

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, MARCH 31, 2026, AT 7:30 ▶ 4,697TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**Anne-Marie McDermott**, piano

**Evren Ozel**, piano

**Paul Huang**, violin

**Daniel Phillips**, violin/viola

**Sterling Elliott**, cello

## **Beethoven and Britten: Moto Perpetuo**

**Ludwig van Beethoven** **Trio in G major for Violin, Viola, and Cello, Op. 9, No. 1** (1797–98)

(1770–1827)

- ▶ Adagio—Allegro con brio
- ▶ Adagio, ma non tanto, e cantabile
- ▶ Scherzo: Allegro
- ▶ Presto

HUANG, PHILLIPS, ELLIOTT

**Benjamin Britten** **Sonata in C major for Cello and Piano, Op. 65** (1960–61)

(1913–1976)

- ▶ Dialogo: Allegro
- ▶ Scherzo-pizzicato: Allegretto
- ▶ Elegia: Lento
- ▶ Marcia: Energico
- ▶ Moto perpetuo: Presto

ELLIOTT, OZEL

## **INTERMISSION**

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

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**Joseph Haydn** **Trio in G major for Piano, Violin, and Cello,**  
(1732–1809) **Hob. XV:25** (1795)

- ▶ Andante
  - ▶ Poco adagio
  - ▶ Finale, Rondo all'Ongarese: Presto
- McDERMOTT, PHILLIPS, ELLIOTT

**Camille Saint-Saëns** **Sonata No. 1 in D minor for Violin and Piano, Op. 75**  
(1835–1921) (1885)

- ▶ Allegro agitato
  - ▶ Adagio
  - ▶ Allegretto moderato
  - ▶ Allegro molto
- HUANG, McDERMOTT

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**.

Anne-Marie McDermott occupies the **Alice Tully and Edward R. Wardwell Piano 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 is fun to seek and discover elements within the vast chamber music repertoire that connect works to each other. We have used this idea often in our programming here: for example, we once presented an entire program in the key of C minor. This was not meant to be simply amusing: it is well known that through the ages, composers have found the qualities of certain keys ideal in which to set their works. This is something that has no scientific explanation that we know of, but certainly Beethoven had a special relationship with the key of C minor, composing much of his stormiest music in that key, such as the Fifth Symphony. It could be that this powerful work influenced later composers to use it similarly (Brahms's First Symphony), or, that the tonality just has something magical about it. But enough of that! We should be talking about today's program, subtitled *Moto Perpetuo*.

Choosing music for a program is like gathering herds of animals and deciding which should go into which pen—and which will form an amicable group. Every season, we look at hundreds of works that are due for a CMS performance, and after diligent evaluation, we always find good reasons to combine works into programs that not only are a pleasure to hear, but that make sense. If we didn't do that, we would have little to say to you in these welcome letters!

As you will soon hear, every work on this program has a movement written in *perpetual motion* style. Because the nature of musical perpetual motion creates relentless excitement, this style is most often chosen by composers to finish a work. Such is the case today. There is never more than one perpetual motion movement in a work: as listeners and performers, we just can't take it. It leaves one breathless, and afterward, no further playing is possible. Tonight's composers used this style in different ways: Haydn drew on his strong relationship to Hungarian culture to capture the essence of a joyful and unstoppable folk dance. Beethoven, always out to impress, used the technique to create fireworks for the finale of the first of his Op. 9 string trios. Benjamin Britten, in his Cello Sonata, one of the most ingenious works composed for any instrument, combined the bowing technique known as *ricochet* (bouncing the bow off the string) with a note pattern paying tribute to Dmitri Shostakovich (four letters from his name representing pitches he used in his 8th String Quartet around the same time) to form the basis of one of the 20th century's most unusual finales. And Camille Saint-Saëns, headed for a concert tour of England, composed a violin sonata

which he confidently predicted would be embraced by violinists “from one end of the earth to the other.” He was right. See if you agree that the finale of Saint-Saëns’s sonata is perhaps the most exhilarating in all the violin duo repertoire. The whole work is a masterpiece, but Saint-Saëns was definitely lucky to have the perpetual motion rabbit to pull out of his hat.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



