

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MARCH 29, 2026, AT 5:00 ▶ 4,696TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Wu Qian, piano

Kristin Lee, violin

James Thompson, violin

Matthew Lipman, viola

Mihai Marica, cello

Bridget Kibbey, harp

Ransom Wilson, flute

Alexander Fiterstein, clarinet

Respighi and Ravel

Camille Saint-Saëns
(1835–1921)

Fantaisie in A major for Violin and Harp, Op. 124
(1907)

LEE, KIBBEY

Ottorino Respighi
(1879–1936)

Sonata in B minor for Violin and Piano (1917)

▶ Moderato

▶ Andante espressivo

▶ Passacaglia: Allegro moderato ma energico

THOMPSON, WU QIAN

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

- Bohuslav Martinů** (1890–1959) ***Musique de chambre no. 1 for Clarinet, Violin, Viola, Cello, Harp, and Piano, H. 376*** (1959)
▶ Allegro moderato
▶ Andante moderato
▶ Poco allegro
FITERSTEIN, LEE, LIPMAN, MARICA, KIBBEY, WU QIAN
- Maurice Ravel** (1875–1937) ***Introduction et allegro for Harp, Flute, Clarinet, and String Quartet*** (1905)
KIBBEY, WILSON, FITERSTEIN, LEE, THOMPSON, LIPMAN, MARICA
- André Jolivet** (1905–1974) ***Chant de Linos for Flute, Violin, Viola, Cello, and Harp*** (1944)
WILSON, THOMPSON, LIPMAN, MARICA, KIBBEY

Ransom Wilson occupies the **Lila Acheson Wallace Flute 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

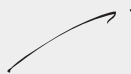
Dear Listener,

It gives us great pleasure to write these letters to you. We have the privilege (and responsibility) of leaving you with final thoughts on the program, just before the music begins. While our messages do not replace the essential details contained in program notes, we hope that they provide overall frames of reference and perspectives for the concert. That said, there is much to be learned about this concert's five composers and their works in the program notes. Please do not neglect to discover, through them, what's behind Jolivet's title *Chant de Linos*, and about Ravel's singular connection to the harp, among other fascinating tidbits of information.

What prompted us to gather these works is a central idea: color in music. It is a more elusive subject than form, difficult to put into words. But it is true that color increased during the evolution of music for two obvious reasons: one, the inclusion of a greater variety of instruments into symphonic music and eventually chamber music, and two, the gradual expansion of harmonic language. In the late Middle Ages, it was a big deal when the major third inserted between the open fifth (say, E between C and G) was no longer considered dissonant. We now had a major triad with twice the color of the open fifth. During the roughly 50 years covered in tonight's program, composers added sevenths, ninths, and thirteenth to the mix, in all kinds of variations. During the Impressionist era, whole-tone scales were commonly used, and ancient modes returned, all adding intense color to music. The signature intervals employed by 20th-century composers further widened the color palette, and their music, because of its unique colors, became easily identifiable.

So for this concert, please forget about sonata form and fugues and counterpoint. Enjoy the unique instrumentations and harmonies, and bask in the musical rainbows about to span the stage.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Camille Saint-Saëns

Fantaisie in A major for Violin and Harp, Op. 124

- Born October 9, 1835, in Paris
- Died December 16, 1921, in Algiers

Composed in 1907

- First CMS performance on February 5, 1971, by violinist Charles Treger and harpist Nicanor Zabaleta
- Duration: 13 minutes

Born into a musical family in what is now Brno, Czechia, Marianne Eissler, a violinist, and her younger sister Clara, a harpist, studied in Vienna and Paris before rising to prominence. Between 1884 and 1885, they concertized extensively in Paris, sometimes performing as a trio with their sister Emma, a pianist. The sisters also toured extensively throughout Europe and, in 1890, were honored with an appointment as court musicians to the Grand Duke of Saxe-Coburg and Gotha. Ultimately, they elected to spend most of their adult lives in London.

