



Chamber  
Music Society  
of Lincoln Center

DAVID FINCKEL AND WU HAN,  
ARTISTIC DIRECTORS

2025-2026 SEASON

**ART OF THE RECITAL**

**RICHARD LIN &**

**ANNE-MARIE MCDERMOTT**

Thursday, March 26, 2026, at 7:30 pm

*Daniel and Joanna S. Rose Studio at CMS*



**The Chamber Music Society of Lincoln Center**

70 Lincoln Center Plaza, 10th Floor

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ChamberMusicSociety.org

*The Art of the Recital series is underwritten, in part, by **Mrs. Robert Schuur**.*

*Anne-Marie McDermott occupies the **Alice Tully and Edward R. Wardwell Piano Chair**.*

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*The Chamber Music Society is deeply grateful to Board member **Paul Gridley** for his very generous gift of the Hamburg Steinway & Sons model “D” concert grand piano we are privileged to hear this evening.*

*The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.*

*This season is supported by public funds from **New York City Council Member Gale A. Brewer**; the **New York City Department of Cultural Affairs**, in partnership with the **City Council**; and the **New York State Council on the Arts**, with the support of **Governor Kathy Hochul** and the **New York State Legislature**.*



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# CMS Chamber Music Society of Lincoln Center

ART OF THE RECITAL

**RICHARD LIN & ANNE-MARIE MCDERMOTT**

THURSDAY EVENING, MARCH 26, 2026, AT 7:30 ▶ 4,694TH CONCERT

**Daniel and Joanna S. Rose Studio at CMS**

**Richard Lin**, violin

**Anne-Marie McDermott**, piano

**Wolfgang Amadeus Mozart**  
(1756–1791) **Sonata in A major for Violin and Piano, K. 305**  
(1778)  
▶ Allegro di molto  
▶ Theme and Variations: Andante grazioso

**Johannes Brahms**  
(1833–1897) **Sonata in A major for Violin and Piano,**  
**Op. 100** (1886)  
▶ Allegro amabile  
▶ Andante tranquillo—Vivace  
▶ Allegretto grazioso (quasi Andante)

—INTERMISSION—

**Gabriel Fauré**  
(1845–1924) **Sonata No. 1 in A major for Violin and Piano,**  
**Op. 13** (1875–76)  
▶ Allegro molto  
▶ Andante  
▶ Allegro vivo  
▶ Allegro quasi presto

**Paul Schoenfield**  
(1947–2024) ***Four Souvenirs* for Violin and Piano** (1990)  
▶ Samba  
▶ Tango  
▶ Tin Pan Alley  
▶ Square Dance

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# Notes on the Program

Wolfgang Amadeus Mozart

## Sonata in A major for Violin and Piano, K. 305

- ▶ Born January 27, 1756, in Salzburg
- ▶ Died December 5, 1791, in Vienna
- Composed in 1778**
- ▶ First CMS performance on February 27, 2003, by violinist Ani Kavafian and pianist Lee Luvisi
- ▶ Duration: 15 minutes

The Mozart family (both Wolfgang and his father, Leopold) had a fraught relationship with their Salzburg employer, Prince-Archbishop Hieronymus von Colloredo. Compared to his predecessor, Colloredo was indeed a less generous patron of court music, instead allocating funds toward other reforms in the region. Scholars caution against a one-sided view of Colloredo, noting that the Mozarts were not always model employees themselves. In particular, the younger Mozart's duties included composing music for the church, and though he did produce significant sacred works, his ambitions centered increasingly on secular, instrumental genres.

In the summer of 1777, tensions between Mozart and Colloredo escalated significantly. The young composer petitioned the archbishop for release from his employment; Colloredo denied the request and instead dismissed both father and son. Wolfgang set out with his mother for Mannheim, Munich, and eventually Paris with the goal of securing employment and paving the way for the rest of the family to relocate. Marked by professional setbacks and the profound personal tragedy of his mother's death in Paris, the journey was a turning point in his artistic development.

The sonata heard on this program is part of a set of six that were published in Paris in 1778, though it was likely completed during Mozart's stay in Mannheim. The characteristic innovation in this set is the relatively equal treatment of the violin and keyboard. Before these sonatas, such works were essentially keyboard sonatas with all but optional violin accompaniment. Throughout his trip, Mozart came across the divertimentos for violin and keyboard by Dresden composer Joseph Schuster. Inspired by the balance Schuster achieved between the instruments, he wrote to his father praising the divertimentos and committing to writing a similar set.

