

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, APRIL 12, 2026, AT 5:00 ▶ 4,700TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Erika Baikoff, soprano

Ken Noda, piano

Orion Weiss, piano

Lun Li, violin

Matthew Lipman, viola

David Requiro, cello

Sooyun Kim, flute

Fauré's C-minor Piano Quartet: Parisian Voices

Camille Saint-Saëns
(1835–1921)

**Trio No. 1 in F major for Piano, Violin, and Cello,
Op. 18** (1864)

- ▶ Allegro vivace
- ▶ Andante
- ▶ Scherzo: Presto
- ▶ Allegro

WEISS, LI, REQUIRO

Henri Duparc
(1848–1933)

"L'Invitation au voyage" for Voice and Piano (c. 1870)
BAIKOFF, NODA

Maurice Ravel
(1875–1937)

***Shéhérazade* for Voice, Flute, and Piano** (1903)

- ▶ Asie
- ▶ La Flûte enchantée
- ▶ L'Indifférent

BAIKOFF, KIM, NODA

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Gabriel Fauré **Quartet No. 1 in C minor for Piano, Violin, Viola, and Cello, Op. 15** (1876–79)
(1845–1924)
▶ Allegro molto moderato
▶ Scherzo: Allegro vivo
▶ Adagio
▶ Allegro molto
WEISS, LI, LIPMAN, REQUIRO

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**.

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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,

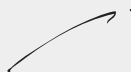
We have often heard it said that the French language is the most desirable to learn (if you don't already speak it). The sound of it is elegant, sensuous, and pleasing to the ear. There is nothing harsh in it. It has the magical mystery of many letters not pronounced at all, unlike German, for example. Those who speak French exude a rather high-class aura which, if you are impressed by it that way, is enviable.

It is not difficult to speak about French music in a similar way. We are not experienced enough with medieval and Renaissance music to know exactly how French music from those periods sounded distinctly French in comparison with, say, Italian or German music. We would wager that it must be distinguishable, since the cultures, as reflected in their languages, cuisines, and other art forms, are in sharp contrast. France was very active musically from the 10th century onwards, with a steady stream of composers producing works of great beauty and tremendous variety. A good sampling of early French music offers pleasurable discoveries that we highly recommend.

Here at CMS, our focus on chamber music really begins with the Baroque era, but even there we've experienced revelations. One, which some of you might remember, was a wild piece titled *Les Éléments* for Flute, Two Violins, and Continuo, brought to us by the wonderful harpsichordist Kenneth Weiss for our Baroque Festival in 2023. Composed in 1737 by Jean-Féry Rebel (a name we had never heard), it was an instant hit. And French music discoveries at CMS continue: today's absolutely gorgeous song by Henri Duparc will leave you mesmerized, along with Ravel's intoxicating *Shéhérazade*. The pioneering trio by Saint-Saëns that opens the program is one of the first chapters of France's golden age of music, and the concluding piano quartet by Fauré is a mainstay of the repertoire that stands shoulder-to-shoulder with the mighty piano quartets of Brahms. All the composers on today's program coexisted in the same era, one during which French music assumed a sound and character unmistakable worldwide.

At the conclusion of all our visits to France, we have never wanted to leave. So it is that in today's program, you are in France to stay.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Camille Saint-Saëns

Trio No. 1 in F major for Piano, Violin, and Cello, Op. 18

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

Composed in 1864

- ▶ First CMS performance on May 18, 2012, by pianist Juho Pohjonen, violinist Jessica Lee, and cellist Andreas Brantelid
- ▶ Duration: 26 minutes

At the tender age of three, Camille Saint-Saëns received his first piano lessons from his great-aunt, Charlotte Masson, who shared childrearing responsibilities with his mother after the tragic early death of his father. The young Saint-Saëns clearly displayed a precocious talent, and by the time he was ten years old he had memorized all of Beethoven's piano sonatas and had made his public debut at the Salle Pleyel, performing as soloist in piano concertos by Beethoven and Mozart. Three years later, Saint-Saëns began studying at the esteemed Paris Conservatory, where he focused on organ, composition, and orchestration. Upon entering professional life, his first appointment was as cathedral organist at Saint-Merri in 1853; he later moved to La Madeleine (the church of Chopin's funeral a few years earlier). Franz Liszt praised him as one of the best organists in the world. During his lifetime, Saint-Saëns's reputation and fame enabled him to embark on extensive concert tours that took him across Europe and to the United States, where he made appearances in major cities including New York, Philadelphia, Chicago, and San Francisco. One of his principal cultural contributions at home was his dedication to advancing French composers and their music through his co-founding

of the Société Nationale de Musique, whose members included Gabriel Fauré, César Franck, Édouard Lalo, and Jules Massenet.

