

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JULY 22, 2025, AT 7:30 ▶ 4,599TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Anna Geniushene, piano

Francisco Fullana, violin

Lawrence Dutton, viola

Sterling Elliott, cello

Inbal Segev, cello

Summer Evenings V

Mikhail Glinka *Variations on a Theme of Mozart for Piano* (1822,
(1804–1857) rev. 1827)
GENIUSHENE

Ludwig van Beethoven *Variations in G major for Piano, Violin, and Cello,*
Op. 121a, “Kakadu” (1803, rev. 1816)
(1770–1827) GENIUSHENE, FULLANA, ELLIOTT

Franz Schubert *Adagio and Rondo concertante in F major for Piano,*
Violin, Viola, and Cello, D. 487 (1816)
(1797–1828) GENIUSHENE, FULLANA, DUTTON, SEGEV

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Reinhold Glière **Selections from Ten Duos for Two Cellos, Op. 53**
(1875–1956) (1911)
▶ 3. Con moto
▶ 5. Andante
▶ 4. Vivace
ELLIOTT, SEGEV

Anton Arensky **Quartet No. 2 in A minor for Violin, Viola, and Two Cellos, Op. 35** (1894)
(1861–1906)
▶ Moderato
▶ Variations on a theme of Tchaikovsky: Moderato
▶ Finale: Andante sostenuto—Allegro moderato
FULLANA, DUTTON, SEGEV, ELLIOTT

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.

From the Artistic Directors

Dear Listener,

One of our most important responsibilities at CMS is programming. Institutional history tells us that the constituents of Lincoln Center were established to serve the art forms they practice: opera, orchestra, theater, ballet, jazz, etc. Serving the art of chamber music in a comprehensive way is a big job, because there is simply so much of it. But this is a good problem to have, since many chamber works are among the greatest music ever composed.

In addition to keeping track of the repertoire—when pieces were last performed, and what genres are appearing—we have set another task for ourselves: to ensure that every program makes sense and makes a statement. This is also fun. Today's program, as well as our entire Summer Evenings series, contains hidden themes. Perhaps you've already figured them out, but just to be sure, we'll explain.

For many years, Mozart played a prominent role at Lincoln Center during the summer months, and his music—so refreshing—seemed inseparable from the season, much the way the music of Bach has become a December tradition for us. Now that CMS has expanded its summer series to cover almost all of July, we can give Mozart a presence once again. A quick glance at the series shows works of Mozart on four out of the six programs. But a sharper eye will discover that Mozart appears on *every* program, with variations on Mozart themes by Beethoven and Glinka in concerts three and five. Mission accomplished.

The special flavor of today's concert comes largely from its instrumentation. When not one but two cellists show up, we know something special is going to happen. Two cellos are not necessarily better than one, but some composers might disagree. Certainly, the sound of two cellos in the brooding Arensky quartet gives it a uniquely Russian color, with a fitting appetizer of Glière duos just before. The cello is featured prominently in Beethoven's "Kakadu" Variations (read the program notes to learn the amusing story behind the title) and serves in its traditional chamber role in the Schubert. Standing beside the cello today is the piano, its brilliance and versatility on display in three contrasting works.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Mikhail Glinka

Variations on a Theme of Mozart for Piano

▶ Born June 1 (O.S. May 20), 1804, in Novospasskoye, Smolensk Oblast, Russia

▶ Died February 15, 1857, in Berlin

Composed in 1822, revised in 1827

▶ First CMS performance on October 16, 2018, by pianist Michael Stephen Brown

▶ Duration: 8 minutes

Toward the end of Act I of W. A. Mozart's *The Magic Flute*, the scheming and lecherous Monostatos has captured the princess Pamina and Papageno, the hapless bird-catcher who has been sent to rescue her. Luckily, Papageno has been given a set of magic bells, on which he plays a chiming ditty. Monostatos and his entourage are entranced, singing "Das klinget so herrlich, das klinget so schön!" or "That sounds so pretty, that sounds so beautiful" and promptly dispersing and exiting the stage.

