

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, OCTOBER 19, 2025, AT 5:00 ▶ 4,609TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Gilles Vonsattel, piano
Stella Chen, violin
Lun Li, violin
Paul Neubauer, viola
James Thompson, viola
David Finckel, cello
Paul Watkins, cello

The Composer's Violinist: Joseph Joachim

Clara Schumann **Three Romances for Violin and Piano, Op. 22** (1853)

(1819–1896)

- ▶ Andante molto
 - ▶ Allegretto: Mit zartem Vortrage
 - ▶ Leidenschaftlich schnell
- LI, VONSATTEL

Robert Schumann **Sonata in D minor for Violin and Piano, Op. 121**

(1810–1856)

- (1851)
- ▶ Ziemlich langsam—Lebhaft
 - ▶ Sehr lebhaft
 - ▶ Leise, einfach
 - ▶ Bewegt
- LI, VONSATTEL

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Joseph Joachim **Romance for Violin and Piano** (c. 1850)
(1831–1907) CHEN, VONSATTEL

Johannes Brahms **Sextet No. 2 in G major for Two Violins, Two Violas,
and Two Cellos, Op. 36** (1864–65)

- ▶ Allegro non troppo
- ▶ Scherzo: Allegro non troppo
- ▶ Poco adagio
- ▶ Poco allegro

CHEN, LI, NEUBAUER, THOMPSON, WATKINS, FINCKEL

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**, the **Colburn Foundation**, and **Patricia Kopec Selman and Jay E. Selman, MD**.

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

The **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,

Today we have the pleasure of welcoming you to the inaugural concert of our 2025–26 season: *The Magnificent Violin*.

While CMS is not an institution devoted to the study of the history of musical instruments, we cannot overlook the fact that the violin is the most central participant in chamber music. From Bach violin concertos to Haydn trios to Shostakovich string quartets, the violin is everywhere in our repertoire, partnering with every other type of instrument. It is therefore fitting to reveal and celebrate its importance to our art.

The subject of the violin presents a triumvirate of facets: the instrument itself, its composers and their music, and its performers. This concert highlights connections between violinists and composers that still thrive today, as we hear not only music written by Joseph Joachim, but also by composers he inspired to create some of their greatest music. While the music itself never disappears, great violinists come and go; however, at CMS, we are blessed with a roster of today's most extraordinary players, among them violinists possessing incomparable technical and musical skills. This season, with great pride, we turn the spotlight in their deserving direction.

We will leave you with a few further notes about Joseph Joachim, not a household name outside the violin world, but one deserving much wider recognition. Who made his London debut at age 12 in the Beethoven Concerto conducted by Felix Mendelssohn? Which violinist formed his own string quartet and championed the late quartets of Beethoven? Who recognized the talent of Johannes Brahms and introduced him to the Schumanns? Who revived the performances of Bach's unaccompanied *Violin Partitas*?

The list goes on, but so must the show!

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



CMS AWARD FOR EXTRAORDINARY SERVICE TO CHAMBER MUSIC

During this season's Opening Night program, the Chamber Music Society is pleased to present the eleventh CMS Award for Extraordinary Service to Chamber Music to Gilbert Kalish.



Gilbert Kalish has been a tireless champion of music for eight decades, performing the world over and collaborating with the greatest musicians of our time. He has influenced future generations of classical musicians by teaching at Stony Brook University's Department of Music for over half a century. His chamber music accomplishments include performances of more than 200 works for CMS over 21 consecutive seasons, as well as 30 years as pianist of the Boston Symphony Chamber Players. He was a founder and pianist of New York's pioneering Contemporary Chamber Ensemble in 1960, and performed unparalleled service for the Tanglewood Music Center, where he was on the faculty for 29 years, 12 of those as head of the faculty. He has made extraordinary contributions to America's musical summers, during which he has been a faculty member and performer at such distinguished institutions as the Marlboro Music Festival, Ravinia's Steans Institute, and the Banff Centre, as well as Music@Menlo for 25 seasons. His discography of more than 100 releases includes a broad spectrum of repertoire, from his definitive performances of Haydn's Piano Sonatas to the most challenging contemporary music. He has been an interpretive collaborator for the most distinguished composers of our time, among them George Crumb, Mario Davidovsky, and Elliott Carter. Equally at home with both instrumental chamber music and vocal repertoire, he was the partner of choice for soprano Jan DeGaetani for 30 years on stage and in recordings. In 2022 he received the Grammy Award for Best Contemporary Classical Composition for a work by Caroline Shaw. With undiminished energy and unwavering commitment, compassion, humanity, and vision, he continues to inspire performers, composers, and audiences through his consummate artistry.

