

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 8, 2026, AT 5:00 ▶ 4,684TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Sahun Sam Hong, piano

Orion Weiss, piano

Benjamin Beilman, violin

Aaron Boyd, violin/viola

Paul Huang, violin

Sean Lee, violin

Richard Lin, violin

Danbi Um, violin

Mihai Marica, cello

Winter Festival IV Destination: Kreisler

Eugène Ysaÿe *Rêve d'enfant for Violin and Piano, Op. 14*

(1858–1931)

(c. 1895–1900)

BEILMAN, WEISS

Henryk Wieniawski *Selections from Études-Caprices for Two Violins,*
Op. 18 (c. 1863)

(1835–1880)

▶ No. 2 in E-flat major

▶ No. 4 in A minor

HUANG, UM

Richard Strauss *Sonata in E-flat major for Violin and Piano, Op. 18*

(1864–1949)

(1887–88)

▶ Allegro ma non troppo

▶ Improvisation: Andante cantabile

▶ Finale: Andante--Allegro

LIN, WEISS

INTERMISSION

Fritz Kreisler *Caprice viennois for Violin and Piano, Op. 2* (1910)

(1875–1962)

BEILMAN, HONG

Kreisler *Tempo di minuetto (in the Style of Pugnani) for Violin
and Piano* (1911)

HUANG, HONG

(Program continued)

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

- Kreisler** *Midnight Bells (after Heuberger's *The Opera Ball*) for Violin and Piano* (1923)
UM, HONG
- Kreisler** *Tambourin chinois for Violin and Piano, Op. 3* (1910)
LIN, HONG
- Kreisler** *Variations on a Theme of Corelli (in the Style of Tartini) for Violin and Piano* (1910)
BOYD, HONG
- Kreisler** *Slavonic Fantasie on Themes by Dvorák for Violin and Piano* (1914)
UM, HONG
- Felix Mendelssohn** *Song without Words for Violin and Piano, Op. 62, No. 1* (1844, arr. Kreisler 1913)
(1809–1847)
LIN, HONG
- Kreisler** *La gitana for Violin and Piano* (c. 1917)
HUANG, HONG
- Kreisler** *Sicilienne and Rigaudon (in the Style of Françoëur) for Violin and Piano* (1910)
LEE, HONG
- Nikolai Rimsky-Korsakov** *"Hymn to the Sun" from *The Golden Cockerel* for Violin and Piano* (1907, arr. Kreisler 1914)
(1844–1908)
BEILMAN, HONG
- Kreisler** *Schön Rosmarin for Violin and Piano* (c. 1938)
BOYD, HONG
- Kreisler** *Liebesleid for String Ensemble and Piano*
(before 1910)
LIN, UM, HUANG, BEILMAN, LEE, BOYD, MARICA, HONG
- Kreisler** *Liebesfreud for String Ensemble and Piano*
(before 1910)
LIN, UM, HUANG, BEILMAN, LEE, BOYD, MARICA, HONG

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by the **Estate of Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund**, **Colburn Foundation**, **Dr. Nancy Maruyama and Mr. Charles Cahn Jr.**, and **Patricia Kopec Selman and Jay E. Selman, MD**.

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,

Undoubtedly, the ultimate star of the violin world, often called the greatest violinist who ever lived, was Jascha Heifetz. His playing was literally perfect all the time: always in tune, in time, and usually in faster tempi than anyone else could attain. Despite his rapid speed, Heifetz did not sacrifice detail or expression—everything was there, and to this day, listening to a Heifetz recording is a transformative experience, a reminder that things seemingly impossible were actually possible, at least, for Heifetz.

Alongside Heifetz, a host of other stellar players also concertized successfully and won fame and fans: Nathan Milstein, Mischa Elman, and Efreim Zimbalist, to name a few. But the person who did what even Heifetz could not do was Fritz Kreisler. He was almost the polar opposite of Heifetz in every way: taking leisurely tempos, missing notes and having memory slips (reportedly in every concert), Kreisler didn't even believe in practicing or warming up. He was averse to any routines that would stifle his creativity, and when listening to his recordings, one feels his soul speaking directly to you, the most personal music-making that perhaps ever existed. Heifetz's concerts were sold out because people went to be amazed; Kreisler's sold out because people came to be charmed and to hear playing of unequalled beauty. It is in the spirit of that experience that we present today's program.