It was in London, on July 2, 1907, that Marianne and Clara presented a concert at Aeolian Hall comprised exclusively of works by Camille Saint-Saëns. Among the selections was, as *The Times* described in its review, “a new work, written expressly for the young artists who played it.” The work referenced was the *Fantaisie in A major*, Op. 124, a composition that had been promised to the Eissler sisters a decade before its completion and publication. Marianne described the evening in glowing terms to Saint-Saëns in a letter: “My sister and I owe you one of the greatest successes of our careers. Your sensational name brought us a full house with a musical and educated audience; we were fully committed

to our task, and I dare say that we played your divine works well. . . . The audience applauded us enthusiastically after each piece, and we achieved the success you had wished for us.”

True to its title, the *Fantaisie in A major* takes us on a freeform journey. While the work contains distinct sections, each characterized by a specific feeling, it unfolds as a single, continuous whole rather than being divided into traditional movements. While the piece has virtuosic moments, Saint-Saëns appears to emphasize the interplay between the two parts, offering us a glimpse into the close, collaborative performance style shared by the two sisters.

We are first introduced into the world of the *Fantaisie* through a series of gentle cascades in the harp, over which the violin hovers with delicate filigree turns and a yearning melody. Shifting time signatures enhance the improvisatory feel. A pensive bridge of repeated notes in the harp and downward-shifting thirds in the violin gradually transport us into a more upbeat section. Once again, the atmosphere changes on a whim, as a reflective mood is briefly interpolated before the energy rises again. At the midpoint of the piece, the violin pauses to give the harp a moment in the spotlight with an unexpected short cadenza. As the work progresses, we sense a suggestion of dance when the harp lays down a distinct rhythmic foundation over which the violin spins out its melody. Finally, the opening material returns as the work concludes quietly.

Program note © Kathryn Bacasmot

Ottorino Respighi

Sonata in B minor for Violin and Piano

► Born July 9, 1879, in Bologna

► Died April 18, 1936, in Rome

Composed in 1917

► First CMS performance on February 12, 1984, by violinist Kyung-wha Chung and pianist Lee Luvisi

► Duration: 26 minutes

Even though Italian musicians dominated in the arena of violin composition and performance for much of the 17th and 18th centuries, in the 19th and 20th centuries their interests shifted primarily to opera. Ottorino Respighi, born and raised in Bologna, where his childhood musical training was focused on piano, violin, and viola, would be one of the only Italians to return to the genre near the end of the 20th century's violent second decade.

After finishing his studies, Respighi found work in his early twenties as an orchestral violist in Russia, which gave him the opportunity to study briefly with the great composer Nikolai Rimsky-Korsakov. Gifted with a tremendous talent for orchestration, Rimsky-Korsakov contributed significantly to Respighi's own ability to make the most of the various "colors" of the orchestra's palette of instruments. This skill shone prominently in Respighi's first major orchestral hit, *Fountains of Rome*, which he premiered in the spring of 1917. By then, he had made the Eternal City his home, having moved there in 1913 to become a professor of composition at the Santa Cecilia Conservatory.

The Sonata in B minor was written right after *Fountains of Rome*, and its premiere was given the following year, in 1918. The soloist was Federico Sarti, Respighi's childhood

violin instructor. Respighi, who performed the challenging piano part, expressed relief and pleasure in a letter to a friend saying, "Praise be! I shouldn't say so, but we played it well. Me included!"

A lush and brooding first movement opens the sonata, with the piano moving restlessly as the violin unwinds beautiful melodies above. Changing time signatures heighten the unease. Respighi injects dramatic tension through cleverly simple gestures, such as a piano passage that contrasts rippling chords in the bass with a taut, syncopated rhythm in the upper notes. He also pushes the violin to reach ever upward, creating a vast divide between its heights and the anchoring depths of the piano's low range.

