war. He sustained a good relationship with Claude Delvincourt, the director of the Paris Conservatoire at the time, and one way in which Delvincourt supported Dutilleux was by asking him to write several new exam pieces for assorted wind instruments.

Such works are a tricky commission to fulfill. They are usually just about ten minutes long and must be vehicles for showing off a student's technique and expressive capacities, yet they need to be learnable in a relatively short timeframe. Despite these constraints, many composers before him, most notably Claude Debussy in his 1909–10 *Première rhapsodie* for Clarinet and Piano, had managed to create quite substantial compositions for Paris Conservatoire competitions. At the time, Dutilleux saw the commissions he completed in the 1940s as a satisfying opportunity to “explore instrumental technique.” He eventually came to view all the pieces he wrote before his 1946–48 Piano Sonata as overly reliant on stereotypes of French music

established by earlier generations of composers, and he worried that these early works would be identified with his mature output. Still, he emphatically did not wish to prohibit their performance, and they are worthy and quite creative examples of a mid-century approach to French style.

The most accomplished and enduring of these test pieces is the Sonatine for Flute and Piano that he produced in 1943. The music is much indebted to the example of Debussy, particularly in the effective use of bright, pleasingly orchestrated dissonances that characterized many French impressionist works of the early 20th century. Like Debussy in his *Première rhapsodie*, Dutilleux also liberally employs cadenzas for the solo instrument, moments of free rhythm and virtuosic double- and flutter-tonguing that punctuate the three-part structure of the piece. The opening *Allegretto* is in a playfully asymmetrical  $\frac{3}{4}$  time. Dutilleux manages to create a sense that lazy, slightly off-balance, lilting meters are in fact stable, while more traditional, martial, two- and four-beat pulses become stodgy sources of rhythmic tension that make us want to return to floating along. The middle movement, a brief *Andante* driven by pulsing syncopations, leads smoothly into the final section, a sparkling *Animé* in the make of virtuosic, light-fingered keyboard finales by Maurice Ravel. Like any good test of skill, the last movement is “full of traps and technical difficulties” of the sort that Delvincourt asked Dutilleux to provide, and to his credit, the composer obliged in ways that augment the beauty and the overall trajectory of the piece.

Ludwig van Beethoven

## Quintet in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Piano, Op. 16

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

► Died March 26, 1827, in Vienna

### Composed in 1796

► First CMS performance on September 14, 1969, by oboist Leonard Arner, clarinetist Robert Marcellus, bassoonist Loren Glickman, hornist John Barrows, and pianist John Browning

► Duration: 26 minutes

In 1784, on something of a whim, W. A. Mozart wrote a quintet in E-flat major (K. 452) for piano and four wind instruments to be performed along with two new piano concertos. He was most pleased with the result, writing to his father after its debut that “I myself consider it the best thing I have written in all my life.” In the mid-1790s, Ludwig van Beethoven was at the start of his career in Vienna, publishing his first major works and developing a distinctive compositional style. Much of the music he wrote at this time was directly inspired by the symphonies and chamber music of Mozart, and in 1796 he wrote his own piano-wind quintet in E-flat. He published it five years later as his Op. 16, together with an arrangement of the piece for piano and strings that was likely requested by his publisher to increase sales.

His quintet appears to be a clear homage to Mozart’s work for the same instruments. Most of Beethoven’s chamber pieces at this time adopted a symphonic structure of four movements, but for this work he uses only three. His pattern of keys and tempos (a slow introduction to a sonata-form movement in E-flat; a slow movement in B-flat; then a lively rondo back in E-flat) mirrors that of his predecessor. There is some question as to whether Beethoven had access to the manuscript of Mozart’s piano-wind quintet, which had not yet been published when he wrote

his own, but the number of shared features makes a coincidence unlikely.