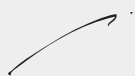
It is perhaps worth taking a moment to explain some of the sonic techniques that distinguish the Kreisler style. First comes the vibrato—the oscillation of the left hand that raises and lowers the pitch of the note. It was the Belgian violinist, composer, and conductor Eugène Ysaÿe who broke the expression barrier in the late 19th century, incorporating a constant singing vibrato and playing in a vocal style. All followed his lead, and yet, because every person's fingertips are different, even the same speed and width of vibrato will produce a unique tone from each player. If you watch closely today, you will also see some violinists who learned to vibrate from the wrist, and others who use the whole arm. Thus, this same component of violin technique personalizes the sound of every player, giving them their own voice and means of expression.

Another distinguishing feature of expressive violin playing is the use of *portamento* (from the Italian *portare*, to carry). It is a means of connecting notes expressively, as singers do, by sliding between them in a sensitive and artful way. To modern ears, a complete absence of portamento removes the vocal element, creating a rather sterile sound. Violinists achieve portamento by means of the

shift, or the changing of the position of the whole hand on the string. And, there are almost infinite ways to create different portamenti through finger substitutions, variations in left hand pressure, the speed of the shift, and whether the vibrato is also carried through during the shift.

If this is sounding too much like a violin lesson, and we've lost you, forgive us. All we desire is that you fully appreciate the skill, taste, and love for beauty that our violinists will bring to the stage in abundance. We promise you a concert of unforgettable violin playing, in the tradition of Fritz Kreisler.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

By Jack Slavin

Eugène Ysaÿe

***Rêve d'enfant* for Violin and Piano, Op. 14**

- ▶ Born July 16, 1858, in Liège
- ▶ Died May 12, 1931, in Brussels

Composed c. 1895–1900

- ▶ First CMS performance on October 26, 2014, by violinist Yura Lee and pianist Anne-Marie McDermott
- ▶ Duration: 4 minutes

Born in Liège, Belgium, in 1858, Eugène Ysaÿe was one of the defining violinists of the turn of the 20th century. A key figure in the francophone musical world, he championed contemporary composers and gave early performances of major works, including

Franck's Violin Sonata, Chausson's *Poème*, and Debussy's String Quartet. He was equally well regarded abroad, appearing in concert throughout Europe as well as on multiple tours to the United States. In 1895, Ysaÿe co-founded the Société Symphonique des Concerts Ysaÿe, leading an orchestra devoted primarily to modern repertoire which became an important part of Belgian musical life.

Ysaÿe dedicated *Rêve d'enfant* to his son Antoine, who was very ill at the time of its composition. The piano's flowing **g** accompaniment sets the stage for a tender lullaby. Unassuming at first, the violin line unfurls

into a rhapsodic dreamscape before tapering back down to *pianissimo*. What set Ysaÿe apart from many predecessors and contemporaries was his unwavering commitment to true musical expression and the belief that virtuosity was necessary only in service of

said expression. However brief and simple in comparison with his larger violin works, *Rêve d'enfant*—in its original, the later orchestration, and the 1913 recording—showcases that expressive potential through one of his more personal statements.

Henryk Wieniawski

Selections from *Études-Caprices* for Two Violins, Op. 18

- ▶ Born July 10, 1835, in Lublin, Congress Poland
- ▶ Died March 31, 1880, in Moscow

Composed c. 1863

- ▶ First CMS performance of No. 2 on March 10, 1974, by violinists Arnold Steinhardt and Pinchas Zukerman. This is the first CMS performance of No. 4.
- ▶ Duration: 4 minutes

Polish violinist and composer Henryk Wieniawski stands among the great violin virtuosos of his generation. A child prodigy, he entered the Paris Conservatoire in 1843, at the age of just eight years old, and won the first prize in violin just three years later. After several years spent touring, he returned to the Conservatoire in his teens to study composition.

At the invitation of Anton Rubinstein, Wieniawski relocated to Saint Petersburg from 1860 to 1872. His time there—spent performing for the tsar, leading the Russian Musical Society's orchestra and string quartet, and teaching at the newly established Conservatory—had a great impact on the development of the Russian violin school. It was also a formative period for Wieniawski himself; while in Russia, he composed some

of his most significant works, among them the *Études-Caprices* for Two Violins, Op. 18.