Notes on the Program

By Nicky Swett

Clara Schumann

Three Romances for Violin and Piano, Op. 22

► Born September 13, 1819, in Leipzig

► Died May 20, 1896, in Frankfurt

Composed in 1853

► First CMS performance on April 27, 2014, by violinist Ani Kavafian and pianist Inon Barnatan

► Duration: 9 minutes

The 1850s were a difficult time for the Schumanns. They had moved to Düsseldorf in September of 1850 so that Robert could take up his new position as Director of Music for the city. They received a warm reception and Clara gave a number of well-received solo performances there, but their relationship with the musical institutions of the city quickly soured. According to Clara, the choir he directed was consistently underprepared, and Robert was reportedly a highly ineffectual conductor. His mental and physical health were also in a decline that would result in a suicide attempt and hospitalization in 1854 and ultimately his death in 1856. This left Clara with enormous administrative and financial responsibilities for both her increasingly frail and resentful husband and their large family.

To stay musically fulfilled during this trying period, they would host house concerts and reading sessions with skilled local musicians and friends from further away. They frequently saw the violinist Joseph Joachim, and they had a particularly exciting encounter with the young Johannes Brahms, with whom Clara would maintain a relationship for the rest of her life. This social and living situation led to a particularly productive period for Clara's work as a composer; in 1853, she wrote six songs on texts by Hermann Rollett (Op. 23), variations on a

theme written by Robert (Op. 20), three solo piano romances (Op. 21) and a parallel set of romances for violin and piano (Op. 22), which she dedicated to Joachim.

The first of these violin-piano romances opens with a dialogue between the two instruments. The piano asks a question, and the violin answers in the minor key. The piano rebuts in the minor, and the violin turns to something sweeter. All the while, the instruments engage in intricate rhythmic play: sometimes the beat is felt in two, sometimes in three, and sometimes the beats are stretched outside of steady time altogether to accommodate elaborate figuration. The second piece in the set alternates two tunes, one in minor and one in major, but never quite allows one to resolve before diving into the contrasting mode. In the last romance of the group, the piano's accompanimental arpeggios recall the textures of Felix Mendelssohn's chamber music, while the violin's melody captures the instrument's most vocal qualities.

The Op. 22 Romances were well received when she and Joachim took them on tour in Germany and England, and Joachim later wrote to her that the king of Hanover wanted to hear more of her music. Robert, in one of his more sober diary entries, also expressed a wish that she had more time to write, mourning the musical ideas that were lost because she had to devote energy to caring for their family and for a "husband who is always living in the realm of imagination." Sadly, these works from 1853 wound up being the last major compositions that Schumann completed and published in her lifetime; she dedicated the rest of her musical life to editing Robert's music and to a highly successful career as a performer and concert curator.