An extended introduction in the piano introduces the second movement. As the violin joins, the mood remains melancholy and pensive. Intensity builds slowly but steadily into an impassioned cry that tapers back into a dreamy reminiscence. For the finale, Respighi took inspiration from the *passacaglia*, a specific variation style thought to have come from a 17th-century Spanish practice in which musicians improvised briefly between strophes of a song. Essentially, there is a repeating bassline, as if looped, that serves as a foundation over which iterations of the melody are played. To serve his purposes, Respighi significantly loosens the restrictions, particularly in the beautiful lyrical section of the work, but does reiterate the bassline throughout. It proves to be a stunningly effective framework for a thunderous buildup, bringing the spectacularly expressive work to a powerful end.

Program note © Kathryn Bacasmot

Bohuslav Martinů

***Musique de chambre no. 1* for Clarinet, Violin, Viola, Cello, Harp, and Piano, H. 376**

- ▶ Born December 8, 1890, in Polička, Bohemia
- ▶ Died August 28, 1959, in Liestal, Switzerland

Composed in 1959

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 19 minutes

For the first twelve years of his life, Bohuslav Martinů's family lived in the tower of their village church along the Bohemian-Moravian border, where his father earned a living watching for fires in the town and ringing the bell for services, in addition to working as a cobbler. Touchingly, when it became evident the young Martinů was musically talented, the small community pooled its resources and raised the money required to allow him to pursue studies at the Prague Conservatory. Once there, however, Martinů struggled to develop discipline and focus, which resulted in his expulsion. Nevertheless, living in Prague offered Martinů opportunities to make friends and attend many performances. One memorable experience was hearing *Pelléas et Mélisande* by Debussy, a composer he would admire for the rest of his life.

With the onset of World War I, Martinů exaggerated an illness to escape military service and instead spent the time teaching violin and performing with the Czech Philharmonic as a substitute (this eventually led to a full membership and a cumulative ten-year association with the ensemble). After the war, Martinů moved to Paris, where he met the conductor Serge Koussevitzky, whose enthusiastic support would prove invaluable to his career. As music director of the Boston Symphony Orchestra, Koussevitzky introduced Martinů's works to American audiences. Later, during World War II, Koussevitzky offered Martinů a creative lifeline in the

United States when he was forced to flee Europe for New York City in 1941. Twelve years later, Martinů returned to Europe, and after several more years of travel finally settled in Switzerland, where he spent the rest of his life.

The curiously titled *Musique de chambre no. 1* dates from Martinů's final year. By that time, he had already composed dozens of chamber works, making the numbering something of a misnomer. Yet, for reasons that remain unknown, Martinů deliberately avoided the more conventional title of Sextet, choosing instead a broader and more enigmatic designation.

Divided into three movements, the piece opens with a rhythmically lively *Allegro moderato* marked by syncopation, undulating melodic lines, and repeated groupings of notes in threes. Midway through, this bustling energy eases, giving way to a slower tempo that proceeds in a sunny march before returning to the opening material. The mysterious atmosphere that pervades the second movement seems to evoke one of the alternative titles Martinů considered for the work, *Night Festivals*. As with the previous movement, the form is A-B-A, with the opening themes returning at the end. In its middle (B) section, Martinů cleverly alternates piano and harp, and creates a dramatic centerpiece with a flashy cadenza for the pianist. The third movement is a tour de force of imaginative writing, featuring paired sweeping glissandos in the piano and harp; gossamer harp chords that hover like a musical haze; sunny, pastorate-like melodies that give way to a solo violin cadenza; and spiky rhythmic syncopations that culminate in a sudden, exclamation-point final chord.

