

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, MARCH 13, 2026, AT 7:30 ▶ 4,686TH CONCERT

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

Michael Stephen Brown, piano
Tara Helen O'Connor, flute
Juri Vallentin, oboe
David Shifrin, clarinet
Peter Kolkay, bassoon
David Byrd-Marrow, horn

Century of Winds

Maurice Emmanuel (1862–1938) **Sonata for Flute, Clarinet, and Piano, Op. 11** (1907)
▶ Allegro con spirito
▶ Adagio
▶ Molto allegro e leggierissimo
O'CONNOR, SHIFRIN, BROWN

Richard Strauss (1864–1949) **Andante for Horn and Piano, Op. posth.** (1888)
BYRD-MARROW, BROWN

Carl Czerny (1791–1857) **Andante e polacca in E major for Horn and Piano** (1848)
BYRD-MARROW, BROWN

August Klughardt (1847–1902) **Quintet in C major for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 79** (c. 1898)
▶ Allegro non troppo
▶ Allegro vivace
▶ Andante grazioso
▶ Adagio—Allegro molto vivace
O'CONNOR, VALLENTIN, SHIFRIN, KOLKAY, BYRD-MARROW

INTERMISSION

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

André Jolivet **Sonatine for Oboe and Bassoon** (1963)

(1905–1974)

- ▶ Ouverture
- ▶ Récitatif
- ▶ Ostinato

VALLENTIN, KOLKAY

Louise Farrenc **Sextet in C minor for Flute, Oboe, Clarinet, Bassoon,
Horn, and Piano, Op. 40** (1851–52)

(1804–1875)

- ▶ Allegro
- ▶ Andante sostenuto
- ▶ Allegro vivace

O'CONNOR, VALLENTIN, SHIFRIN, KOLKAY, BYRD-MARROW,
BROWN

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**.

David Shifrin occupies the **Charles E. Culpeper Clarinet Chair**.

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,

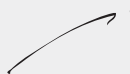
During a season in which we are absorbed in all things violin, it comes as a welcome detour to focus on our chamber music siblings: wind and brass instruments, the musicians who play them, and their extraordinary repertoire.

Research informs us that the oldest musical instrument in existence is a flute, or part of a flute with four intentionally drilled holes, made from the thigh bone of a young cave bear in Slovenia. It dates from 60,000 years ago, the Neanderthal Age, and now resides in the National Museum of Slovenia. The museum's website (from where this information comes) shows a man playing a replica, and the museum shop sells a CD of the flute making some kind of music. We might have to order one...

In any case, the fact that it exists confirms the idea that the language of music has been around at least as long as the language of words. The family of wind instruments developed its many members over time, and their diversity of sound and the techniques required to play them far outdistance the stringed instrument family. We have not here delved into exactly how stringed instruments produce sound as it is too complicated to explain here. Even more extreme is the variety of ways the wind family produces sound, through mouthpieces, single and double reeds, blow holes, etc. Fascinating information on these subjects is easily found online.

Finally, a word about the composers on this program. While their names (save for Strauss) are hardly household words, their music for winds is of the highest quality. These works come to us most often from the musicians themselves, whose zeal for chamber music opportunities (as opposed to the more prevalent orchestral repertoire in the life of a wind player) knows few bounds. To them we are indebted for enriching and expanding the musical life of CMS, and their unsurpassed performances continue to leave us in awe.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

By Nicky Swett

Maurice Emmanuel

Sonata for Flute, Clarinet, and Piano, Op. 11

- ▶ Born May 2, 1862, in Bar-sur-Aube, France
- ▶ Died December 14, 1938, in Paris

Composed in 1907

- ▶ First CMS performance on November 14, 2010, by flutist Tara Helen O'Connor, clarinetist David Shifrin, and pianist Alessio Bax
- ▶ Duration: 13 minutes