The eight *Études-Caprices* are certainly demanding technical studies, but they are also fully realized works of music. Each is written for two violins: the first handles the lion's share of the virtuosic material while the second provides a comparatively simple accompaniment. Wieniawski likely intended for these to be used as duets for teachers and students; the student would be required not only to execute the technical difficulties, but also to listen carefully and align with the teacher's phrasing and timing, simultaneously developing several areas of their musicianship.

The second *Étude-Caprice*, marked *Andante con espressione*, stands apart from the blinding virtuosity often associated with Wieniawski's writing. Yet it is anything but simple: the player must juggle a double-stop-fueled melody with sixteenth-notes that wind around this melody almost in an attempt to obfuscate it. The fourth *Étude-Caprice*, marked *Tempo di Saltarella*, evokes a lively Italian dance with a driving triple meter, sharp articulations, and relentless energy.

Richard Strauss

Sonata in E-flat major for Violin and Piano, Op. 18

- ▶ Born June 11, 1864, in Munich
- ▶ Died September 8, 1949, in Garmisch-Partenkirchen, Germany

Composed in 1887–88

- ▶ First CMS performance on January 31, 1993, by violinist Ani Kavafian and pianist Lee Luvisi
- ▶ Duration: 26 minutes

Richard Strauss is best known for the remarkable orchestral tone poems, operas, and *Lieder* (German art songs) composed throughout his nearly 80-year career. Rightfully so, as these were the musical genres and forms through which he defined himself as the most important German composer of his generation. His early career, however, saw considerable experimentation with smaller-scale instrumental works. In this early period, Strauss is said to have had a highly structured approach to composition in which he intentionally worked his way through various instrument groupings. Last in the lineup of quartets, sonatas, and concertos came the Sonata in E-flat major for Violin and Piano. Due to its reliance on Classical forms and the fact that it is a relatively early work, this sonata is often overlooked, but its beautiful melodies and textures suggest nothing short of a mature composition. The influence of Brahms is also clear, and was likely intentional on the part of the composer, who himself coined the term *Brahmsschwärmerei*, or Brahms adoration.

The piece opens with a bold piano flourish that is echoed meekly in the violin. After

a few exploratory gestures, the movement unfolds in earnest, immersing the listener in a richly interwoven texture that rivals the composer's orchestral masterpieces. Rhapsodic violin melodies soar over a virtuosic and harmonically colorful piano part.

Marked *Adagio cantabile* (slowly, in a singing manner), the second movement is—true to its name—a song for the violin. Ranging from extroverted, full-throated lines to hushed *pianissimo* passages, its lyricism is reminiscent of the earlier Romantic-era *Lieder* that Strauss had studied extensively. A passionate middle section fueled by a rapidly pulsating piano accompaniment introduces a dark intensity to this delicate and loving movement.

The finale begins with an *Andante* introduction in the piano; brooding and almost funereal in nature, this passage is vexing but short-lived. It fades quickly into the triumphant *Allegro*, whose arrival is announced by brusque ascending scales in the violin and punchy chords in the piano. The sonata's opening motif returns, as does the melodious, lyrical quality of the earlier movements. Mischievous staccato passages interrupt the lush Romantic soundscape in what some scholars consider an attempt to incorporate scherzo-like elements into the finale, recreating the traditional four-movement structure on a smaller scale. The *Allegro's* momentum does not wane, surging through the bright chords in the violin and sweeping runs in the piano that conclude the sonata.

Fritz Kreisler

Original Works and Arrangements

- ▶ Born February 2, 1875, in Vienna
- ▶ Died January 29, 1962, in New York City

Total duration: c. 50 minutes

Fritz Kreisler's illustrious career as a performer and composer left a profound impact on violin playing that resonates to this day. The youngest-ever student to be admitted to the Vienna Konservatorium (age seven), Kreisler went on to study at the Paris Conservatoire with Joseph Lambert Massart, who had taught the likes of Ysaÿe and Wieniawski. He put his violin aside for several years of pre-medical study and military service, but was able to reestablish his skills relatively quickly once he had decided to pursue music professionally, even though he famously disliked practicing.

Kreisler's violin playing was unique not only because of his extraordinary level of virtuosity. Technique was never at the forefront of his performances; his facility allowed him to instead highlight the beauty of the music with nimble bowing, elegant and inventive phrasing, and unparalleled expression.