When the young Russian pianist and composer Mikhail Glinka started studying music seriously in the 1810s and 20s, it was not a typical preoccupation in his community. He had formative lessons with the Irish expat John Fields (credited, among other things, with inventing the genre of the soulful piano nocturne). To enhance his studies, he meticulously investigated the scores of W. A. Mozart, Joseph Haydn, and the still-living Ludwig van Beethoven. The classical perfection and melodiousness of Mozart struck a particular chord with Glinka, and these tendencies would emerge in his music for the rest of his career. Indeed, one of the first compositions of Glinka's that we have is a charming set of variations he wrote in 1822, first for harp, and then for keyboard. They are billed as being based on the trance-inducing "Das klinget so herrlich" from *The Magic Flute*. As

was quite common at the time, Glinka made some major melodic and harmonic alterations to the original tune, starting his piece not with a truly borrowed theme but with a creative paraphrase of Mozart that preserves the charming simplicity of the original. Further complicating the provenance of the short piece, there is no original manuscript of the variation set; the version commonly performed today was set down by Glinka's sister Ludmila as she remembered it several years after it was composed. The knotty relationship between how this piece is played and its source text is akin to variation forms themselves, which in part have their origins in the games of "telephone" that emerge when transmitting music through oral tradition.

The variations preserve a clear relation to the melody stated at the outset, and they never stray far from elements of style that plausibly could have been written by Mozart himself. The ordering of the set is somewhat atypical; most Classical piano variation sets start with a process of diminutions, in which the note values get smaller, and thus the figures get faster, as the first few iterations of the theme unfold. Here, instead we get a flowing sixteenth-note variation right away, then a loose, sultry triplet variation, and then another up-tempo one in which the keyboard imitates harp sonorities through peeling, arpeggiated descents. The singable, ornamental *Adagio cantabile* fourth variation gives us hints of the French and Italian opera music that Glinka was studying alongside his Viennese masters, and the finale and coda submerge the melody in cascades of running notes.

Program note © Nicky Swett

Ludwig van Beethoven

Variations in G major for Piano, Violin, and Cello, Op. 121a, “Kakadu”

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna

Composed in 1803, revised in 1816

- ▶ First CMS performance on January 18, 1987, by pianist Peter Serkin, violinist Ani Kavafian, and cellist Fred Sherry
- ▶ Duration: 20 minutes

In the fall of 1802, Beethoven wrote a letter to his brothers, now known as the Heiligenstadt Testament, in which he vacillated between despair and defiance as he wrestled with the harsh reality that he was losing his hearing. When he finally arrived at acceptance, he resolved to persevere, paving the way for a bounty of works to come in 1803, including the “Waldstein” Piano Sonata, the “Kreutzer” Violin Sonata, and the Symphony No. 3, plus the premieres of his Symphonies Nos. 1 and 2, and the Piano Concerto No. 3. Additionally, Beethoven was hired as composer-in-residence at the Theater an der Wien, which provided more opportunity for his music to be heard. It was during this time that the “Kakadu” Variations made their first appearance among Beethoven’s papers. They would remain part of his creative imagination off and on for the next 21 years.

Why Beethoven wrote them, and kept returning to them, has been lost to time. What we do know is that after initial work Beethoven put them aside for thirteen years until 1816. Ultimately, they would be shelved for another eight years and published only in 1824. Due to the long gestation, the “Kakadu” variations would earn the distinction of being one of Beethoven’s last works in the piano trio genre.

The theme of the “Kakadu” Variations was taken from the hit aria “Ich bin der Schneider Kakadu” (“I am Cockatoo the Tailor”) that introduced the character Krispin in a tremendously popular comic musical play, *The Sisters of Prague*, by composer Wenzel Müller and librettist Joachim Perinet, which premiered in 1794 and ran for over 130 performances. Kicking off the piece is an extensive and melodramatic slow introduction in G minor. Because its exaggerated nature is idiosyncratic to other mature works by Beethoven, it is generally assumed to be the result of the later revisions. With the statement of the aria theme, the key shifts into G major, where it will stay for most of the time. Cleverly, Beethoven uses the first three variations as features for each instrument, with the piano given the first, the violin the second, and the cello the third; all three come together again on the fourth. The fifth passes the theme from part to part through points of imitation, while the sixth winks with sequences of grace notes above waves of broken octaves in the piano. In the seventh, the attitude is dance-like grace in the violin and cello. This light-hearted sprightliness is carried into the eighth, when the piano rejoins. A minor mood returns for the penultimate variation and provides a belated balance to the gravitas of the introduction. The tenth and final variation gallops along, dipping back into the minor mode before tumbling down onto a shared unison D that Beethoven will use to draw us into a curtain-call coda, complete with “ta-da” style chords at the conclusion.