In the summer of 1863, Saint-Saëns vacationed in the Pyrenees. While he was there, he wrote the Piano Trio No. 1, dedicating it to Alfred Lamarche, who was caretaker for his mother during his absences. The first performance featured Saint-Saëns at the piano, violinist Pablo Sarasate (for whom Saint-Saëns had just written the Introduction and Rondo Capriccioso, also in 1863), and cellist Jules Delsart.

An airy and sunlit *Allegro vivace* opens the trio. Its thematic material is charming and simple, allowing Saint-Saëns to employ a variety of rhythmic patterns to infuse character and interest, including syncopation, short bouncing eighth-notes, and groupings of triplets. Throughout, all three instruments converse as equals, passing ideas back and forth. The second movement, *Andante*, is written in rondo form, in which a main theme returns several times, alternating with contrasting sections. It opens with almost transparent delicacy, introducing a distinct syncopated rhythm in the piano that harkens back to the French Baroque era and gradually accumulates strength and power. A sweet, lyrical melody shared between the strings follows over a gently rocking accompaniment. When the first rhythmic theme returns, it is as a ghostly unison in the strings with apprehensive twinkling in the piano. This is an opportunity for Saint-Saëns to show his imaginative scope, which he does with aplomb. A bouncy and sprightly *Scherzo*

follows, animated by fleet-fingered passages. The last movement returns to the sunny disposition of the opening, recalling snippets of previous thematic and rhythmic elements, as if for a brief curtain call. Interjected are contrasting ideas, such as a placid, hymn-like

section in the piano, later echoed in the strings. In the final measures, the ensemble builds momentum, landing on the concluding chord with emphatic energy.

Program note © Kathryn Bacasmot

Henri Duparc

“L’Invitation au voyage” for Voice and Piano

- ▶ Born January 21, 1848, in Paris
- ▶ Died February 12, 1933, in Mont-de-Marsan, France

Composed c. 1870

- ▶ First CMS performance on March 31, 2000, by tenor John Aler and pianist Charles Wadsworth
- ▶ Duration: 5 minutes

Remarkably, Henri Duparc’s legacy as a composer rests on just 16 songs. Considering the exceptional group of his friends and colleagues, including Claude Debussy, Gabriel Fauré, Camille Saint-Saëns, and César Franck (who was Duparc’s piano teacher in his youth), this is both a feat and a testament to the quality of his work.

Professionally, Duparc was a lawyer, but he dedicated much of his time to engaging with the vibrant artistic communities of Paris, including serving as an administrator. He was one of the founding members of the Société Nationale de Musique, a group formed to promote and support the work of French composers, and he served as its secretary for many years.

As a creator, Duparc was a perfectionist and discarded works that did not meet his exacting standards, which partly explains why his remaining output is so limited. Though he is mainly known for his songs, he also wrote pieces for larger ensembles, including a tone poem for orchestra, and an opera, which remained unfinished. Another contributing factor was his increasing struggles with mental and physical health. His brief

but brilliant period of composition spanned just 16 years, from the first publication of his work in 1868 until 1884, when he became unable to continue. The cause of his suffering was the onset of hyperaesthesia, a nerve condition that makes individuals extremely sensitive to physical touch. In an effort to remain engaged with the arts, Duparc turned to drawing and painting, but tragically, he eventually became blind and ultimately was paralyzed toward the end of his life.

Like many composers of the late 19th century, Duparc was heavily influenced by Richard Wagner after attending productions of *Das Rheingold* and *Tristan und Isolde* in Munich in 1869. Thanks to Franz Liszt, he was able to meet Wagner, and eventually traveled, along with fellow composer Emmanuel Chabrier, to Wagner’s theater in Bayreuth.