## Notes on the Program

Ludwig van Beethoven

### Trio in G major for Violin, Viola, and Cello, Op. 9, No. 1

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna
- Composed in 1797–98**
- ▶ First CMS performance on November 1, 1969, by violinist Pina Carmirelli, violist Walter Trampler, and cellist Leslie Parnas
- ▶ Duration: 26 minutes

Beethoven moved to Vienna in 1792 at the age of 21, and he quickly established himself as the next rising star on the music scene. While he wasn't yet the living legend he would eventually become, he had generous patrons (like Prince Karl Lichnowsky, who gave him lodging early on and was the dedicatee of

his Op. 1) and great connections (among them Haydn and the celebrated violinist Ignaz Schuppanzigh) that helped his career immensely. He dazzled audiences with his ferocious piano playing and bested his rivals in virtuosic piano duels. New compositions came slowly at first (he brought with him a number of works composed in his native Bonn) but after a few years he was consistently publishing sets of chamber music. He soon helped his two younger brothers move to Vienna and begin supporting themselves. The future looked bright.

As soon as he arrived in Vienna, Beethoven began studying with Haydn, then the

most famous composer in Europe. Haydn was well known for his string quartets, among other things, and Beethoven put off writing quartets in order to delay direct comparisons between them. In fact, just as the aristocracy enjoyed Beethoven's piano duels, they also relished a sort of quartet composition duel—when Beethoven finally agreed to write six quartets, the commissioner, Prince Lobkowitz, commissioned a set from Haydn at the same time. Haydn's health was starting to fail, however, and he only completed two.

To prepare for the eventual scrutiny his quartets would see, Beethoven wrote five string trios in the 1790s. Toward the end of the decade, he switched to writing quartets and never composed string trios again. His first two trios, Opp. 3 and 8, were both in the style of serenades, much like Mozart's stunning *Divertimento* in E-flat major, K. 563. With six and five movements respectively, Beethoven's two early trios are light, tuneful, and have two dance movements apiece. The first trio was written soon after Mozart's *divertimento* was published in 1792, and was closely modelled on it. Op. 8, probably written a few years later, is more of a crowd

pleaser and was very popular in its day. The three string trios that comprise Op. 9 are different—they're each in the four-movement standard for serious works at the time (and which almost all of Haydn's and Beethoven's quartets employed).

The piece opens with a tentative, slow, and slightly coy introduction before the first theme pulls itself together and gets moving. The rest of the movement is early Beethoven at its best—rhythmically propulsive, with lots of collegial interplay between the instruments (especially the violin and cello), and a sneaky modulation to the minor mode. The slow movement, marked *cantabile* (singing), looks forward to Beethoven's later works in its barely restrained emotion. A sturdy, lively *Scherzo* leads to an off-the-chain final movement. The main theme of the last movement is a fiery fiddling tune that each instrument plays separately, and when all three come together the music drops into a sort of deranged hoedown that leads to an explosively energetic ending.

*Program note by Laura Keller,  
© Chamber Music Society of Lincoln Center*

Benjamin Britten

## Sonata in C major for Cello and Piano, Op. 65

- ▶ Born November 22, 1913, in Lowestoft, England
- ▶ Died December 4, 1976, in Aldeburgh, England

### Composed in 1960–61

- ▶ First CMS performance on February 13, 1971, by cellist Leslie Parnas and pianist Brooks Smith
- ▶ Duration: 20 minutes

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Beyond his status as one of the world's preeminent cellists, Mstislav Rostropovich was an enthusiastic advocate for new music for the instrument, commissioning over 100 works

during his lifetime. One opportunity for a request came unexpectedly on the night of September 21, 1960, when Rostropovich gave the London premiere of Dmitri Shostakovich's Cello Concerto No. 1. Sitting next to Shostakovich in the hall was Benjamin Britten, whose *Young Person's Guide to the Orchestra* was also on the program. After the show, Rostropovich and Britten met for the first time and felt an immediate rapport. Rostropovich, already fond of Britten's works, was struck by the English composer's lack of pretension, remarking, "I am glad, truly glad, that the



Mstislav Rostropovich and Benjamin Britten after a concert at the Moscow Conservatory. Photo taken on November 1, 1964, by Mikhail Ozerskiy. Source: RIA Novosti archive, image #25562.

living Britten was just like his music—one spoiled by his status as one of the most outstanding musicians of our time.” For his part, Britten was astounded by Rostropovich’s musicianship and capability. Shostakovich recounted Britten’s reaction, writing, “At the concert tonight, every time Britten admired something in your playing, he would poke me in the ribs and say, ‘Isn’t that simply marvelous!’ As he liked so many things throughout the concerto, I am now suffering!”