The first movement is propelled by its buoyant  $\frac{6}{8}$  meter. The theme is lively and bright, with the violin's nimble ornamentation lending a rustic charm. The sonata's second movement is in theme-and-variations form. Though graceful and sweet, the theme's dotted rhythms faintly recall the jaunty spirit of the first movement. The first variation is for piano alone, the second spotlights the violin, and the triplet-dominated third variation brings the two instruments together in a dialogue. The fourth is operatic in scale, with the violin soaring over a robust accompaniment in the piano. Next is the obligatory minor variation, marked by a cold unison texture. The final variation echoes the character of the first movement with a lively triple-meter dance.

*Program note © Jack Slavin*

Johannes Brahms

## Sonata in A major for Violin and Piano, Op. 100

► Born May 7, 1833, in Hamburg

► Died April 3, 1897, in Vienna

### Composed in 1886

► First CMS performance on December 15, 1978, by violinist Pinchas Zukerman and pianist Charles Wadsworth

► Duration: 20 minutes

Brahms spent the summer of 1886 in Hofstetten, near Lake Thun in Switzerland, drawing inspiration from the region's exceptional natural beauty. Throughout his stay he welcomed visitors including poet Klaus Groth and contralto Hermine Spies, both of whom would come to be connected with this sonata. Spies is said to have made an impression on the composer; his biographer Max Kalbeck suggested that the piece may have been written in anticipation of her arrival and later referred to it as "a sonata of love and song."

The opening of the *Allegro amabile* lives up to this assessment. Its lush piano texture and singing violin lines contribute to the work's reputation as Brahms's most lyrical violin sonata. One of the movement's main themes borrows from the composer's song, *Wie Melodien zieht es mir*, set to text by Groth and performed by Spies. This is perhaps the most prominent, but far from the only reference to his own songs that Brahms incorporated in this sonata. A contrasting closing theme in crisp staccato triplets rounds out the exposition before becoming one of the focal points of the development. There,

the previously celebratory triplets are cast in several minor tonalities, first in a dark and vigorous manner before being deftly transformed into a flowing melody devoid of any percussiveness.

Not for the first time in his chamber music, Brahms combines the slow movement and the scherzo into a single movement, while retaining the essential spirit of each with clearly delineated sections. Stretches of calm *Andante tranquillo* alternate with witty *Vivace* passages. Each statement is slightly different: a gradually richer accompaniment in the piano with each slow section, and distinctive uses of pizzicato in later fast episodes. The final movement is in rondo form, its tender theme establishing a warm, lyrical character. This atmosphere is briefly disrupted by a tense and breathless contrasting theme before the principal theme returns to close out the finale, which is notably restrained in its lack of flashy technical writing.

Eduard Hanslick, a leading music critic of the 19th century, said of this sonata: "The three movements form a pure triad of unified, agreeable moods." His assessment is difficult to argue with. Whether inspired by his affection for Hermine Spies or by the natural beauty of his surroundings, Brahms achieved in this work a remarkable warmth of expression throughout.

*Program note © Jack Slavin*

Gabriel Fauré

## Sonata No.1 in A major for Violin and Piano, Op. 13

- ▶ Born May 12, 1845, in Pamiers, France
- ▶ Died November 4, 1924, in Paris

### Composed in 1875–76

- ▶ First CMS performance on March 21, 1970, by violinist Charles Tregler and pianist Jeanne-Marie Darré
- ▶ Duration: 22 minutes

In 1871 Camille Saint-Saëns co-founded the Société nationale de musique, an organization committed to cultivating new works by French composers. Among the Société's founding members was Gabriel Fauré, who became its secretary in 1874. Until the composition and publication of the Violin Sonata No. 1, Fauré's musical output had been concentrated on the practical obligations of his job as a church organist, with a focus on the genre of song. Now, presented with a forum in which his instrumental chamber music could be performed, he jumped at the opportunity to expand his output. He later wrote: "the truth is, before 1870, I would never have dreamt of composing a sonata or a quartet. At that point there was no chance of a composer getting a hearing with works like that."

The choice to make his first significant instrumental work a sonata for violin and piano may have been influenced Saint-Saëns's production of his own first violin sonata around the same time. There were also many talented violinists whom he could consult on technical issues, including his friend Paul Viardot (to whom he dedicated the work), and Hubert Léonard, a pupil of Henri Vieuxtemps who worked closely with Fauré in crafting the sonata. Fauré spent two years composing the piece, finally premiering it at a Société gathering in 1877, with violinist Marie Tayau as soloist. The sonata was rapturously received. Saint-Saëns proclaimed, "This

sonata has everything that will seduce the gourmet: novel forms, exquisite modulations, uncommon tone colors, the use of the most unexpected rhythms." The composer was elated, writing to a friend, "The success of my sonata surpassed by far all my expectations!!!" Among its later fans was Marcel Proust, who gushed to Fauré what can only be described as fan mail: "I not only love, not only admire, not only adore your music. . . . I could write a book more than 300 pages long about it." In fact, Proust may have used the composer and piece as the model for Vinteuil's sonata in his masterpiece, *In Search of Lost Time*.

