

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, OCTOBER 24, 2025, AT 7:30
SUNDAY AFTERNOON, OCTOBER 26, 2025, AT 5:00
4,611TH AND 4,613TH CONCERTS

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

Sahun Sam Hong, piano
Sean Lee, violin
Danbi Um, violin
Matthew Lipman, viola
Milena Pájaro-van de Stadt, viola
Clive Greensmith, cello

Brahms and Dvořák

Fritz Kreisler (1875–1962) ***Slavonic Fantasie* on Themes by Dvořák for Violin and Piano** (1914)
UM, HONG

Antonín Dvořák (1841–1904) ***Humoresque* for Violin and Piano, Op. 101, No. 7** (1894, arr. Wilhelmj 1905)
▶ Poco lento e grazioso
UM, HONG

Johannes Brahms (1833–1897) **Quintet in F major for Two Violins, Two Violas, and Cello, Op. 88** (1882)
▶ Allegro non troppo, ma con brio
▶ Grave ed appassionato—Allegretto vivace
▶ Allegro energico
LEE, UM, LIPMAN, PÁJARO-VAN DE STADT, GREENSMITH

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

Brahms **Selected *Hungarian Dances* for Violin and Piano**
(1868, arr. Joachim 1868–72)
▶ No. 1 in G minor: Allegro molto
▶ No. 2 in D minor: Allegro non assai
▶ No. 7 in A major: Allegretto
LEE, HONG

Dvořák **Quintet in E-flat major for Two Violins, Two Violas,
and Cello, Op. 97, “American” (1893)**
▶ Allegro non tanto
▶ Allegro vivo
▶ Larghetto
▶ Finale: Allegro giusto
UM, LEE, PÁJARO-VAN DE STADT, LIPMAN, GREENSMITH

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

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,

Aside from receiving a compliment on our performance, nothing is more gratifying than hearing someone say that they enjoyed the program. While we certainly hope that you are able to simply enjoy the music, there is more to be gained from a concert that is put together with a purpose. The classical repertoire is vast; one can easily be intimidated by its depth, variety, and complexity. So, organizing the chamber music repertoire into a growing number of CMS concerts every year is at once a pleasure, a responsibility, and a challenge.

Not every concert necessarily needs to be thematic, but somehow, when building a program around a particular work (as we often do), the temptation is very strong to support that piece, or its composer, or the artist performing, or the musical genre, with appropriate works. When we experience a live concert, the works we hear do not exist in isolation, as if we were listening to recordings. They bounce off one another, complimenting or contrasting, and are heard in new ways. Take today's concert, for example: when was the last time we heard Fritz Kreisler's *Slavonic Fantasia* on Themes by Dvořák in the same concert as Brahms's *Hungarian Dances*, both for violin and piano? Or, two string quintets by Brahms and Dvořák, one steeped in Germanic tradition, the other inspired by the music of America? These pairings offer more than delight: they provide us with an even deeper appreciation of the composers and their musical skills and versatility.

Thank you for reading this modest reveal of the programming process. Now, please welcome our phenomenal artists, who will bring Dvořák and Brahms to the same table for a delicious musical meal.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Fritz Kreisler

***Slavonic Fantasie* on Themes by Dvořák for Violin and Piano**

- ▶ Born February 2, 1875, in Vienna
- ▶ Died January 29, 1972, in New York City

Composed in 1914

- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 5 minutes

Almost unbelievably, Fritz Kreisler's entire formal training on the violin took place before the age of twelve. First learning the instrument from his father, a doctor and amateur violinist, he then took private lessons before enrolling at the Vienna Conservatory at age seven, winning a gold medal there by age nine. He then enrolled at the Paris Conservatoire where, at twelve years old, he was one of four violinists awarded the *premier prix*. Following these accomplishments, he embarked on a brief concert tour of the United States, after which he sifted through a variety of alternate career tracks including enrolling in pre-med studies and entering military service with the Austro-Hungarian Army.

After a few years, Kreisler returned to music, but his attempt in 1896 at an orchestral position fizzled when he was unable to sightread music sufficiently. However, the setbacks did not last long. By 1899 he debuted with the Berlin Philharmonic and soon made appearances in the United States and debuted in England. At the onset of

World War I, he was recalled to serve in the Third Army Corps of the Austro-Hungarian Army due to his previous military experience. Narrowly escaping death on the battlefield, he documented the harrowing experience in a memoir, *Four Weeks in the Trenches*, which is still in print.