Robert Schumann

Sonata in D minor for Violin and Piano, Op. 121

- ▶ Born June 8, 1810, in Zwickau, Saxony
- ▶ Died July 29, 1856, in Endenich, near Bonn

Composed in 1851

- ▶ First CMS performance on April 24, 2014, by violinist Ida Kavafian and pianist Peter Serkin
- ▶ Duration: 32 minutes

In 1851, Robert Schumann composed his first violin sonata. It was debuted at one of the informal private evenings at the Schumanns' home in September of that year by Clara and the violinist Wilhelm Joseph von Wasielewski, then the concertmaster of the Düsseldorf orchestra. Robert was not fully satisfied with this first sonata, but nonetheless he wasted no time before writing another. He had finished his Second Violin Sonata in D minor by November of 1851, though it got its first public hearing almost two years later, in late October of 1853, when Clara and Joseph Joachim performed it together in Düsseldorf. When Robert published the piece as his Op. 121 later that year, he dedicated it to another great violinist of the era, Ferdinand David, who had played in the official premiere of the first sonata.

These sonatas were part of a larger push, which he had been making since 1849, to write more music for solo instruments and piano. He intended, according to Clara Schumann, to cover all the instruments of the orchestra, though he did not manage to do so before his death in 1856. Many of the pieces he completed as part of this project were collections of miniatures, like the *Five Folk Pieces* for Cello and Piano, Op. 102, or the *Fantasiestücke*, Op. 73, for Clarinet. His D-minor Violin Sonata achieves an artful balance between the organic intimacy of his instrumental sets and the grandeur of his larger-scale orchestral and chamber works.

The middle movements of the sonata work in tandem with one another in the

manner of these volumes of short instrumental pieces, in which Schumann often carries melodies and themes from one number to the next in an unobtrusive, fluent manner. The *Scherzo* is a vigorous, slightly militaristic movement in $\frac{3}{8}$ time, which includes wonderful polyrhythmic moments, where one player stretches four longer notes over six beats that the other musician delivers with tight rhythm. The movement comes to a dramatic close with a quotation of the Lutheran hymn "Gelobet seist du, Jesu Christ" ("Praise Be to You, Jesus Christ"), which Schumann orchestrates similarly to the way it appears in the finale of Felix Mendelssohn's Piano Trio in C minor. This allusion sounds like a display of respect for the masterful string-piano writing of Mendelssohn, who had died abruptly in 1847, only a few years before.

The third movement of the sonata initially appears to be a straightforward variation set. The theme is presented in heavenly strummed chords in the violin, a texture that creates a poignant echo of the hammered chords that open the first movement, but create a completely contrasting effect. In the second variation, Schumann writes poignant double-stopped notes for the violin, a strategy he had also used to great effect in the slow movement of his 1850 Cello Concerto. Then, in the dramatic third variation, he brings back the triplets of the *Scherzo*. He deliberately indicates in the score that the tempo should be the same, unifying these two sections of the piece in an explicit and compelling manner.

One of the marvels of Schumann's late writing is how he seamlessly weaves his way into the secondary themes of his sonata-form movements. In the first movement of the D-minor Sonata, the lyrical theme begins on a suspension, held over from the last measure of a transitional passage, and the first harmony of the theme is a tense,

suggestive diminished-seventh chord. As a result of these initial elements of instability, we realize that we are in the midst of a new melody quite late. By the time we catch on, Schumann is already taking the tune on a course of heart-rending twists and turns. Similarly, in the finale, the singing, contrasting theme grows gradually out of a transitional

sequence, and motifs from this transition crop up continually in the melody itself. Though the movements stick to the formal divisions that were common in the Classical era, those liquid transitions make them feel like continuous statements—direct, uninterrupted outpourings of feeling on the part of the composer.

Joseph Joachim

Romance for Violin and Piano

▶ Born June 28, 1831, in Kitsee, near Pressburg (now Bratislava)

▶ Died August 15, 1907, in Berlin

Composed c. 1850

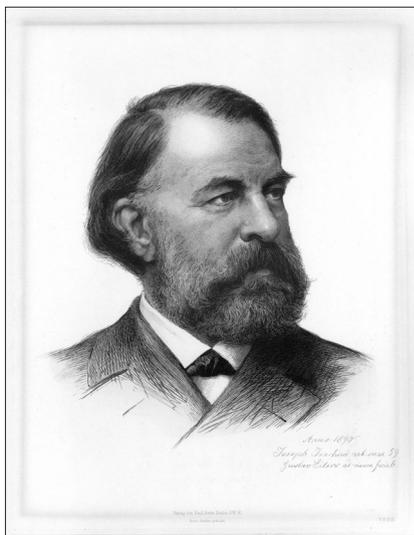
▶ This is the first CMS performance of this piece.