Opening the work is a long introduction by the piano, establishing the textural contrast of perpetual motion against long, lyrical lines. A forward drive dominates the movement, and the highly chromatic landscape imbues a sense of yearning and restlessness. In the second movement the mood shifts. Here Fauré writes a gently rocking barcarolle in D minor, and subtly suggests fleeting recollections of the first movement's main theme. As it concludes, the minor-key sonority morphs into major, and the pervasive melancholy yields, ending gently in a more hopeful spirit. A spritely, effervescent scherzo follows, zipping and skipping through a flurry of staccato and pizzicato over syncopated rhythms. In the middle is a more serious, contrasting trio section that also differs texturally by returning to long, languorous lines. The charmingly rambling theme of the final movement is offset by more pressing passages that match the chromatic urgency of the opening movement. The piece concludes, as Fauré instructs multiple times, "sweetly."

*Program note* © Kathryn Bacasmot

Paul Schoenfield

## **Four Souvenirs for Violin and Piano**

- ▶ Born January 24, 1947, in Detroit
- ▶ Died April 29, 2024, in Jerusalem
- Composed in 1990**
- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 13 minutes

“To me form is the most important part of the piece. I tell people I actually write more like a carpenter making a kitchen, a beautiful kitchen; he has the measurements beforehand, and he wants to make everything fit, but as beautifully as possible, also.” That is how Paul Schoenfield described his writing process in an interview. It reflects one of his passions, a love for mathematics, which he indulged by teaching high school students on the kibbutz where he lived for a period of time in Israel.

Trained at a high level as a pianist—the great Rudolph Serkin was his teacher—he includes the instrument in many of his works. Schoenfield’s compositions pull together an impeccable blend of styles from art music and popular idioms to perfectly express the 20th and 21st century in sound. Though chamber music makes up the bulk of Schoenfield’s output, he has produced works for a broad spectrum of soloists and ensembles, including concertos, choral works, and two operas.

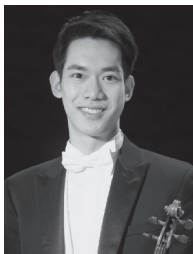
Commissioned in 1990 by violinist Lev Polyakin, after he heard Schoenfield’s Trumpet Concerto titled *Vaudeville*, the *Four Souvenirs* are like set of musical postcards, a

fond “wish you were here” from four different settings in both geography and mood. First, we travel to South America. In the opening movement, we touch down in Brazil for the *Samba*, a dance rooted in Afro-Brazilian rhythms, expressed with quick footwork and fluid hip movement with an infectious bounce. Musically, we are caught in the whirl of its propulsive, electric, flow. Next comes Argentina’s legendary dance, the *Tango*, for the second movement. Here, the pace slows with the gentle sway of the bassline, framing a scene of passionate drama. The third movement, *Tin Pan Alley*, derives its musical inspiration from the trumpet concerto and evokes a short and sweet walk down memory lane to the stretch of West 28th Street between Broadway and Sixth Avenue in New York City. This area became famous in the late 19th to early 20th century for its row of music publishers all hawking their songs (George Gershwin was employed as one of these “song pluggers” early in his career). Concluding the work, we encounter a foot-stomping good time at the *Square Dance* where we hear the boogie-woogie in the piano against the hoe-down fiddle of the violin. Bursting with energy and syncopation, this boisterous good time brings the work—and our travels—to a spirited close.

*Program note* © Kathryn Bacasmot

# About the Artists

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PRANAV KELLER JR.

## 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.



MATTEO TRISOLINI

## Anne-Marie McDermott

One of the most dazzling American pianists of her generation, Anne-Marie McDermott has played concertos, recitals, and chamber music throughout the United States, Europe, and Asia. She is an insightful interpreter of Baroque and Classical masterpieces, 20th-century modernism, and music by influential contemporary composers. McDermott has soloed with the New York Philharmonic, Hong Kong Philharmonic, and the National Symphony Orchestra. She continues her tenure as Music and Artistic Director of the Bravo! Vail Music

Festival through 2026. She is the Artistic Director of the Ocean Reef Chamber Music Festival and Artistic Director of the McKnight Center's Chamber Music Festival. McDermott is currently recording the complete Beethoven piano concertos with Mexico City's Orquesta Sinfónica de Minería under Carlos Miguel Prieto. Her recordings also include the complete piano sonatas of Prokofiev, solo works by Chopin, Bach's English Suites and Partitas, and Gershwin's works for piano and orchestra. She received a 2024 honorary doctorate from the Manhattan School of Music.

# 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 and community engagement 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.

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