A uniquely talented performer, Kreisler was renowned for the warmth of sound he elicited from the instrument thanks to a technique that heavily applied vibrato and portamento, or a sliding between notes, both of which applied a kind of soft-focus glow. Additionally, Kreisler built a repertoire of works that were in a more popular vein. (This included works touted as his arrangements of pieces by well-known 18th- and 19th-century composers, which in fact were entirely his own). The *Slavonic Fantasie* is a mash-up between elements of different works by Antonín Dvořák, most prominently featuring the melody from *Songs My Mother Taught Me*, which opens the piece. It is contrasted by an energetic dance-like middle section that in turn inspires a quickening of pace and ardent feeling when the primary theme returns. This pairing repeats again before the tempo increases and the concluding chords scamper toward a vigorous bass-note hit.

Program note © Kathryn Bacasmot

Antonín Dvořák

***Humoresque* for Violin and Piano, Op. 101, No. 7 (arr. Wilhelmj)**

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia
- ▶ Died May 1, 1904, in Prague

Composed in 1894, arranged by August Wilhelmj in 1905

- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 4 minutes

Antonín Dvořák began his remarkable career as a performer and ended as a world-famous composer. As a teenage violist, he gigged around Prague with a dance band, eventually landing a principal position with the orchestra of the Provisional Theater (later the National Theater) in Prague. It was not until his thirties that he decided to openly pursue composing. Then, in a life-altering twist, Johannes Brahms joined the jury of the Austrian State Stipendium, the financial assistance for which Dvořák applied over several years. Soon enough Brahms was championing his younger colleague, and writing to his own publisher to petition the publication of Dvořák's works.

From there, Dvořák's music and reputation spread across the European continent to the United States. In 1891, he was offered an appointment as Artistic Director and Professor of Composition at the new National Conservatory of Music of America, which had been founded in New York City by Jeannette Thurber, a visionary philanthropist who sought to foster the growth of musical arts. Dvořák and his family arrived on September 26, 1892. By October 21, he was on the podium at Carnegie Hall to make his debut in the country as both conductor and composer. The *New York Tribune* reported the next day that "nearly all the musicians of note in the city were present" for the event.

Dvořák's time in the United States may have been musically fruitful, but it was in many ways personally unfulfilling. He was burdened with homesickness, and the Panic of 1893 began to impact the Conservatory's ability to pay him reliably. In the summer of that year, he found respite in Spillville, Iowa, among a Czech immigrant community, where he would compose the String Quartet in F major and the String Quintet in E-flat major, both known by the nickname "American." In May 1894, he and his family decided to spend the summer at home in Europe. That August, Dvořák penned *Humoresques*, a set of eight short pieces. The Dvořáks did return to New York in October but stayed only six months before the untenable financial situation, combined with increasing homesickness, necessitated their departure on April 16, 1895.

The *Humoresques*, Op. 101, were originally written for piano duet and arranged for piano and violin by the German violinist August Wilhelmj, a friend of Richard Wagner who would go on to teach at the Guildhall School in London. Brief, colorful works, Dvořák's *Humoresques* are informed by the Czech folk tradition that the composer knew and integrated so well throughout his life. The *Humoresque* No. 7 is arguably the best known, and additionally one of Dvořák's most popular works in any genre. Written in an A–B–A form, its wistfully lilting opening is contrasted with a more ardent middle section. Its power is in its simplicity, which effortlessly communicates the warmth of familiarity and our nostalgia for it during periods of change.

Program note © Kathryn Bacasmot

Johannes Brahms

Quintet in F major for Two Violins, Two Violas, and Cello, Op. 88 (1882)

► Born May 7, 1833, in Hamburg

► Died April 3, 1897, in Vienna

Composed in 1882

► First CMS performance on April 30, 1978, by violinists Jaime Laredo and James Buswell, violists Walter Trampler and Marcus Thompson, and cellist Leslie Parnas

► Duration: 28 minutes

Every spring, Johannes Brahms left the city for the countryside to concentrate on composing for a stretch of several weeks. A favorite location was the resort town of Bad Ischl, located 165 miles outside of Vienna. It was there, in 1882, that he composed his First String Quintet in F major. “You have never before had such a beautiful work from me,” Brahms declared to his publisher, Fritz Simrock. In the scope of his chamber music output, the quintet comes from a mature middle period. It exudes a pastoral mood, reflecting the month of May, when it was written. As such, it is occasionally called by the nickname, “Spring.” “One actually hears the grass growing,” the composer Hugo Wolf noted. “An enchanting emerald green envelopes this fairyland spring vision. Everything is verdant and budding.”