▶ Duration: 5 minutes

The 12-year-old Joseph Joachim shot to fame in 1844 when he played Ludwig van Beethoven's Violin Concerto with the London Philharmonic Society under the baton of Felix Mendelssohn. The piece had fallen into relative obscurity, and the young violinist made a strong case for the concerto even at this early age. From 1850 to 1852, he served under Franz Liszt as the concertmaster of the orchestra in Weimar, and he dabbled in the musical philosophies of the New German School, which prioritized storytelling and program music. But ultimately, Joachim preferred the more traditional approach to composition advocated by Robert and Clara Schumann, and also by Johannes Brahms. In 1853, he became a regular visitor to the Schumanns' home in Düsseldorf, where he developed a lifelong friendship with Clara Schumann and Brahms. He became a great champion of Brahms's music and came to share with him the aesthetic priority of championing abstract art music that followed Classical forms, rather than turning to

narrative inspirations for the composition of new works.

Musicologist Katharina Uhde has recently proposed that Joachim's C-major Romance likely dates from the spring of 1850, shortly after he spent a few months in Paris. He found his visit to the French capital creatively stimulating, and he wrote to his brother that he had completed several miniatures for violin and piano after his return.



Engraving of Joseph Joachim by Gustav Eilers, after his own drawing, 1890. Landesgeschichtliche Vereinigung für die Mark Brandenburg e.V.

He had certainly completed the Romance by 1852, when he had it printed in an issue of the journal *Neue Zeitschrift für Musik*, though he did not publish the piece in a more formal setting until 1855.

Although they had not yet become friends when he wrote it, the influence of Robert's piano style is clear in the opening of Joachim's C-major Romance. The keyboard has a sequence of fluttering figures over a C pedal, with each measure adding new chromatic notes and harmonic implications, much in the manner of Schumann's song accompaniments. At one point, Joachim modulates from C major to A-flat major, a

tonal move that harkens back to Beethoven, whose Violin Romances Joachim had included on many recital programs. Writing and performing these short, lyrical pieces was an important step in his attempts to move from the identity of a child prodigy to that of a mature soloist who could meet the demands of a musical culture that was moving away from an obsession with virtuosity. For the most part, these efforts succeeded: in the second half of the 19th century, Joachim became known for delivering thoughtful and faithful interpretations of the many works that were written for him and of classics from the repertoire.

Johannes Brahms

Sextet No. 2 in G major for Two Violins, Two Violas, and Two Cellos, Op. 36

► Born May 7, 1833, in Hamburg

► Died April 3, 1897, in Vienna

Composed in 1864–65

► First CMS performance on April 3, 1970, by the Amadeus String Quartet (violinists Norbert Brainin and Siegmund Nissel, violist Peter Schidlöf, and cellist Martin Lovett), violist Walter Trampler, and cellist Leslie Parnas

► Duration: 38 minutes

In the late 1850s, Johannes Brahms was unhappy with the state of contemporary music. In an 1859 letter mourning the death of Louis Spohr, a violinist and composer whose music he greatly admired, he decried how in contrast to earlier times, “I see hardly one volume of music that pleases me, but on the other hand many that make me physically ill. Possibly at no other time has an art form been maltreated as badly as our dear music nowadays. I hope better things are quietly maturing, otherwise, in the history of art, our era will look like a trash heap.” He and his friend Joseph Joachim were particularly frustrated with Franz Liszt and his followers, known as the New German School,

who advocated for writing concert works with programmatic, narrative associations rather than pieces that followed traditional, abstract symphonic forms. In 1860, Joachim and Brahms issued a manifesto, stating that “The undersigned . . . can only deplore or condemn as contrary to the most fundamental essence of music the products of the leader and disciples of the so-called New German School.”