Maurice Emmanuel's scholarly inclinations sometimes got him in trouble in his music career. His interest in integrating elements from Medieval, Renaissance, and Baroque music into his works brought him into conflict with Léo Delibes, with whom he studied composition at the Paris Conservatoire starting in 1880. Alongside his musical training, he pursued a degree in classics, poetics, philology, and art history at the Sorbonne. Though he was successful in these pursuits, some prospective employers found his credentials overly academic for posts in musical institutions. In the early 1900s, he won an important position as the chapel music director at the Basilica of Saint Clotilde in Paris, where César Franck had served as organist for decades, but his tenure was short-lived because he attempted to introduce Gregorian Chant into services. Eventually Emmanuel

found work as a music history professor at the Paris Conservatoire, where he taught until 1936. He composed throughout this time, but he only allowed a few of his pieces to be published; a majority were consigned to the fireplace or the rubbish bin.

He wrote his Sonata for Flute, Clarinet, and Piano in 1907, during an interim period between his church and conservatory jobs. One of his main aims as a composer was to mount an opposition to what he saw as the "tyranny" of the major scale by basing his works on modal melodies and harmonies. The opening movement of the sonata uses the Lydian mode, in which the fourth note of the scale is higher than in major or minor scales, pulling up to the fifth and lending a bright, shimmering quality to every phrase. In the mournful *Adagio*, the flute and clarinet play tunes in the Phrygian mode, in which a lamenting half-step pulls down to the tonic chord in a solemn, funereal manner. In the finale, Emmanuel returns to the Lydian scale for a perky romp. It begins with almost random-sounding instrument entries, which slowly come into alignment, as if the players are tentatively deciding to dance with one another.

Richard Strauss

Andante for Horn and Piano, Op. posth.

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

Composed in 1888

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 5 minutes

Franz Josef Strauss was one of the great horn players of the 19th century. He spent most of his career as the principal hornist of the Bavarian Court Opera in Munich, where he was a close associate of the German conductor Hans von Bülow and played in premiere performances of many of Richard Wagner's major operas. He married Josephine Pschorr in 1863 and together they had two children. When their son Richard showed himself to be a composition prodigy, Franz Josef encouraged him to study Viennese Classicists like Mozart and Haydn rather than attempt to imitate massive, chromatic works in the so-called "New German Style" of contemporary composers like Wagner.

Though the pull of the modern would prove irresistible to the young Strauss—his first major break came with the 1888 premiere of his virtuosic, bombastic, and intermittently Wagnerian orchestral tone poem *Don Juan*—his father's emphasis on earlier music was not in vain. Many of Richard's first compositions were Classically-inclined chamber works like his F-major Cello Sonata (1883) and his Violin Sonata (1887), and the approaches to form, harmony, and counterpoint found in music of the late 18th and early 19th centuries were important even in his enormous later symphonic and operatic creations. It is fitting that one of the final small-scale pieces he completed was a short *Andante* for Horn and Piano, written to celebrate his parents' 25th wedding anniversary in August 1888. It is true chamber music of the sort Franz Josef would have appreciated; the interactions between the horn and the active piano part are reminiscent of the writing for these instruments in Robert Schumann's 1849 *Adagio* and *Allegro*, and we can well imagine father and son playing it together tenderly.

Carl Czerny

Andante e polacca in E major for Horn and Piano

- ▶ Born February 21, 1791, in Vienna
 - ▶ Died July 15, 1857, in Vienna
- ### Composed in 1848
- ▶ First CMS performance on March 26, 1978, by hornist Barry Tuckwell and pianist Tamás Vásáry
 - ▶ Duration: 11 minutes

The pianist and composer Carl Czerny is perhaps best known for his associations with other musicians of his era. He was one of

Ludwig van Beethoven's most successful students, and he served as a useful if sometimes unreliable source for colorful quotes and anecdotes about Beethoven's life and practice. He was also the piano teacher of Franz Liszt and a creator of etudes and pedagogy books, some of which remain in circulation today. Czerny wrote over a thousand works, including piano sonatas, pastiches and variations on themes from contemporary and Classical opera, songs, and quite a lot of chamber music.