Program note © Kathryn Bacasnot

Franz Schubert

***Adagio and Rondo concertante* in F major for Piano, Violin, Viola, and Cello, D. 487**

- ▶ Born January 31, 1797, in Vienna
- ▶ Died November 19, 1828, in Vienna

Composed in 1816

- ▶ First CMS performance on January 29, 2023, by pianist Gloria Chien, violinist Benjamin Beilman, violist Paul Neubauer, and cellist David Requiro
- ▶ Duration: 14 minutes

By 1816 Schubert was a 19-year-old seasoned composer of five symphonies, four masses, several string quartets, and 300 songs, including two that would become among his most famous, “Gretchen am Spinnrade” (1814) and “Erlkönig” (1815). It has been computed that at one point he was writing an average of 65 new measures of music per day. However, personally it was a time of uncertainty for the young composer. He came from a long line of educators and wavered between his desire for creative independence and an acknowledged practical need to earn a living. Though his output was both prolific and high quality, he had no public performances, no published works, and no newspaper articles announcing his presence to Viennese society. As a result, he decided briefly to fall back into the family business, which meant taking classes and exams to earn a teaching certificate. Teaching was never Schubert’s passion, however, and he quickly snatched the opportunity to live with a friend, rent-free, to focus solely on music again.

The exact genesis of the *Adagio and Rondo concertante* is lost to the haze of time, but the following explanation is generally accepted. During this time Schubert was in love with

a young woman, a talented vocalist named Therese Grob, but the relationship went nowhere due in part to the Marriage Consent Law, which meant that Schubert would have had to prove he could financially support a wife—something he was unable to do at the time. Being close with the family (in fact, one of Schubert’s brothers would eventually marry a Grob), Schubert wrote the piece in October 1816, after Therese’s brother, Heinrich, requested it. It was not published until 1865.

In some ways, the *Adagio and Rondo concertante*, D. 487, is a sibling work to the Rondo in A major for Violin and String Quartet, D. 438. Both were written in 1816 within just four months of each other, and both are often described as the closest Schubert got to concertos for piano or violin. The *Adagio* that opens D. 487 in some ways functions as an extended slow introduction. Notable is the opening gesture of a call-and-response between the piano’s ascending arpeggio and the strings that seems to foreshadow a remarkably similar opening Schubert would write for the “Trout” Quintet three years later. The movement gleams with elegance and beautifully sets up a contrast for the lively *Rondo*, a popular Classical-era form featuring an A theme that functions like a refrain and returns between statements of contrasting musical material (A–B–A–C–A, etc.) It is a delightful jewel box of a piece that showcases the composer’s ability to communicate an immense range of moods and emotions.

Program note © Kathryn Bacasmot

Reinhold Glière

Selections from Ten Duos for Two Cellos, Op. 53

- ▶ Born January 11, 1875 (O.S. December 30, 1874), in Kiev
- ▶ Died June 23, 1956, in Moscow

Composed in 1911

- ▶ First CMS performance of these selections on April 23, 2017, by cellists Rafael Figueroa and Carter Brey
- ▶ Duration: 8 minutes

After graduating from the Moscow Conservatory in 1900, violinist and composer Reinhold Glière started teaching at the Gnesin Institute, and he soon became known as a composer of large-scale pieces that drew heavily on the Russian Romantic tradition of Pyotr Ilyich Tchaikovsky, Anton Arensky, and Sergei Taneyev. He won the prestigious Glinka prize in 1905 for his Op. 1 String Sextet. He received this award again a few years later for his lush tone poem *Les Syrènes* and then a third time for his Symphony No. 3, a massive, 80-minute work he wrote between 1908 and 1911, which depicted the life and struggles of the Slavic folk hero Ilya Muromets.

While he was working on that monumental, ambitious symphony he also devoted time to producing repertoire for the smallest, most intimate of instrumental combinations. In 1909, he released a set of Eight Pieces for Violin and Cello; over the next few years he wrote collections of short numbers for violin and piano (Opp. 45 and 54) and *Album Leaves* for Cello and Piano (Op. 51); and in 1912, he published a volume of Ten Duets for Two Cellos (Op. 53). Some of these works are plainly pedagogical in nature. The

violin-and-piano compositions are labeled as “Easy Pieces” and “Instructive Pieces,” and select entries in the other collections are very appropriate for students on the required instruments. But several of the miniatures, especially those we find in the sets of string duos, are technically challenging explorations of these instruments’ potentials. Often, Glière seems to use these small pieces as a testing ground for creating the impressive, multi-layered string textures that are characteristic of his symphonic music.