Program note © Kathryn Bacasmot

Maurice Ravel

***Introduction et allegro* for Harp, Flute, Clarinet, and String Quartet**

- ▶ Born March 7, 1875, in Ciboure, France
- ▶ Died December 28, 1937, in Paris

Composed in 1905

- ▶ First CMS performance on February 5, 1971, with harpist Nicanor Zabaleta, flutist Paula Robison, clarinetist Larry Combs, violinists Charles Treger and Romuald Tecco, violist Walter Trampler, and cellist Laurence Lesser
- ▶ Duration: 11 minutes

The opening years of the 20th century proved to be challenging for Maurice Ravel. Between 1900 and 1905 he was repeatedly frustrated by unexpected rejections from the Prix de Rome, the Paris Conservatory's top prize. These outcomes became an infamous fiasco, nicknamed the "Ravel affair," when suspicions of corruption led to an inquiry that revealed a monopoly held by a single teacher and his students. This disgrace resulted in a change of leadership, with Gabriel Fauré appointed as the new Director of the Conservatory. After this episode, Ravel planned to decompress by joining friends on a lengthy river cruise. But before he could depart, he had to rush to complete a new commission from the Érard company for a piece featuring their harp. "A week of frantic work and three sleepless nights enabled me to finish it, for better or worse," reflected Ravel in a letter.

At the center of this commission was another kind of competition, between the new chromatic harp introduced by the Pleyel company and the existing pedal harp of the Érard company. In the early 1800s, the Érard company had developed the double-action pedal harp, allowing performers to play in all

major and minor keys by changing the length of the strings with a foot-controlled pedal mechanism. Now, Gustave Lyon, director of Pleyel, decided to introduce a new model that eliminated the pedals, which he felt were cumbersome. His "chromatic harp" featured more strings, white for natural and black for accidentals (sharp and flat), constructed in a crisscross plane across the body of the instrument. Lyon's marketing blitz included commissioning a new work from Claude Debussy, the *Danse sacrée et danse profane*, in 1904. Naturally, Pleyel had to respond and highlight the virtues of their double-action pedal, so they commissioned Ravel to write the *Introduction et allegro*.

Ravel's shimmering masterpiece in miniature begins with the flute and clarinet moving in dreamy parallel lines, answered first by the violins, and then the harp. Appropriately, the opening flourish in the harp contains numerous accidentals, showcasing the pedal mechanism that allows the soloist to access all necessary notes. As the *Introduction* tapers, the harp performs an elongated solo that ushers us straight into the *Allegro* section, where elements from the introduction are transformed into a magnificently imaginative soundscape. Throughout, the woodwinds and strings are frequently instructed to play staccato or pizzicato, shortening their notes to blend with the percussive, plucked harp strings. Just to make sure we fully experience the merits of the pedal harp, a long cadenza is included before the rest of the ensemble reenters to propel us to the conclusion.

Program note © Kathryn Bacasnot

André Jolivet

***Chant de Linos* for Flute, Violin, Viola, Cello, and Harp**

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

Composed in 1944

- First CMS performance on October 26, 1975, by flutist Paula Robison, violinist Jaime Laredo, violist Walter Trampler, cellist Leslie Parnas, and harpist Heidi Lehwald
- Duration: 11 minutes

André Jolivet composed for a remarkable variety of ensembles, drawing on ancient and modern influences. The only French student of Edgar Varèse, as well as a student of French composer and critic Paul Le Flem, he became the music director of the Comédie-Française in 1945, where he combined his love and appreciation for music and theater. He later served on the faculty of the Paris Conservatoire and traveled widely for conferences, award receptions, and performances of his compositions until his death in 1974.

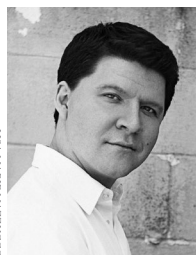
Jolivet said that his musical mission was “to restore music’s ancient, original meaning when it was the magic and incantatory expression of the sacred in human communities.” Such is the case in *Chant de Linos*. It was inspired by the Greek myth of Linos, lyre

teacher of Orpheus and Heracles who, in one version of the myth, was killed by Heracles with his own lyre (the so-called hero didn’t take criticism, harsh or constructive). Jolivet saw the *Chant* as a threnody, a musical genre that honors the dead, named for the Ancient Greek words for “wailing” and “ode.” The work was commissioned by the Paris Conservatoire for a competition that was won by flutist Jean-Pierre Rampal.