He had a hard time resisting any excuse to compose new music—indeed, Liszt, though generally supportive of his former teacher, once suggested that he wrote a bit too much. If an opportunity or reason came about to compose something, he would just do it. One such circumstance presented itself in 1848, when the renowned natural horn player Eugène Vivier came to Vienna. It is almost certainly for him that Czerny produced his charming *Andante e polacca* for Horn and Piano. The piece is in the style of showy piano miniatures with instrumental accompaniment, like the *Introduction*

and *Polonaise brillante* for Piano and Cello that Frédéric Chopin wrote in 1829. Czerny's sparkling *polacca* has the accent pattern typical of music written in Polish style at the time: the melody begins with a short first beat, followed by a weighty, swagger-filled syncopation. The horn part, though less relentless than the torrents of arpeggiated sextuplets and octaves in the keyboard, is certainly not accompanimental. The player must employ a variety of articulations and stopping techniques and gets to present the refrain with pluck and flair each time it recurs.

August Klughardt

Quintet in C major for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 79

- ▶ Born November 30, 1847, in Köthen, Germany
- ▶ Died August 3, 1902, in Rosslau, Germany
- Composed c. 1898**
- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 23 minutes

In 1882, the composer and conductor August Klughardt moved to Dessau in Northern Germany to serve as the court music director. Over the course of a decade, he gradually built up the opera house there, eventually getting the ensemble singers and orchestra to a level where they could perform Richard Wagner's *Ring Cycle* in 1893. Though he advocated for Wagner's music as a conductor and administrator, and certain aspects of his approach to form borrowed from the endlessly developing melodies of Wagner's operas, Klughardt's own music mostly looked back to the Classicism of W. A. Mozart and the melodious Romanticism of Felix Mendelssohn and Johannes Brahms.

The opening movement of the Wind Quintet in C major, which Klughardt completed in the late 1890s and published in

1901, opens with a serene chorale in which phrases are separated by winding bassoon solos. It is a setup that seems a deliberate reference to Mozart's 1789 Clarinet Quintet, which opens with a similar alternation of textures. The second movement, a scampering *Allegro vivace*, effectively employs a bounding, horse-riding, rhythmic pattern familiar from movements of Beethoven's Seventh and Ninth Symphonies. In the slow movement, a whimsical *Andante grazioso*, Klughardt's themes and orchestration strategies combine to give the music a neoclassical quality; when a stray chromatic note or unexpected late-19th-century harmony sneaks in, it has a bit of the bite and surprise associated with works that Igor Stravinsky would write decades later. In the *Adagio* opening of the finale, in which winding melodies for solo instruments invite the rest of the group to sing a solemn chorus, Klughardt's interest in Wagner becomes clearer. We can well imagine this music opening the contemplative final act of one of Wagner's operas, but this pensive atmosphere doesn't last long. Klughardt soon reverts to the lighter mood found in the

other movements and gives this finale a particularly raucous feeling by having the horn or bassoon play triplets against the prevailing

sixteenth-note figures, a polyrhythmic strategy reminiscent of contemporary works by Johannes Brahms.

André Jolivet

Sonatine for Oboe and Bassoon

- ▶ Born August 8, 1905, in Paris
- ▶ Died December 20, 1974, in Paris

Composed in 1963

- ▶ First CMS performance on January 30, 2014, by oboist James Austin Smith and bassoonist Bram van Sambeek
- ▶ Duration: 7 minutes

In the early 1930s, the aspiring composer André Jolivet spent a few years studying with Edgard Varèse, who shared with his young protégé the theories and methods of “ultra-modern music” that he and his colleagues in the US, like Henry Cowell, Charles Seeger, and Ruth Crawford Seeger, were developing. One thing these musicians promoted was “dissonant counterpoint”—combining two voices in a manner that would reverse tonal counterpoint’s tendencies by implying to listeners that consonant intervals, like unisons or thirds, are points of tension, while traditionally dissonant intervals, like seconds or sevenths, provide rest and repose. In the early 1960s, the French Woodwind Quintet commissioned Jolivet to write pieces for subsets of their ensemble, so that some members could have an opportunity to rest

during long concert programs. He obliged with two Sonatines—one for Flute and Clarinet (1961), the other for Oboe and Bassoon (1963)—that sound astonishingly similar to four Diaphonic Suites that Crawford Seeger wrote in the late 1920s as exercises in “dissonant counterpoint.”