The next day, Rostropovich and Britten met again to hammer out details for a new sonata to be premiered at the Aldeburgh Festival the following summer. Wasting no time, Britten got to work immediately and was able to send Rostropovich music to review by the end of January. In early March, they did

a first run-through of the piece at Britten’s home in London, after which Rostropovich, overwhelmed with excitement, put down his cello, leapt to his feet, and bounded toward Britten to “embrace him in a burst of spontaneous gratefulness,” as he later recalled.

The work begins with an intimate, whisper-quiet tête-à-tête between cello and piano that opens suddenly into a passionate swell. True to the first movement’s title, *Dialogo*, there is a constant exchange of ideas. Regarding the second movement, Britten wrote to Rostropovich in a letter, “The pizzicato movement will amuse you.” Indeed, the title *Scherzo-pizzicato* indicates a joking, playful mood portrayed by plucked strings and short, bouncing notes. The mood deepens in the third movement, *Elegia*, where Britten creates drama through sparseness. Musical textures are thin (most of the time we hear just four or five notes sounding simultaneously), creating an air of ghostly transparency and quiet intimacy in gentler moments, and unvarnished strain and effort in more ardent ones. The fourth movement, *Marcia*, is a brief and quirky take on a march. Its crunchy harmonies lend a precarious feeling, as if the sense of order might fall apart at any given moment. Particularly captivating is the final portion of the movement, which travels to the high registers in both instruments and fades, spectral and unhinged, into the distance. *Moto perpetuo*, the fifth and final movement, plays with phasing the two instruments in and out of alignment. The sly twist here is the sudden clearing of all accidentals in the last two measures. Britten so amply littered the entirety of the work with sharps and flats that the listener’s ear perceives the final C-major chords as a mischievously shocking ending.

Program note © Kathryn Bacasmot

Joseph Haydn

## Trio in G major for Piano, Violin, and Cello, Hob. XV:25

- ▶ Born March 31, 1732, in Rohrau, Lower Austria
- ▶ Died May 31, 1809, in Vienna

### Composed in 1795

- ▶ First CMS performance on January 17, 1982, by pianist Earl Wild, violinist Ani Kavafian, and cellist Fred Sherry
- ▶ Duration: 15 minutes

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When the violinist and impresario Johann Peter Salomon heard that Haydn's situation at the Esterházy court was about to change dramatically upon the death of his employer, Prince Nikolaus, he acted immediately to invite the composer to come to London. Haydn was renowned in the city, where his works were featured in some of the earliest public concerts, such as the subscription series launched by Johann Christian Bach (a son of J. S. Bach) and Carl Friedrich Abel. Several influential Londoners had already been making fraught attempts to present the composer for nearly ten years. As early as 1782 the *Morning Herald* reported on one day, "the Shakespeare of musical composition is hourly expected," and on another, "The musical world are rather alarmed, lest the celebrated Haydn should decline visiting England." Salomon's urgency resulted in a successfully secured booking. Proving the scale of the achievement, Salomon is buried in Westminster Abbey under an engraving that reads, "He brought Haydn to London in 1791 and 1794."

During his initial visit, Haydn received a letter on June 29 from a widow, Rebecca Schroeter, inquiring about piano lessons. The daughter of a wealthy family, her husband, Johann Samuel, had been a German pianist-composer who was a significant figure in the London scene. He served as music master to Queen Charlotte, and his works were well known to his contemporaries, including Mozart. The lessons were arranged, and a clear attraction emerged between the two—despite the 20-year age gap.

According to Haydn's biographer, Christoph Dies, the composer wistfully recalled in 1806 that she was a "beautiful and charming woman, whom, if I had been single at the time, I would very easily have married." Haydn visited Schroeter again on his second trip to London, during which he wrote three piano trios dedicated to her, including the one in G major, Hob. XV:25.