It was surely as an antidote to these frustrations with the broader musical environment that in the early 1860s Brahms turned to writing chamber works: two piano quartets (1861), a piano quintet (1862), a cello sonata (1862–65), a trio for horn (1865), and two string sextets (1859–60 and 1864–65). The sextets employed an instrumentation that Spohr had pioneered in 1848, and Brahms's first, in B-flat major, had much in common with the elegant, spacious style of this composer who represented to Brahms a bygone era of beautiful music. The musicologist Marie Sumner Lott has suggested that these pieces were probably conceived for performance in intimate spaces—the halls and

rooms of patrons and acquaintances, where a small ensemble of professionals or amateurs could gather and enjoy the pleasure of making music together. Indeed, Brahms's friend Theodor Billroth, a surgeon and amateur violinist, wrote to him soon after the publication of the G-major Sextet, Op. 36, in 1866 to describe "the extraordinarily beneficent and happy feeling" provided by reading through the piece one afternoon. "This is due not only to the ease with which the stream of melody flows," he explained, "but also to the entire construction of this work of art, to the crescendo of the emotions and the harmonic entity of the whole. Please accept a thousand thanks for the beautiful hours which you prepared for us."

In the opening movement of the G-major Sextet, Brahms creates a seamless arc by continuously employing a narrow, half-step motif. We hear it first in the viola, who plays this figure in bariolage. This is an instrumental technique dating back to the Baroque era in which a string player wobbles between an open string and a pitch played by pressing down a finger on another string, and here it gives this half-step gesture a distinct, hollow color. The motif generally acts as a static

pedal point, grounding the evocative, sensual harmonic trajectories that Brahms's melodies take, but at key moments he develops it and lets the accompaniment take over the texture in a thrilling fashion.

In the *Scherzo*, a dignified dance ornamented with quick turns alternates with a flowing triplet melody. Brahms builds tension by layering these rhythmic values and characters, allowing the pull of the triplets to destabilize the stately feeling of the opening music and adding ornamental turns to the triplet idea. At the sublime start of the theme-and-variations third movement, the accompaniment played by the second violin and first viola is a similar polyrhythmic soup, which adds to the searching urgency of the melody of the first violin. It is an emotionally complex, atypical subject for a variation set, which historically opened with simple, memorable fare. In the rousing finale, set in a bounding $\frac{3}{8}$ time, Brahms uses accents on odd beats to give the music a pleasing, rustic feeling that forms an exciting contrast with the more refined style heard in the rest of the work.

Program notes © Nicky Swett

About the Artists



Stella Chen

Praised for her “silken grace” and “brilliant command” (*The Strad*), American violinist Stella Chen captured international attention as the winner of the 2019 Queen Elisabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant. Her debut album, *Stella x Schubert*, was released in 2023 on Apple Music’s Platoon label to critical acclaim, garnering her the title of Young Artist of the Year at the Gramophone Awards. Stella has performed across North America, Europe, and Asia, appearing as soloist with orchestras including the

New York Philharmonic, Chicago Symphony, Minnesota Orchestra, San Francisco Symphony, Brussels Philharmonic, and the Chamber Orchestra of Europe. A recently appointed faculty member of the Juilliard School, she holds a bachelor’s degree from Harvard University and a doctorate from Juilliard, and is an alum of CMS’s Bowers Program. Chen performs on the 1720 “General Kyd” Stradivarius, generously loaned by Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



LISTEN: MARIE MAZIZO

David Finckel

Co-Artistic Director of CMS since 2004, cellist David Finckel has performed on the world’s stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. In 2022, Music@Menlo, a summer chamber music festival in Silicon Valley founded and directed by David

and Wu Han, celebrated its 20th season. He is a professor at both the Juilliard School and Stony Brook University, and oversees both CMS’s Bowers Program and Music@Menlo’s Chamber Music Institute. Along with Wu Han, he received *Musical America’s* 2012 Musicians of the Year Award.