Chant de Linos begins with ferocity: dissonance and harsh articulations in the string trio and harp are interspersed with virtuosic figures in the flute. These are the cries and shouts of the mourners, weeping for the death of the man who helped Orpheus hone his musical prowess, a man whose life was cut short by the very thing he had mastered. This whirlwind of emotions is offset by moments of solemn clarity: all parties are hushed and reflexive, coming to terms with what has happened and what has been lost. Jolivet is earthy and rooted; he is invested in this loss, just as he is invested in what he can call upon from Ancient Greece to inform his own emotional and musical expression.

Program note © A. Kori Hill

About the Artists



LISA MARIE MAZZUCCO

Alexander Fiterstein

Clarinetist Alexander Fiterstein is a recipient of the prestigious Avery Fisher Career Grant and a first-prize winner of the Carl Nielsen International Clarinet Competition. He appeared as a soloist with the Saint Paul Chamber Orchestra, Kansas City Symphony, Belgrade Philharmonic Orchestra, China National Symphony Orchestra, Czech Chamber Orchestra, Danish National Radio Symphony Orchestra, Israel Chamber Orchestra, Orchestra of St. Luke's, Tokyo Philharmonic, and Vienna Chamber Orchestra. A dedicated performer of chamber music, he frequently collaborates with

the Chamber Music Society of Lincoln Center and is an alum of CMS's Bowers Program. Among the highly regarded artists he has performed with are Daniel Barenboim, Emanuel Ax, Mitsuko Uchida, Richard Goode, Pinchas Zukerman, and Steven Isserlis. Fiterstein has made several recordings for Naxos, Bridge, and Orchid Classics. He graduated from the Juilliard School and is now Chair of Winds and Professor of Clarinet at the Peabody Institute of the Johns Hopkins University.



AMIGEL KIRALIK

Bridget Kibbey

Harpist Bridget Kibbey is known for her great musical instincts that transcend her instrument. According to the *New York Times*, "she makes it seem as though her instrument had been waiting all its life to explode with the energetic figures and colors she was getting from it." Recent highlights include concerto debuts with the Baltimore Symphony and Richmond Symphony, and features at the Philadelphia Chamber Music Society, the Helicon Foundation, and Chamber Music City. Kibbey collaborates with notable artists including Kathleen Battle, Dawn Upshaw, Avi Avital, and the Dover and Calidore String Quartets, while touring her own productions crossing French masterworks, Baroque transcriptions, and global music alongside today's top Latin Jazz artists. Kibbey has recorded for Pentatone, Deutsche Grammophon, and SONY Records. She is a recipient of an Avery Fisher Career Grant, the Premiere Prix at the Journées de les Harpes Compétition, and a Salon de Virtuosi SONY Recording Grant. She is an alum of CMS's Bowers Program.



Kristin Lee

A recipient of the Avery Fisher Career Grant as well as a top-prize winner of the Naumburg International Violin Competition and the Astral Artists' National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, and chamber musician. Lee has appeared as soloist with the Philadelphia Orchestra, St. Louis Symphony, Hawai'i Symphony, the Hong Kong Philharmonic, and many others. She is also the co-founder and Artistic Director of Emerald City Music in Seattle. Lee released her critically

acclaimed debut solo album, *American Sketches*, on First Hand Records in November 2024. In 2026, she will collaborate with Grammy-nominated ensemble Sandbox Percussion on a new commission by Vivian Fung. Lee's violin was crafted in Naples in 1759 by Gennaro Gagliano and is generously loaned to her by Paul and Linda Gridley. She is an alum of CMS's Bowers Program.



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.



Mihai Marica

Romanian-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.