For “L’Invitation au voyage” (Invitation to the Journey), Duparc sets a poem by Baudelaire, from the author’s collection *Les Fleurs du mal*, which was published in 1857. Its immaculately penned autograph manuscript—a testament to Duparc’s precise nature—is housed in the Morgan Library and Museum in New York. Structurally, the accompaniment provides color and animation to the lyrics, which are sung in long, exquisite lines propelled by a sense of yearning and expectation. From the opening measures, we hear an oscillating motif in the piano, meant to conjure voyaging on water. This perpetual motion comes to a sudden pause on a series of gentle chords, as the lyrics

sing of order, beauty, and calm. Soon, the wave motion resumes as the words refer to canals and vessels. A shimmering motif in the piano illustrates the warm light of the setting

sun, carrying us to the end of the work as the ripples slow to land gently on the final chord.

Program note © Kathryn Bacasmost

Maurice Ravel

***Shéhérazade* for Voice, Flute, and Piano**

► Born March 7, 1875, in Ciboure, France

► Died December 28, 1937, in Paris

Composed in 1903

► First CMS performance on April 18, 2010, by mezzo-soprano Sasha Cooke, flutist Ransom Wilson, and pianist Ken Noda

► Duration: 15 minutes

During a tumultuous five-year period in Ravel's life, between 1900 and 1905, he found his creative footing among a group of like-minded friends who called themselves "les Apaches."¹ They were dedicated to exploring creativity and finding inspiration across all disciplines of the arts. They met every Saturday and, as in many clubs, they quickly adopted a number of secret signifiers. One was a musical identifier, derived from the first measures of Borodin's Symphony No. 2, which they whistled as a signal to each other. Another was nicknames—Ravel was "Rara."

Arthur Leclère, a member of the group who used the pen name "Tristan Klingsor" (in reference to Wagner), published a collection of poems titled *Shéhérazade*, named after the storyteller of *The Arabian Nights*. Ravel had already contemplated composing a large work about *The Arabian Nights*, but only got as far as completing an overture in 1898, which was largely panned by critics. Reenergized to try again, Ravel set three of Klingsor's poems, "Asia," "The Enchanted Flute," and "The Indifferent One," for voice, flute, and piano, soon

following with an arrangement for full orchestra. At the time, the best known *Shéhérazade* was that of Russian composer Nikolai Rimsky-Korsakov, written in 1888. After Ravel's premiere, he and pianist Ricardo Viñes privately paid homage at a les Apaches gathering by playing through a piano reduction of Rimsky-Korsakov's version.

Shéhérazade was written the same year as Ravel's String Quartet, yet it inhabits a completely different sonic universe. Its opening song, "Asia," begins with a flickering tremolo in the piano as the soloist intones the word "Asia," evoking a fantastical and romanticized vision of a distant land. Both the text and music suspend the listener, steeped in longing, as if to savor desire without spoiling it with reality. From there, a list of colorful sights and sensations the narrator wishes to experience are recited, impeccably mirrored in the accompaniment. (Émile Vuillermoz, a fellow member of les Apaches, suggested that Klingsor's "Asia" was a response to Baudelaire's "Invitation to the Journey," though this remains unverified.) The same pianistic gesture opens the next song, "The Enchanted Flute," now answered by the flute before the soloist. Here, the desire is not for a place, but a figure—a lover who plays his flute in the distance, using the music to reach the cheek of the beloved. "The Indifferent One" is enigmatic, with harmonies that slip and shift, as detached as the subject of the

¹ The group's name, which they borrowed ironically from a term that was disparagingly applied to Parisian street gangs of the day, remains an unfortunate instance of cultural insensitivity; the artists likely gave little thought to the problem of associating an indigenous people group with hoodliganism.

lyrics. Intriguingly, this song was dedicated to Emma Bardac, who, after having an affair with Fauré, became involved with Debussy, leading to divorces that devolved into scandal.

Shéhérazade held a special place in Ravel's heart, as it was tied to a youthful time in his

career. Decades later, he recalled to a student, "It's full of things that I am ashamed today to have written. But there is something in this composition that I have never found again."

Program note © Kathryn Bacasmot

Gabriel Fauré

Quartet No. 1 in C minor for Piano, Violin, Viola, and Cello, Op. 15

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

Composed in 1876–79

- ▶ First CMS performance on March 21, 1970, by pianist Jeanne-Marie Darré, violinist Charles Treger, violist Uri Mayer, and cellist Leslie Parnas
- ▶ Duration: 30 minutes

During his studies, Gabriel Fauré met Camille Saint-Saëns, one of the most influential composers of the 19th-century French musical scene. After nearly a decade, a stint in the army during the Franco-Prussian War, and several church organist appointments, Fauré reunited with his mentor in Paris. Saint-Saëns introduced his former student to Pauline Viardot, an accomplished musician, educator, and composer who also presided over one of the city's most distinguished musical salons.