A hallmark of Kreisler's style was his expanded use of vibrato—a string instrument technique which requires the player to slightly oscillate their finger around a fixed point on the string, creating a vibrating effect. Earlier performers used vibrato sparingly, usually reserving it for longer notes and moments of heightened emotion. Kreisler employed vibrato in unexpected places, even in faster passages, which he rendered just as expressive as long, lyrical lines. Carl Flesch, in *The Art of Violin Playing*, said of Kreisler: "In his style, in his tone, with its seductive yet ennobled sensuality, in the compelling rhythmic nature of his specific bowing technique, in that impulsive 'itinerant musician' quality which, for all its directness, never

oversteps the limits of good taste, our time appears mirrored in a transcended, ennobled conception of art."

As a composer, Kreisler is best known for his short, salon-style pieces. Perhaps the most famous of these are *Liebesfreud* (Love's Joy), *Liebesleid* (Love's Sorrow), and *Schön Rosmarin* (Lovely Rosemary). In *Liebesfreud*, extroverted passages filled with double stops and intricate ornamentation combine with charming lyrical phrases to celebrate the Viennese style. The wistful, nostalgic *Liebesleid* showcases Kreisler's famously sweet tone. *Schön Rosmarin* is the most delicate of the three, replete with bouncy upbow staccatos executed at lively pace.

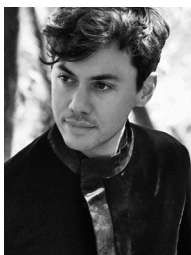
Kreisler embraced the era's fascination with musical exoticism in *La gitana*, modeled—in his own words—"after an 18th-century Arabo-Spanish Gypsy song."¹ Similarly, *Tambourin chinois* (Chinese Tambourine), characterized by its frequent use of the pentatonic scale, was inspired by a visit to a Chinese theater in San Francisco.

Kreisler also wrote several pastiches—pieces that he originally attributed to earlier composers in order to avoid repeating his own name too many times on concert programs. Given the general lack of early music knowledge at the time, audiences had no reason to be skeptical that *Tempo di minueto* was not by Pugnani, or that *Sicilienne* and *Rigaudon* were not by Françoëur. Kreisler revealed himself to be the author of these and several other works in 1935, to a mostly lighthearted public reaction. This amusing episode did not diminish his stature in the slightest; Kreisler remains an undisputed virtuoso who continues to inspire today's performers and audiences.

Program notes © Jack Slavin

¹ The term "Gypsy" is now considered outdated and can be offensive; "Roma" or "Romani" are preferred.

About the Artists



SOPHIE ZHANG

Benjamin Beilman

Benjamin Beilman's 2025–26 season highlights include appearances with the Minnesota Orchestra, Dresden Philharmonic, Antwerp Symphony, Solistes Européens Luxembourg, Nouvel Ensemble Moderne, and Nashville Symphony. He will also curate, stage, and lead two chamber music programs at Sun Valley Music Festival, and continue his ongoing recital partnership with pianist Steven Osborne. In the summer, he embarks on a month-long tour of Australasia, including appearances with the Sydney Symphony, Tasmanian Symphony, West Australian

Symphony, and Auckland Philharmonia. He studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy. He has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček, and Schubert for Warner Classics, and is an alum of CMS's Bowers Program. Beilman performs with the ex-Balakovic F. X. Tourte bow (c. 1820), and plays the "Ysaÿe" Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



SOPHIE ZHANG

Aaron Boyd

Violinist Aaron Boyd enjoys an international reputation as a soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. A former member of the Escher String Quartet, which was part of CMS's Bowers Program from 2007 to 2010, and with whom he received an Avery Fisher Career Grant and the Martin E. Segal prize, he was also founder of the Zukofsky Quartet. He has been involved in many premieres, working with such legendary composers as Milton Babbitt, Elliott Carter, and Charles Wuorinen. Born in Pittsburgh,

Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from the Juilliard School, where he studied with Sally Thomas, Paul Zukofsky, and Harvey Shapiro. He serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University.



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. He is a Steinway Artist.



Paul Huang

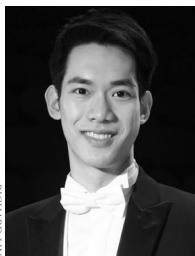
Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang's recent appearances included the Detroit Symphony, Rotterdam and Seoul philharmonics, and the BBC, San Francisco, Dallas, Baltimore, Houston, San Diego and NHK symphonies. In the 2025–26 season, he debuts with London Philharmonic, Tampere Philharmonia, Naples and Rochester philharmonics, and returns to Rotterdam Philharmonic, National Symphony of Taiwan, and North Carolina, Colorado, Pacific, and Vancouver symphonies. In fall 2021, he became the first classical violinist to perform his own arrangement of the US national anthem for the opening game of the NFL to an audience of 75,000. His recent recital appearances included those at the Kennedy Center, Lincoln Center, Aspen, and Lucerne Festivals. Huang is an alum of CMS's Bowers Program, and he plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago.