The third number in the two-cello collection is a sincere and expressive duo in A major. Glière beautifully sculpts the second cello part so that sometimes it is in rhythmic unison and consonant harmony with the melody, and sometimes it provides a wandering bassline with chromatic pitches that imply a variety of melancholy moods. The tempo is marked *Con moto*, or “with motion,” not because the music is fast, but to make sure that the instruments constantly sing through to the next phrase and never let the momentum of the music sag. Through his use of double stops, Glière makes his touching *Andante* in G major sound like a crooning choir of cellists, almost like a barbershop quartet singing a sweet song in close harmony. And in the fourth number in the set, a sparkling *Vivace*, the ebullient, carefree attitude of ricochet bow strokes that bounce along the strings forms an exciting contrast with some jarring harmonic turns.

Program note © Nicky Swett

Anton Arensky

Quartet No. 2 in A minor for Violin, Viola, and Two Cellos, Op. 35

- ▶ Born July 12 (O.S. June 30), 1861, in Novgorod
- ▶ Died February 25, 1906, near Terioki, Finland (now Zelenogorsk, Russia)

Composed in 1894

- ▶ First CMS performance on November 8, 1998, by violinist Nicholas Eanet, violist Ida Kavafian, and cellists Hai-Ye Ni and Sophie Shao
- ▶ Duration: 28 minutes

In late 1893, Pyotr Ilyich Tchaikovsky died—officially of cholera from contaminated drinking water, though the actual cause remains a mystery and the subject of vehement debate. The Russian musical establishment was devastated at the sudden loss of a towering figure in the nation's cultural life. Many of Tchaikovsky's friends and students took to the page, working through their grief by creating elegiac tributes. In December of that year, the young Sergei Rachmaninoff completed a massive Trio in D minor that ends with a funeral march and added the subtitle "In Memory of a Great Artist," the same subtitle that Tchaikovsky himself added to the massive, funereal Piano Trio in A minor that he wrote upon the death of the pianist Nikolai Rubinstein. Anton Arensky, a friend of Tchaikovsky's, elected to pay homage to his friend through an odder creation full of anguished allusions: a Quartet for Violin, Viola, and Two Cellos in A minor (Op. 35).

This atypical string quartet format has a vocal logic to it. The balance of registers in the standard group of two violins, viola, and one cello skews to the soprano range. Doubling the cellos instead of the violins allows one to play a bass part and one to sing in the tenor region of the instrument, leaving the alto-inclined viola and the violin to fill out the traditional parts of upper voices. The use of two cellos in a small ensemble was not without precedent. Luigi Boccherini wrote numerous quintets for two cellos, viola, and two violins;

Franz Schubert composed a beloved work for that same group; and Tchaikovsky, Johannes Brahms, Antonín Dvořák all wrote large, symphony-like sextets for two cellos, two violas, and two violins. The Russian composer Alexander Glazunov resurrected Schubert's model for a Quintet in A major in 1892, which may well have been ringing in Arensky's ears when he set out to write his Op. 35 quartet. But we should not underestimate the boldness of bringing the double-cello sound to something titled a "string quartet." String quintets and sextets have always occupied a bit of an eccentric niche, while quartets are almost inevitably compared to and tied up with the weight and prestige of models from the Classical and Romantic eras.

Arensky takes advantage of the choral potential of this instrumentation throughout the quartet. The work opens with a modal chant borrowed from funeral services in the Russian Orthodox church, a similar strategy to that used by Tchaikovsky himself in the elegiac third movement of a quartet he composed in 1876 (Op. 30) in memory of the violinist Ferdinand Laub. The second movement follows a theme-and-variation form. Rather than taking a playful, sweet theme as his subject as Tchaikovsky and Rachmaninoff do in their trios, Arensky builds on a stark tune from Tchaikovsky's *Children's Songs* (Op. 54). The set ends with a quotation of the chanting theme from the first movement, adding to the weight of the variations and restoring the intimate, vocal sentiment that defines the work.

At the start of the short finale, we find ourselves still in church, hearing a plaintive excerpt from a Russian requiem mass in somber unison. The instruments soon break out into a fugue on a jolly folk tune, "Glory to the Sun." The melody had been used variously by Ludwig van Beethoven to jokingly communicate Russian-ness in his second

“Razumovsky” quartet, by Modest Mussorgsky in *Boris Godunov* to celebrate the coronation of the king, and by Tchaikovsky to herald the victory of Peter the Great amidst the madness of war in a battle scene from the opera *Mazeppa*. Arensky’s use of the theme in the fugue has some of the witty irony that Beethoven applies to the chipper tune. But by the time we get to the end of the movement,

after an echo of the doleful requiem quotation, the melody has taken on all the unabashed, rejoicing might of Tchaikovsky’s version. It’s a joyous close—a celebration of all that Tchaikovsky had accomplished in his career, and also an opportunity for two cellists to revel in the spirit of camaraderie.