James Thompson

Violinist/violist James Thompson enjoys a multifaceted career as a chamber musician, concertmaster, educator, and lecturer. He is a recent graduate of the Chamber Music Society of Lincoln Center's Bowers Program. Thompson performs regularly for chamber music organizations across the country, and he serves as the director of Music@Menlo's annual winter residency in California. Solo engagements include appearances with the Cleveland Orchestra, the Asheville Symphony, the Cleveland Institute of Music Orchestra, and the Cleveland Pops orchestra. He currently serves as

concertmaster of the Erie Philharmonic, the BlueWater Chamber Orchestra, and the Caroga Arts Ensemble. As a guest artist, he has recently led classes for the Eastman School of Music and the Music Institute of Chicago, among others. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor.



MATTHEW PERLIN

Ransom Wilson

Flutist and conductor Ransom Wilson has performed with major orchestras the world over. As a flutist, he recently launched an ongoing series of solo recordings on the Nimbus label in the UK. As a conductor, he is Music Director of the Redlands Symphony in Southern California and has appeared as a guest conductor at many prominent symphony orchestras and opera companies. A graduate of the Juilliard School, he was an Atlantique Foundation scholar in Paris, where he studied privately with Jean-Pierre Rampal. A three-time Grammy nominee, he has recorded over 35 albums as flutist and/or conductor. Wilson was a professor at the Yale University School of Music for 31 years and has performed with CMS since 1991. He plays exclusively on a hand-made Haynes flute.



Wu Qian

Winner of a 2016 Lincoln Center Emerging Artist Award and first prize in the Trio di Trieste Duo Competition, pianist Wu Qian has performed worldwide for over two decades. As soloist she has appeared with the Konzerthaus Orchester in Berlin, the Netherlands Philharmonic Orchestra, the Brussels Philharmonic, Hong Kong Sinfonietta, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released critically acclaimed and prize-winning recordings on the BIS and Wigmore Live labels. Wu Qian is an alum of CMS's Bowers Program and is the Artistic Director of the Surrey Hills International Festival in Surrey, UK.

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 enables 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 performances and education events free to the public.

Artists of the 2025–26 Season

VOCALISTS

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

KEYBOARDS

Alessio Bax, PIANO
Inon Barnatan, PIANO
Jean-Efflam Bavouzet, PIANO
Paolo Bordignon, HARPSICHORD
Michael Stephen Brown, PIANO
Gloria Chien, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO*
Gilbert Kalish, PIANO
Anne-Marie McDermott, PIANO (Alice
Tully and Edward R. Wardwell Piano
Chair)
Ken Noda, PIANO
John Novacek, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Mika Sasaki, HARPSICHORD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

STRINGS

Benjamin Beilman, VIOLIN
Aaron Boyd, VIOLIN/VIOLA
Stella Chen, VIOLIN
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and
Kenneth L. Wallach Chair)
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Leila Josefowicz, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie
R. Samuels Violin Chair)
Erin Keefe, VIOLIN/VIOLA
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
Julian Rhee, VIOLIN*
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA

Danbi Um, VIOLIN
Tien-Hsin Cindy Wu, VIOLIN/VIOLA
Lawrence Dutton, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA (Mrs. William
Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Edward Arron, CELLO
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Estelle Choi, CELLO
Timothy Eddy, CELLO
Sterling Elliott, CELLO*
David 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.
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
Hugo Valverde, HORN
Radovan Vlatković, HORN
David Washburn, TRUMPET

PERCUSSION

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

HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER
Amy Biancolli
Aaron Boyd
Fred Child
David Serkin Ludwig
Samuel Zygmuntowicz

ENSEMBLES

ESCHER STRING QUARTET

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CMS extends a special thanks to the lawyers associated with Skadden, Arps, Slate, Meagher & Flom for their great generosity and expertise in acting as pro bono Counsels.

This season is supported by public funds from 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 the Office of the Governor and the New York State Legislature.

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