Though the quintet effuses a quality of fresh springtime, it is built on echoes from past works that never made it to the stage. Brahms was incredibly perfectionistic and was known to destroy works he determined would not pass muster. This quintet rose out of the ashes of a previous attempt at an F-major quintet (it doubled the cellos) made 20 years earlier, as well as discarded exercises writing in Baroque styles, specifically gavotte and sarabande.

The work begins with a bagpipe-like drone in the lower strings with the melody swaying gracefully above. From its first notes, the rich sound from the double viola in the middle range stands out. This is highlighted when the first viola takes center stage to introduce the second theme. In the middle section, the density intensifies, its compression making the music surge forward dramatically, teasing the return of the opening theme before robustly bringing it back.

Unusually, the F-major quintet has only three movements, not the more typical four, which Brahms jokingly pointed out to his publisher: “Of course the quintet only has three movements—you could cut the price down on that account.” But, as Brahms also noted, “in the trio there are variations.” What he alludes to is the quirky five-section layout of the middle movement that features somewhat erratic mood shifts between three melancholic passages (based on his old sarabande) and two lively ones (from the old gavotte). That he calls the quick section the “trio” seems to indicate he conceptualized it as a traditional minuet-and-trio slow movement, but added a personal touch by playing the trio twice and with variants. Other commentators argue that extending the faster sections of the middle movement creates a sense of a phantom third movement. Phenomenally, the impression for the listener is a little of each perspective. The brief last movement is a flashy, complex intermeshing of fugue and sonata form in near perpetual motion, punctuated by full-throated, sing-along-worthy themes, concluding in high spirits.

Program note © Kathryn Bacasmot

Johannes Brahms

Selected Hungarian Dances for Violin and Piano (arr. Joachim)

Composed in 1868, arranged by Joseph Joachim in 1868–72

- ▶ First CMS performance of No. 1 on March 3, 2019, by violinist Alexi Kenney and pianist Alessio Bax. First CMS performance of No. 2 on February 12, 20212, by violinist Erin Keefe and pianist Wu Han. These are the first CMS performances of No. 7.
- ▶ Duration: 8 minutes

In 1869 Johannes Brahms published two books of *Hungarian Dances*, with a second pair following in 1880. These mid-life collections were an exercise in nostalgia, representing Brahms's lifelong interest in folk culture, which started as early as his teenage years when his voracious appetite for reading led him to literature centered on folk themes. This expanded into folk and Romani music when he befriended the Hungarian violinist Ede Reményi, who was just five years his senior. Reményi was active in the Hungarian nationalist movement and would spend most of his life performing and promoting Hungarian folk and Romani music. Its syncopations and lyricism appealed deeply to Brahms, and he and Reményi kicked off the new year in 1853 with a recital that they expanded into a tour throughout the spring. That May, Brahms would turn 20, and the following months would prove to be more pivotal than he could have imagined. First, he met the violinist Joseph Joachim, who became an important friend and colleague. Then, in September, he met Robert and Clara Schumann. Barely one month later, Robert published an article titled "New Paths," describing Brahms

in mythological terms as an emerging heroic figure of creative bravura. It pushed Brahms into the spotlight and launched a new era in his burgeoning career.

Decades later, when Brahms returned to the *Hungarian Dances*, he was a famous man. The dances proved to be a commercial success and continue to be among his most popular works to this day. Originally published for piano duet, they have been arranged for a broad variety of instrumental combinations. Perhaps indicating both their audience appeal and personal meaning, it was the *Hungarian Dance* No. 1 that Brahms chose to play when a representative of Thomas Edison recorded him at the piano, immortalizing the moment for all time.

Collectively, the more than 20 *Hungarian Dances* traverse a range of moods, though each one homes in on a particular set of characteristics. The *Hungarian Dance* No. 1 pairs a spacious yet pulsating alto melody in the violin with a flittering cascade of notes in the piano. In its middle section, the violin pivots to execute its own cascades. No. 2 is accented with bold embellishments that dissipate into melancholy musings with a scurrying contrasting section. The final selection on this program is No. 7, which possesses a playful spirit; it tiptoes up to its melody and slowly builds momentum before bursting into effervescent brilliance in its middle, ending with a repeat of the opening that rushes to conclude with a flourish.