The quintet opens with a distant figure evoking a horn call, played quietly by the full ensemble, which conjures the image of a lone trumpeter intoning a military signal from far away. After a sweet piano riposte, the full band repeats the call in a brassier fashion that revels in the sound of the complete wind chorus. When the main part of the movement begins, it’s with an easygoing melody in the keyboard. In the style of a sonata with instrumental accompaniment of the time, the piano plays most of the themes first, and one or several of the winds shoots it back in reply. The *Andante cantabile* has an unmistakably Mozartian quality. The curves of the melodic lines are so simple, and yet each tune contains at least one moment of unanticipated, expressive weight. Beethoven takes advantage of the diversity of timbres in the ensemble, giving each wind instrument a solo turn that plays that voice’s distinct singing capacities to advantage.

In the playful *Rondo* finale, Beethoven includes fermatas (instructions to rhetorically lengthen a particular note or chord) before the various returns of the refrain. At the premiere of the piece at a concert organized by the violinist Ignaz Schuppanzigh in 1797, the composer decided to use these breaks in the action to show off, reinforcing the piano-centric tendencies of this music. As his student Ferdinand Ries recalled: “In one of these pauses Beethoven suddenly started improvising, taking the rondo subject as his theme and entertaining himself and the others for quite some time.” The audience loved it, but “this was not the case with the accompanists,” as Ries remembered. “They were very annoyed. . . . It did indeed look



very droll to see these gentlemen, expecting to begin at any moment, raising their instruments to their mouths incessantly and then quietly putting them down again. At last Beethoven was satisfied and returned to the rondo. The whole society was enchanted."

This anecdote may be slightly exaggerated, but it captures the extravagant, improvisatory character that can be found throughout this early chamber work by Beethoven.

*Program notes © Nicky Swett*

## THE DIGITAL ENCORE FOR THIS PERFORMANCE PREMIERES JULY 30



As a benefit to attending tonight's performance, you will receive complimentary access to the digital version of this concert via your CMS online account. Your Digital Encore will be available to stream starting **Wednesday, July 30**, through August 20 on our website.

If you've purchased a ticket online with us, you already have a CMS online account. Simply scan this code to watch. You will also receive an email with the link to view.



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of Lincoln Center

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# About the Artists

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ANIELA BENGE SELKOWITZ

## Marc Goldberg

A member of the St. Luke's Chamber Ensemble and New York Woodwind Quintet, Marc Goldberg is principal bassoonist of the Festival Orchestra of Lincoln Center, Orchestra of St. Luke's, American Ballet Theater, the Saito Kinen Orchestra, and the NYC Opera. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Boston Symphony Orchestra, Metropolitan Opera, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous

recordings. A long-time season artist of the Chamber Music Society of Lincoln Center, he has been a guest of the Boston Symphony Chamber Players, the Brentano Quartet, Music@Menlo, Musicians from Marlboro, and Carnegie Hall's Zankel Band. Goldberg is on the faculty of the Juilliard School Pre-College Division, Mannes College, New England Conservatory, the Hartt School, and the Bard College Conservatory of Music.



## Sahun Sam Hong

Pianist Sahun Sam Hong is a prizewinner of numerous international competitions, including the Vendome Prize at Verbier, International Beethoven Competition Vienna, and Naumburg International Piano Competition. He has been invited to perform at major chamber music festivals, and is a prolific arranger of chamber music and orchestral works. He is the Co-Artistic Director of ensemble132, a chamber music collective that presents his transcriptions on annual tours all around the world. Hong's primary mentors have included John Owings, Leon

Fleisher, and Yong Hi Moon. A member of CMS's Bowers Program, Hong is currently based in New York City and serves on the faculty of CUNY Queens College. Hong is a Steinway Artist.