The work unfolds in three well-balanced movements. Haydn chose to open with a theme and variations in which the sunny main theme, occasionally subdued by passing minor-key coloring, delightfully showcases the ensemble's prowess as each iteration demands more technical skill. An elegant middle movement with long melodic lines provides a beautiful contrast between the two high-energy outer movements. The finale is a virtuosic rondo loosely based on folk tunes of the Romani people. Often noted about the trio is the emphasis on the piano part. While this was not an unusual texture for chamber music with keyboard during this period, it is worth noting that not only was Schroeter a pianist, but London was the home of Broadwood pianos, instruments of greater power and nuance than were available on the European continent—something Haydn likely factored in.

After 18 months abroad, Haydn returned to Vienna where his wife awaited him, as well as a young firebrand composer and new student named Ludwig van Beethoven, whom he had initially met in Bonn between the two London sojourns. The extent of any continuing contact between Haydn and Schroeter is unclear, though her signature does appear alongside other witnesses on a publisher's contract for multiple works issued the year after Haydn's final departure. The agreement included the Schroeter trios, which alone were sold for today's equivalent of nearly \$12,000.

*Program note* © Kathryn Bacasnot

Camille Saint-Saëns

## Sonata No. 1 in D minor for Violin and Piano, Op. 75

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

### Composed in 1885

- ▶ First CMS performance on November 15, 1970, by violinist Kyung-wha Chung and pianist Charles Wadsworth
- ▶ Duration: 24 minutes

*Swann's Way*, the first book in Marcel Proust's multi-volume literary epic, *In Search of Lost Time*, portrays two sensory experiences that have entered the popular consciousness. One is the taste of the madeleine dipped in tea, and the other is the sound of a violin sonata by a composer named Vinteuil. Both episodes explicate how embodied encounters can call forth our memories, even those long forgotten. They are also tantalizing to readers as tangible ways to participate in the story. We can taste a madeleine, but can we hear the sonata? Vinteuil is fictional, yet attempts have been made over the years to determine which real pieces and composers were the inspiration.

Evidence points to the likelihood that Proust did not use a single work as the model, but rather a composite of several. Two probable candidates are Gabriel Fauré's Violin Sonata No. 1, Op. 13, and Saint-Saëns's Violin Sonata No. 1, Op. 75. The former was a known favorite of Proust. The latter, however, was explicitly mentioned in a letter from Proust to fellow novelist Jacques de Lacretelle, dated April 20, 1918: "The little phrase from this [fictional] Sonata, and I've never told anyone this, is . . . the charming but ultimately mediocre phrase from a Sonata for piano and violin by Saint-Saëns, a composer I don't like." The details remain a mystery.

Saint-Saëns first indicated to his publisher in 1879 that he wanted to write a piece for virtuoso violinist Martin Marsick, but the Violin Sonata No. 1 did not come to fruition until October 1885. It was the first completed work

in the genre by Saint-Saëns, following several earlier abandoned attempts. As Saint-Saëns and Marsick workshopped the final versions of the sonata, Saint-Saëns quipped, "They will call it 'the hippogriff-sonata,'" alluding to the need for a mythical creature to tackle the fiendishly challenging final movement.

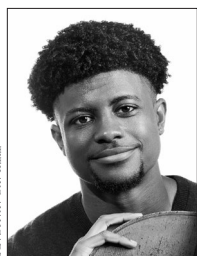
Composed the same year as the Symphony No. 3, "Organ," the Violin Sonata No. 1 displays structural similarities. In both works, Saint-Saëns imposes a form in which the first two movements are played without pause, and the final two movements are likewise linked, giving the impression of two large sections.

The sonata begins with a swaying theme that glides over a rhythmically complex foundation alternating between two time signatures, lending a sense of unpredictability. This is countered by a more stable second theme, in which the violin sings above rising waves in the accompaniment. Repetition of certain gestures and themes injects another layer of predictability, grounding the sweeping, expansive character of the first movement. A sustained B-flat in the violin acts as a sonic bridge to the second movement. Here, we step into a soft-focus dream constructed from familiar melodic shapes and phrases heard in the previous movement, now fragmented, slowed, and decorated with filagree turns. Four chords signal the end of the first section. The second section begins with the third movement, a gently off-kilter waltz marked by crisp articulation achieved through the generous use of staccato in both parts. It features a contrasting lyrical passage that seems to glance back over its shoulder, recalling elements from the first section. The fourth movement arrives imperceptibly and immediately launches into perpetual motion, demanding virtuosity and endurance from both players throughout the exuberant conclusion.