Program note © Kathryn Bacasmot

Antonín Dvořák

Quintet in E-flat major for Two Violins, Two Violas, and Cello, Op. 97, "American"

Composed in 1893

- ▶ First CMS performance on May 4, 1980, by violinists Ani Kavafian and Daniel Phillips, violists Walter Trampler and Donald McInnes, and cellist Lynn Harrel
- ▶ Duration: 32 minutes

The Czech composer Antonín Dvořák was brought across the ocean to direct the National Conservatory of Music in New York in no small part because Jeannette Thurber, the institution's founding patron, hoped that he would help to establish a genuinely "American" style of music. He took this commission seriously, and in May 1893 he gave a famous interview in which he stated in no uncertain terms that "the future music of this country must be founded upon what are called the negro melodies. . . . These beautiful and varied themes are the product of the soil. They are America."

The response to this proclamation was varied and vehement. There were racist reactions like those of the Second New England School composer John Knowles Paine, who saw the songs of African Americans as the product of an inferior race. There were those who suggested that most American composers simply didn't know "negro melodies" well enough to do meaningful things with them. Then there were some, like pianist and conductor Benjamin Johnson Lang, who wanted the Czech composer to prove it: "I wish that Dr. Dvořák would write something himself, using themes from these plantation songs."

Lang didn't yet know that Dvořák (not actually a Dr.) had just completed a symphony "From the New World" whose sound and substance were much inspired by songs he learned from Harry Burleigh, a National Conservatory student whom Dvořák befriended. By the time responses to his

interview were circulating, Dvořák was on his way to a summer sojourn in the Czech settlement in Spillville, Iowa. While there, likely with thoughts about what makes music "American" fresh on his mind, he wrote more new pieces: a String Quartet in F major (Op. 96) and a String Quintet in E-flat major (Op. 97), both of which often receive the subtitle "American" for their place of composition, and for their stylistic associations.

The public quickly reinforced the Americanness of all these works. The *New York Times* reviewer at a performance of the quartet and quintet in January 1894, for instance, suggested that they were "redolent of the cotton fields and the river valleys of the South," and that the skipping, light-hearted spirit of the quintet's final movement particularly recalled "music hall ditties." Many commentators have also noted that the variation movement of the quintet uses a tune that Dvořák initially wrote as a setting of the poem "My Country, 'Tis of Thee." We should be hesitant to quickly label these as authentically "American" pieces written by a Czech composer after scant encounters with the sounds of the New World, but the discussion and creativity inspired by these works and by the composer's words did have a lasting impact on music in the United States.

The viola, Dvořák's preferred string instrument, leads the action in much of the quintet. The opening call in the first movement disintegrates into a sublime sequence of sweet harmonies before moving onto swinging, folksy fare. In the tranquil coda, the themes are calmly stretched out into a quiet, accepting release, as if returning the melodies to the air that carried them over to the composer's ears. The second viola provides a beating heart for the country-dance scherzo movement. This

pulse is balanced by an emotional first-violin solo in the contrasting trio, which is perhaps the moment most reminiscent of American folk music in the work. The third-movement variation set departs from a subdued tune in G-sharp minor. The theme eventually shifts to A-flat major, where we hear the melody originally meant to go with “My Country ‘Tis of Thee,” which Dvořák confidently told his

publisher was “going to be the next American national anthem.” The finale conjures a celebratory parade, not only exhibiting that skipping “music hall fare,” but also violin triplet patter that is spat out over guitar-like viola pizzicatos with a rhythmic motor carrying the quintet to an exuberant conclusion.

Program note © Nicky Swett

About the Artists



Clive Greensmith

Clive Greensmith has a distinguished career as soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving over 100 performances each year in the most prestigious international venues. As a soloist, he has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. Over 25 years, he has built up a catalogue of landmark recordings, most notably the complete Beethoven string quartet cycle for Harmonia Mundi with the Tokyo String Quartet. He was appointed professor at the Colburn School in Los Angeles in 2014. In 2019, he became the artistic director of the Nevada Chamber Music Festival and was appointed director of chamber music master classes at the Chigiana International Summer Academy in Siena, Italy. He performs on a cello made by Stefano Gibertoni & Valerio Nalin made in Milan 2021 and is a Pirastro Strings Artist.