In the opening movement of the Oboe and Bassoon Sonatine, the two instruments play wide-ranging melodies in unison that have a rocky, seasick quality to them. Strangely, the music becomes less tense and claustrophobic when the players have more complex, separate lines that grind against one another from time to time. The second movement features a persistent, chirping pitch that one player holds while the other plays the melody. Such oblique motion, in which one voice stays in place while another moves in and out of consonance with that fixed pitch, is a contrapuntal means of establishing the different emotional valences that a composer wants each interval to have. The mixed meters of the finale are typical of Jolivet’s late works, in which regular changes in accent and rhythmic patterns create an idiosyncratic, addictive groove.

Louise Farrenc

Sextet in C minor for Flute, Oboe, Clarinet, Bassoon, Horn, and Piano, Op. 40

- ▶ Born May 31, 1804, in Paris
- ▶ Died September 15, 1875, in Paris

Composed in 1851–52

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 25 minutes

In March 1850, Louise Farrenc saw the critically acclaimed debut of her Nonet for Winds and Strings, which took place at the Salle Erard in Paris. The *Revue et gazette musicale* published an effusive, if gendered, review, describing Farrenc as “a woman who considers it her sacred mission to remain an apostle of good taste and pursues her arduous path with a steady foot and her head held high, in a way that even very few men are capable of.” She used the piece’s success to negotiate a salary that was on par with male instructors at the Paris Conservatoire, where she was a professor of piano.

Soon after this premiere, she wrote another chamber work featuring wind instruments, this time a Sextet in C minor for Piano and Woodwind Quintet. Mozart and Beethoven had both composed Quintets for Piano, Oboe, Clarinet, Horn, and Bassoon, but many scholars have argued that the instrumentation of Farrenc’s Sextet, in which she adds a flute to this earlier combination, was unprecedented.

The inclusion of the flute may have felt like a natural step; Farrenc studied composition with Anton Reicha, who helped pioneer the woodwind quintet with his 24 pieces for these forces.

In the opening movement of the Sextet, the keyboard has a constant stream of activity. The part requires a remarkable, understated virtuosity; each of the first two themes of the movement, in which the winds stand out, is accompanied or punctuated by steady runs of sixteenth-notes. It is only at the very close of the exposition section, and at a few other structural climaxes, that the piano bursts forth, drawing attention away from the winds and showing off the runs up and down the instrument that have been humming in the background the whole time. The slow movement is a touching homage to Mozart’s piano concertos, which themselves featured extraordinary solos for wind instruments. As in many of her minor-key works, Farrenc ends the first movement of the Sextet with a turn to the parallel key of C major. But she starts and closes the finale with urgent flourishes back in C minor, as if she is slamming the door on the hopeful reconciliation that was typical of chamber works of bygone eras.

Program notes © Nicky Swett

About the Artists



Michael Stephen Brown

Michael Stephen Brown is a composer and pianist hailed by the *New York Times* as “one of the leading figures in the current renaissance of performer-composers.” The 2026 Andrew Wolf Award Winner and a recent fellow at both MacDowell and Yaddo, he is also a recipient of Lincoln Center’s Emerging Artist Award and an Avery Fisher Career Grant. Brown performs internationally and receives commissions from orchestras, soloists, and festivals around the world. Recent highlights include a recital at Alice Tully Hall for CMS, and collaborations with cellist Nicholas Canellakis and violinists Pinchas Zukerman, Kristin Lee, and Arnaud Sussmann. He is currently composing *The Carnival of Endangered Wonders*, a CMS-led project co-presented by a consortium of US presenters. His first album devoted entirely to his music, *Twelve Blocks*, was released in February 2026. Brown is also composing the score for Angeline Gragasin’s upcoming film *Look But Don’t Touch* and is an alum of CMS’s Bowers Program. He lives in New York City with his two 19th-century Steinways, Octavia and Daria.