*Program note* © Kathryn Bacasmot

# About the Artists

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TITILAO/AVANGARDE

## **Sterling Elliott**

Acclaimed for his stellar stage presence and joyous musicianship, cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and winner of the 2019 National Sphinx Competition. He has appeared with major orchestras including the Philadelphia and Cleveland Orchestras; the New York and Los Angeles Philharmonics; and the Boston, Dallas, and Detroit Symphonies. In 2025–26 Sterling debuts with the Phoenix Symphony and the Buffalo Philharmonic, and at the BBC Proms. As featured soloist with the Sphinx Virtuosi, he will perform during a multi-city tour at Carnegie Hall, Shriver Concert Series, and Philadelphia Chamber Music Society. He also continues his residency in CMS's Bowers Program, performing at Alice Tully Hall and on tour throughout the United States, as well as in trio performances with Anthony McGill and Gloria Chien. He performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.



## **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.



MATTHEO TRIPONE

## **Anne-Marie McDermott**

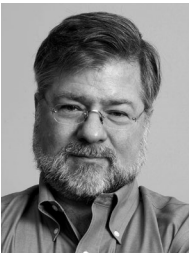
One of the most dazzling American pianists of her generation, Anne-Marie McDermott has played concertos, recitals, and chamber music throughout the United States, Europe, and Asia. She is an insightful interpreter of Baroque and Classical masterpieces, 20th-century modernism, and music by influential 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.



## Evren Ozel

American pianist Evren Ozel, praised for his compelling artistry and technical mastery, is the Bronze Medalist of the 2025 Van Cliburn International Piano Competition, where he also received the Mozart Concerto Prize. He has appeared with the Cleveland Orchestra, Minnesota Orchestra, and Fort Worth Symphony under conductors including Marin Alsop and Carlos Miguel Prieto. A recipient of a 2023 Avery Fisher Career Grant, Ozel released his debut album of Mozart concertos with the ORF Vienna Radio Symphony Orchestra and

Howard Griffiths on Alpha Classics in 2025. Ozel is a 2024–27 Bowers Program Artist at the Chamber Music Society of Lincoln Center and performs widely in recital, chamber music, and international festivals. A graduate of the New England Conservatory, he studied with Wha Kyung Byun and has worked with Mitsuko Uchida, Sir András Schiff, and others. He is managed by Concert Artists Guild and makes his home in Boston.



## Daniel Phillips

Violinist/violist Daniel Phillips co-founded the Orion String Quartet, which gave its last concert in April 2024 at CMS after an illustrious 37-year career. A graduate of Juilliard, he counts among his teachers his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh, and George Neikrug. Since winning the 1976 Young Concert Artists Competition, he has performed as soloist with orchestras including the Pittsburgh, Houston, New Jersey, Phoenix, and San Antonio symphonies. He appears regularly at festivals

including Music from Angel Fire, where he is co-artistic director. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. Phillips is a professor at the Aaron Copland School of Music at Queens College and on the faculties of Bard College Conservatory and Juilliard. He lives with his wife, flutist Tara Helen O'Connor, and their two dachshunds on Manhattan's Upper West Side.

**CMS** Chamber Music Society  
of Lincoln Center

# LISZT AND BARTÓK

## A NIGHT IN BUDAPEST

FRI, APR 10, 2026 | 7:30 PM

This program's four stars of Hungarian music, from the ultra-Romantic Franz Liszt to the groundbreaking György Ligeti, reveal the breadth, color, and infectious energy of their country's music and folk culture. Closing the performance is Ernő Dohnányi's first published work, composed around age 17, of which Brahms said that he "could not have done it better" himself.

**Franz Liszt** *Tristia* (transcription of *Vallée d'Obermann*) for Piano, Violin, and Cello, S. 378c (c. 1880)

**Béla Bartók** Sonata for Violin, BB 124 (1944)

**György Ligeti** Sonata for Cello (1948-53)

**Ernő Dohnányi** Quintet No. 1 in C minor for Piano, Two Violins, Viola, and Cello, Op. 1 (1895)

Anna Geniushene, PIANO  
Yura Lee, Arnaud Sussmann, VIOLIN  
Daniel Phillips, VIOLA  
Nicholas Canellakis, CELLO



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# 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, 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  
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Yoobin Son, FLUTE  
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*Updated on February 28, 2026*

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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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