Lun Li

A native of Shanghai currently based in New York, violinist Lun Li won first prize in the 2021 Young Concert Artists Susan Wadsworth International Auditions. He has appeared on major stages around the world, including Helsinki Music Centre, Konzerthaus Berlin, Kulturpalast Dresden, Wiener Konzerthaus, and Verizon Hall at the Kimmel Center. He recently made his solo recital debuts in Merkin Hall at the Kaufman Music Center in New York and at the Kennedy Center in Washington, DC, as well as his concerto debut at Lincoln Center. An avid chamber musician, he

has participated in the Marlboro, Music@Menlo, Verbier, and Angel Fire music festivals. He is a member of CMS’s Bowers Program and holds degrees from the Curtis Institute of Music and the Juilliard School; his mentors include Ida Kavafian, Catherine Cho, and Joseph Lin. Li plays the Stradivarius “Samazeuillh” 1735 violin, on generous loan from the Nippon Music Foundation.

ROSALIE O'CONNOR



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.

CARLINA BA



James Thompson

Violinist/violist James Thompson enjoys a multifaceted career as a chamber musician, concertmaster, educator, and lecturer. He is a recent graduate of the Chamber Music Society of Lincoln Center's Bowers Program. Thompson performs regularly for chamber music organizations across the country, and he serves as the director of Music@Menlo's annual winter residency in California. Solo engagements include appearances with the Cleveland Orchestra, the Asheville Symphony, the Cleveland Institute of Music Orchestra, and the Cleveland Pops orchestra. He currently serves as concertmaster of the Erie Philharmonic, the Blue-Water Chamber Orchestra, and the Caroga Arts Ensemble. As a guest artist, he has recently led classes for the Eastman School of Music and the Music Institute of Chicago, among others. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor.

BREWSTER SHEEHAN



Gilles Vonsattel

Swiss-born American pianist Gilles Vonsattel boasts remarkable versatility and artistic originality. Winner of an Avery Fisher Career Grant, the 2016 Andrew Wolf Chamber Music Award, and top prizes in the Naumburg and Geneva competitions, he has graced prestigious stages worldwide, enthraling audiences with recitals and chamber performances, and collaborating with renowned orchestras including the Munich Philharmonic and the Boston, Chicago, and San Francisco symphonies. As a champion of new music, he has premiered compositions by celebrated composers such as Jörg Widmann, Heinz Holliger, Anthony Cheung, and George Benjamin. He is an alum of CMS's Bowers Program and has earned degrees from Columbia University and the Juilliard School. Today, Vonsattel shares his passion for music as a Professor of Piano at the University of Massachusetts, Amherst.



Paul Watkins

Paul Watkins enjoys a varied and distinguished career as soloist, chamber musician, and conductor. The cellist of the Emerson String Quartet from 2013 until its disbanding in 2023, he is also the Artistic Director of the Great Lakes Chamber Music Festival, and in 2019 he was appointed Professor of Cello at the Yale School of Music. He has performed as concerto soloist with prestigious orchestras throughout the world. A dedicated chamber musician, he was a member of the Nash Ensemble from 1997 until 2013 and is a regular guest artist at

CMS. Watkins has held the positions of Music Director of the English Chamber Orchestra and Principal Guest Conductor of the Ulster Orchestra. His extensive discography as a cellist includes more than 70 recordings, and his first recording as a conductor, of the Britten and Berg violin concertos with Daniel Hope, received a Grammy nomination.

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 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
James Austin Smith, OBOE
Stephen Taylor, OBOE (Mrs. John D.
Rockefeller, 3rd Oboe Chair)
Juri Vallentin, OBOE*
Alexander Fiterstein, CLARINET
Jose Franch-Ballester, CLARINET
Tommaso Lonquich, CLARINET
Sebastian Manz, CLARINET
Anthony McGill, CLARINET
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Culpeper Clarinet Chair)
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