SHERWIN LANEZ

David Byrd-Marrow

Hailed as “stunning and assured” by the *New York Times*, Atlanta native David Byrd-Marrow is a member of the International Contemporary Ensemble, as well as The Knights. He enjoys an active chamber music calendar, and has performed at festivals including the Ojai Music Festival, the Spoleto Music Festival, Music@Menlo, the Tanglewood Music Center, Summerfest! at La Jolla Music Society, and the Denver Chamber Music Festival. Formerly a member of Carnegie Hall’s Ensemble Connect, he has also appeared with the New York Philharmonic, the Cleveland Orchestra, the Atlanta, Seattle and Tokyo symphony orchestras, the Orpheus Chamber Orchestra, the Mostly Mozart Festival Orchestra, the Washington National Opera, and the Metropolitan Opera. He has recorded on labels including Tundra, More Is More, Nonesuch, EMI, Deutsche Grammophon, and Naxos. Byrd-Marrow received his bachelor’s degree from the Juilliard School and master’s from Stony Brook University. He is Associate Professor of Horn at Oberlin College and Conservatory.



JIM MCCURDIE

Peter Kolkay

Called “stunningly virtuosic” by the *New York Times* and “superb” by the *Washington Post*, Peter Kolkay is the only bassoonist to be awarded an Avery Fisher Career Grant. In addition to performing with CMS, he regularly appears as a chamber musician at the Sarasota, Music@Menlo, and Bridgehampton summer festivals. Kolkay has commissioned and premiered solo works by Joan Tower, Mark-Anthony Turnage, Elliott Carter, and Tania León, among many others, and his most recent recordings include an album of music for bassoon and strings with the Calidore String Quartet, and the Christopher Rouse concerto with the Albany Symphony. He is Professor of Bassoon at the Vanderbilt University Blair School of Music and has given master classes throughout the US, Mexico, and South Korea. Kolkay is an alum of CMS’s Bowers Program, and holds degrees from Lawrence University, the Eastman School of Music, and Yale University. He is a native of Naperville, Illinois.



Tara Helen O'Connor

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

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



David Shifrin

A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society and the Yale in New York concert series. He has performed with CMS since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concertos concerts. He was the artistic director of Chamber Music Northwest from 1981 to 2020. Winner of the Avery Fisher Career Grant (1987) and the Avery Fisher Prize (2000), he has held principal clarinet positions in numer-

ous orchestras including the Cleveland Orchestra and the American Symphony under Leopold Stokowski. As soloist, Shifrin has performed recitals at Lincoln Center, Carnegie Hall, and the Library of Congress. Notable concerto performances include the Philadelphia and Minnesota orchestras; the Dallas, Seattle, Houston, Milwaukee, and Denver symphonies; as well as orchestras in China, Taiwan, Japan, Korea, Switzerland, Germany, and Italy. Shifrin performs on clarinets made by Morrie Backun in Vancouver, Canada, and Légère synthetic reeds.



Juri Vallentin

German oboist Juri Vallentin has gained international attention as a prize winner of major competitions such as the International Tchaikovsky Competition as first oboist, the German Music Competition, and the International Oboe Competition of Japan. He has performed as soloist with the MDR Symphony Orchestra, the Mariinsky Orchestra, the Lower Saxony State Orchestra, the Brandenburg State Orchestra, and the Munich Chamber Orchestra, among others. His albums *Rush*, featuring Italian concertos, *Ebenbild*, which combines music and liter-

ature, and *Bridges*, with music from five centuries, as well as numerous radio productions for BR, SWR, and Deutschlandfunk, document his artistic work. He co-founded the wind quintet BREEZE in 2021. Born in Mainz, he studied in Nuremberg and at the Conservatoire de Paris, where he graduated with highest honors. Vallentin is Professor of Oboe at the Karlsruhe University of Music and a member of CMS's Bowers Program.

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

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 ▶ **LIMITED AVAILABILITY**

Gabriella Smith, Vivian Fung, Joan Tower

VERDI AND SIBELIUS QUARTETS

Sun, May 3, 5:00 pm

Verdi, Grieg, Granados, Sibelius

SCHUBERTIADÉ

Sun, May 17, 5:00 pm **SOLD OUT**

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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
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 Finckel, 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.
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