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.



Sean Lee

With performances described by the *New York Times* as “breathtakingly beautiful,” violinist Sean Lee has performed with the Chamber Music Society of Lincoln Center for over a decade, following his participation in CMS’s Bowers Program. A recipient of Lincoln Center’s Avery Fisher Career Grant, Lee has performed as a soloist with orchestras including the San Francisco Symphony, Jerusalem Symphony, and Orchestra del Teatro Carlo Felice. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist

Ruggiero Ricci before studying at the Juilliard School with his longtime mentor, violinist Itzhak Perlman. Lee performs on violins made by Samuel Zygmuntowicz in 1995 and David Bague in 1999, and a bow made circa 1890 by Joseph Arthur Vigneron.



Matthew Lipman

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

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



Milena Pájaro-van de Stadt

Violist Milena Pájaro-van de Stadt has appeared as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, and has performed in recitals and chamber music concerts throughout the United States, Latin America, Europe, and Asia, including an acclaimed 2011 debut recital at London’s Wigmore Hall. She was the founding violist of the Dover Quartet, and played in the group from 2008 to 2022. In 2013 the Dover Quartet was the first-prize winner and recipient of every special award at the Banff

International String Quartet Competition, and won the gold medal and grand prize in the 2010 Fischhoff Chamber Music Competition. Her numerous awards also include first prize of the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and Tokyo International Viola Competition. Pájaro-van de Stadt has degrees from the Curtis Institute of Music and Rice University’s Shepherd School of Music.



Danbi Um

Violinist Danbi Um is a Menuhin International Violin Competition Silver Medalist, a winner of the prestigious 2018 Salon de Virtuosi Career Grant, and a recent top prizewinner of the Naumburg International Violin Competition. Recent and upcoming engagements include appearances with the Chamber Orchestra of Philadelphia, Cleveland Chamber Music Society, Chamber Music San Francisco, and the Rockport, Moab, Saratoga Performing Arts (SPAC), Santa Fe, and North Shore Music Festivals. Born in Seoul, South Korea, Ms.

Um moved to the United States to study at the Curtis Institute of Music, where she earned a bachelor's degree. She also holds an Artist Diploma from Indiana University. She is an alum of CMS's Bowers Program and plays a 1683 "ex-Petschek" Nicolo Amati violin, on loan from a private collection.

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.

CMS Chamber Music Society of Lincoln Center

UPCOMING CONCERTS



AN EVENING WITH JEAN-EFFLAM BAVOUZET

TUE, NOV 18, 2025, 7:00 PM

Maurice Ravel is one of the most creative, detailed, and skilled composers in history. In the French pianist Jean-Efflam Bavouzet we find talent in a similar vein: a musician of inexhaustible imagination, drive, and virtuosity. Bavouzet brings to CMS a great pianistic feat dedicated to Ravel's complete published works for solo piano. This recital will go down in Lincoln Center history as a landmark artistic achievement.

Works by: Ravel

AN EVENING WITH BENJAMIN BEILMAN AND GLORIA CHIEN

SUN, NOV 23, 2025, 5:00 PM

Violinist Benjamin Beilman has built an international audience of listeners enthralled by his golden tone, impeccable technique, and magnetic musicianship. Truly a violinist's violinist, Beilman excels at whatever he plays, from classic to contemporary, with equal appeal. Partnering with Beilman for this special concert is pianist Gloria Chien, one of today's most sought-after collaborators.

Works by: Ysaÿe, Bartók, Szymanowski, Chris Rogerson, Franck



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Artists of the 2025–26 Season

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

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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

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Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Yoobin Son, FLUTE
Ransom Wilson, FLUTE
Randall Ellis, OBOE
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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
David Shifrin, CLARINET (Charles E.
Culpeper Clarinet Chair)
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON
Jake Thonis, BASSOON

BRASS

David Byrd-Marrow, HORN
Eric Reed, HORN
Stewart Rose, HORN
Nathaniel Silberschlag, HORN
Radovan Vlatković, HORN
Tanner West, HORN
David Washburn, TRUMPET

PERCUSSION

Victor Caccese, PERCUSSION
Ayano Kataoka, PERCUSSION
Ian David Rosenbaum, PERCUSSION

HOSTS & LECTURERS

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Aaron Boyd
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ENSEMBLES

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