Program note © Nicky Swett

THE DIGITAL ENCORE FOR THIS PERFORMANCE PREMIERES AUGUST 6



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, August 6**, through August 27 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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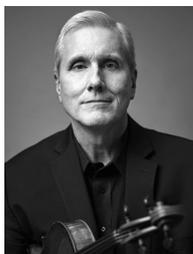
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About the Artists

JORGENSEN FRANK



Lawrence Dutton

Lawrence Dutton was the violist of the nine-time Grammy-winning Emerson String Quartet, which in 2023 performed its final concert after a storied 47-year career. He has also performed as guest artist with the Beaux Arts and Kalichstein-Laredo-Robinson Trios and the Juilliard and Guarneri String Quartets. With the late Isaac Stern he collaborated on the International Chamber Music Encounters at Carnegie Hall and in Jerusalem. He began violin studies with Margaret Pardee and viola studies with Francis Tursi at the Eastman School. He holds degrees

from the Juilliard School, where he studied with Lillian Fuchs. Currently, Dutton is Distinguished Professor of Viola and Chamber Music at Stony Brook University; Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia; and Artistic Director of the Hoch Chamber Music Series in Bronxville, New York. He exclusively uses Thomastik Spirocore strings, and his viola is a Samuel Zygmuntowicz (Brooklyn, 2025).

TITLIANO AVANAGONE



Sterling Elliott

Cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and winner of the Senior Division 2019 National Sphinx Competition. He has appeared with the Philadelphia Orchestra, New York Philharmonic, Boston Symphony, Cleveland Orchestra, Dallas Symphony, and Detroit Symphony. Recent debuts include those with the Colorado and Cincinnati Symphonies. He also recently returned to the Hollywood Bowl to perform with the Los Angeles Philharmonic. He serves on faculty at the Sphinx Performance Academy at Juilliard,

and he performs chamber music at festivals including La Jolla SummerFest, Edinburgh Festival, Chamberfest Cleveland, and Festival Mozaic. Elliott is pursuing an Artist Diploma at the Juilliard School, studying with Joel Krosnick and Clara Kim. He is a member of CMS's Bowers Program and performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.

FELIX BRODIE



Francisco Fullana

Violinist Francisco Fullana, winner of the 2018 Avery Fisher Career Grant and the 2023 Khaledi Prize, has collaborated with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and a residency with Apollo's Fire, he is also an innovative educator, having created the Fortissimo Youth Initiative and co-founded San Antonio's Classical Music Institute. He is an alum of CMS's Bowers Program. A graduate of the

Juilliard School and the University of Southern California, Fullana performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



Anna Geniushene

Anna Geniushene won the silver medal at the 2022 Van Cliburn International Piano Competition and is a current member of CMS's Bowers Program. Born in Moscow in 1991, she made her recital debut just seven years later in the small hall of the Berlin Philharmonic. She has since developed a versatile career, with performances in major venues such as the Town Hall in Leeds, National Concert Hall in Dublin, Museum of Arts in Tel Aviv, Teatro Carlo Felice in Genova, Great Hall of Moscow Conservatory, and Sala Greppi in Bergamo.

A dedicated chamber musician, she has performed piano duo repertoire with her husband, Lukas Geniušas, and has collaborated with the Quartetto di Cremona. Recent and upcoming engagements include debuts with the Atlanta Symphony Orchestra, Orquesta Filarmónica de Buenos Aires, Stavanger Symphony Orchestra, Des Moines Symphony, Kristiansand Symfoniorkester, and Osaka Philharmonic. She also returns to the Taipei Symphony Orchestra and Grand Teton Music Festival Orchestra.



Inbal Segev

Inbal Segev has appeared with orchestras including the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, Baltimore Symphony, St. Louis Symphony, and Pittsburgh Symphony, collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Lorin Maazel, Cristian Macelaru, and Zubin Mehta. She has commissioned new works from Timo Andres, John Luther Adams, Anna Clyne, Avner Dorman, and others. A native of Israel, at 16 Segev was invited by Isaac Stern to continue her cello studies in the

US, where she earned degrees from Yale University and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev's cello was made by Francesco Ruggieri in 1673.

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
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 Keefe, 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 Finkel, 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
Yoobin Son, FLUTE
Ransom Wilson, FLUTE
Randall Ellis, OBOE
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