ERIC RYAN ANDERSON

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.



RICHARD LIN

Richard Lin

Taiwanese-American violinist Richard Lin continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and is on faculty at the National Taipei University of Education. In spring 2025, he released a new album with pianist Thomas Hoppe on the Azica label featuring his Carnegie Hall program with works by Vitali, Richard Strauss, John Corigliano, and Frolov. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively. He is an alum of CMS's Bowers Program.



Mihai Marica

omanian-born cellist Mihai Marica has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of Saint Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music, where he

was awarded master's and Artist Diploma degrees. He is an alum of CMS's Bowers Program. In the fall of 2026 he will join the renowned Takács Quartet.



MARCO BORCHEME

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.



JACOB BILKENSIAHE

Orion Weiss

Orion Weiss has performed with dozens of orchestras in North America including the Chicago Symphony, Baltimore Symphony, Boston Symphony, San Francisco Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, and New York Philharmonic and at major venues and festivals worldwide. Known for his affinity for chamber music, he performs regularly with violinists Augustin Hadelich and James Ehnes; pianists Michael Stephen Brown and Shai Wosner; and the Ariel, Parker, and Pacifica Quartets. Weiss can be heard on the

Naxos, Telos, Bridge, First Hand, Yarlung, and Artek labels. He has been awarded the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and the Mieczyslaw Munz Scholarship. A native of Ohio and an alum of CMS's Bowers Program, Weiss attended the Cleveland Institute of Music and the Juilliard School, where he studied with Emanuel Ax.

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

CENTURY OF WINDS


Fri, Mar 13, 7:30 pm

*Emmanuel, R. Strauss, Czerny, Klughardt, Jolivet,
Farrenc*

ROSE STUDIO & LATE NIGHT ROSE

DRUŽECKÝ, LOEFFLER, & WIDOR

Thu, Mar 19, 6:30 pm

Thu, Mar 19, 9:00 pm 

THE VIANO QUARTET


Sun, Mar 22, 5:00 pm

Haydn, Mendelssohn, Webern, Shostakovich

ART OF THE RECITAL

RICHARD LIN AND

ANNE-MARIE McDERMOTT

Thu, Mar 26, 7:30 pm  **LIMITED AVAILABILITY**

Mozart, Brahms, Fauré, Schoenfield

RESPIGHI AND RAVEL

Sun, Mar 29, 5:00 pm

Saint-Saëns, Respighi, Martinů, Ravel, Jolivet

BEETHOVEN AND BRITTEN

Tue, Mar 31, 7:30 pm

Beethoven, Britten, Haydn, Saint-Saëns

LISZT AND BARTÓK

Fri, Apr 10, 7:30 pm

Liszt, Bartók, Ligeti, Dohnányi

FAURÉ'S C-MINOR

PIANO QUARTET

Sun, Apr 12, 5:00 pm

Saint-Saëns, Duparc, Ravel, Fauré

THE SHANGHAI QUARTET


Sun, Apr 19, 5:00 pm

Haydn, Tan Dun, Gershwin, Dvořák

ROSE STUDIO & LATE NIGHT ROSE

MOZART, FOOTE, & RAFF

Thu, Apr 23, 6:30 pm

Thu, Apr 23, 9:00 pm 

INVITATION TO THE DANCE

Sat, Apr 25, 7:30 pm

*Mozart, Schubert, David Serkin Ludwig,
Shostakovich, Stravinsky, Brahms, Chopin,
Tansman, J. Strauss, Jr.*

ARENISKY AND SAINT-SAËNS

Tue, Apr 28, 7:30 pm

Leclair, Arensky, Viotti, Saint-Saëns

SONIC SPECTRUM IV

Tue, Apr 30, 7:30 pm 

Gabriella Smith, Vivian Fung, Joan Tower

VERDI AND SIBELIUS QUARTETS

Sun, May 3, 5:00 pm

Verdi, Grieg, Granados, Sibelius


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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, HARP/SICHOARD
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, HARP/SICHOARD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARP/SICHOARD
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
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