## Sebastian Manz

Clarinetist Sebastian Manz has performed as a soloist with major European orchestras such as the Nuremberg Symphony Orchestra, the Munich Chamber Orchestra, and the National Youth Orchestra of Germany. As a chamber musician, he has performed at the Elbphilharmonie Hamburg, Beethovenhaus Bonn, Festspiele Mecklenburg Vorpommern, and MDR Musiksommer in Germany, collaborating with artists like Danae Dörken and the Danish String Quartet. At the ARD International Music Competition in 2008, he won first prize

in the clarinet category, which had not been awarded for 40 years, and the coveted Audience Prize. He is Principal Clarinet of the SWR Symphony Orchestra in Stuttgart. His recording *A Bernstein Story* was awarded with the Opus Klassik award in 2020, and he recently released a recording of clarinet concertos by Carl Nielsen and Magnus Lindberg, as well as a recital recording of works by Brahms and Schumann with pianist Herbert Schuch. He is an alum of CMS's Bowers Program.



## Tara Helen O'Connor

Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director of the Music from Angel Fire Festival in New Mexico, the Artistic Director of the Essex Winter Series, a member of the woodwind quintet Windscape, and a founding member of the Naumburg Award-winning New Millennium Ensemble. She has recorded for Deutsche Grammophon,

EMI Classics, Koch International, CMS Studio Recordings, and Bridge Records, and can be heard on numerous film and television soundtracks. She has premiered hundreds of new works and has collaborated with the Orion, St. Lawrence, and Emerson String Quartets. A Wm. S. Haynes flute artist, O'Connor is on faculty at Yale School of Music. Additionally, she teaches at Bard College and the Manhattan School of Music.



## Nathaniel Silberschlag

Nathaniel Silberschlag was appointed principal horn of the Cleveland Orchestra in May 2019 and took up the position in August prior to the start of the 2019–20 season. He previously served as assistant principal horn of the Washington National Opera/Kennedy Center Opera House orchestra, where he was the youngest member ever to win a position with the ensemble, at the age of 19. He made his debut in Italy at age 9, with news of the performance appearing on the front page of Italy's newspaper *La Stampa*. As soloist, he has performed with

the Juilliard Orchestra, Bulgarian Philharmonic, Romania State Symphony, New York's Little Orchestra Society, and the Chesapeake Orchestra. He has also played concerts with a variety of ensembles, including the New York Philharmonic and Orpheus Chamber Orchestra. Silberschlag completed his bachelor's degree from the Juilliard School in May 2019, where he was a student of Julie Landsman and recipient of the Kovner Fellowship.



## James Austin Smith

Performer, curator, and on-stage host James Austin Smith "proves that an oboist can have an adventurous solo career" (*The New Yorker*). Smith appears at leading national and international chamber music festivals, as Co-Principal Oboe of the conductor-less Orpheus Chamber Orchestra, and as an artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, Smith creates intimate evenings of music, food, and drink in New York and San Francisco, as well as an annual festival in a variety of global destinations.

He serves as Artistic Advisor to Coast Live Music in the San Francisco Bay Area and mentors graduate-level musicians as a professor of oboe and chamber music at Stony Brook University and as a regular guest at London's Guildhall School. A Fulbright scholar and alum of Carnegie Hall's Ensemble Connect and CMS's Bowers Program, he holds degrees in music and political science from Northwestern and Yale University.

# 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 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  
Jean-Efflam Bavouzet, PIANO  
Paolo Bordignon, HARPSICHORD  
Michael Stephen Brown, PIANO  
Gloria Chien, PIANO  
Anna Geniushene, PIANO\*  
Sahun Sam Hong, PIANO\*  
Gilbert Kalish, 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  
Leila Josefowicz, VIOLIN  
Ani Kavafian, VIOLIN (Fan Fox and Leslie  
R. Samuels Violin Chair)  
Erin Keffe, VIOLIN/VIOLA  
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/VIOLA  
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  
Estelle Choi, CELLO  
Timothy Eddy, CELLO  
Sterling Elliott, CELLO\*  
David Finckel, CELLO  
Clive Greensmith, CELLO  
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*Updated on June 17, 2025*

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