It was here that Fauré became acquainted not only with Parisian musical society, but also with Pauline's daughter Marianne. In 1877, after five years of infatuation on Fauré's part, the two were engaged. His happiness was short-lived, sadly, as Marianne broke off the engagement a mere four months later. The Piano Quartet No. 1 dates back to this emotionally tumultuous time in his life—a fact which has sparked debate from his contemporaries and modern observers alike as to whether he intentionally expressed heartbreak through this piece. Regardless, the

quartet stands as an early-career masterpiece, serving as the springboard for his subsequent chamber music compositions.

The strings state the main theme of the first movement in unison with an off-beat chordal accompaniment in the piano—a heavy, declamatory sound that is seldom associated with Fauré, or indeed with French music as a whole. The theme is restated softly in the first violin with countermelodies in the viola and cello and a flowing accompaniment in the piano. This iteration offers a taste of the dreamy, delicate sound that permeates the quartet, almost foreshadowing the Impressionist styles of later composers. Fauré develops this multifaceted primary theme as well as the gently oscillating secondary theme within a traditional sonata-form structure.

Marked *Allegro vivo*, the *Scherzo* provides a remarkable contrast to the first movement's bold, resolute theme. The strings set the pace with light *pizzicato* (plucked) chords before the piano enters with a quirky, breathless melody. Throughout the movement, time signatures change and sometimes overlap, creating rhythmic obscurity that enhances the inherent levity of the piece. The journey into the fantastical realm continues in the trio section with muted strings floating above a galloping piano accompaniment.

If in the first two movements it is easy to forget that this piece is in the key of C minor,

the opening chords of the *Adagio* are a stark reminder. Although it remains unclear if Fauré intended to express his sadness through his writing, the sorrow in this movement is heard throughout, from the funereal opening to the heart-wrenching melodies. Never does the music descend into sentimentality, however, maintaining a poised and stately sound throughout the movement.

The finale of this quartet is not the one that was heard at its premiere in 1880. Before the piece was set to be published in 1884, Fauré

changed it, and the original version did not survive. The *Allegro molto* we have today seems to contain the entire range of musical possibilities: the low whirl of the bustling opening theme, whose dotted rhythms recall the first movement's primary theme; the sublime melodic lines; and the dissonant climax, ahead of its time by quite a few years. The darkness of C minor is all but forgotten in the triumphant C-major ending of this remarkable quartet.

Program note © Jack Slavin

CMS Chamber Music Society of Lincoln Center

UPCOMING CONCERTS

THE SHANGHAI QUARTET

Sun, Apr 19, 5:00 pm

Haydn, Tan Dun, Gershwin, Dvořák

ROSE STUDIO & LATE NIGHT ROSE MOZART, FOOTE, AND 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.*

ARENSKY AND SAINT-SAËNS

Tue, Apr 28, 7:30 pm

Leclair, Arensky, Viotti, Saint-Saëns

SONIC SPECTRUM IV

Thu, Apr 30, 7:30 pm **SOLD OUT**

Gabriella Smith, Vivian Fung, Joan Tower

VERDI AND SIBELIUS QUARTETS

Sun, May 3, 5:00 pm

Verdi, Grieg, Granados, Sibelius

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Texts and Translations

Henri Duparc

“L’Invitation au voyage” for Voice and Piano

Text by Charles Baudelaire

Translation by Richard Stokes

L’Invitation au voyage

Mon enfant, ma sœur,
Songe à la douceur
D’aller là-bas vivre ensemble!
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouillés
De ces ciels brouillés
Pour mon esprit ont les charmes
Si mystérieux
De tes traîtres yeux,
Brillant à travers leurs larmes.

Là, tout n’est qu’ordre et beauté,
Luxe, calme et volupté!

Vois sur ces canaux
Dormir ces vaisseaux
Dont l’humeur est vagabonde;
C’est pour assouvir
Ton moindre désir
Qu’ils viennent du bout du monde.
Les soleils couchants
Revêtent les champs,
Les canaux, la ville entière,
D’hyacinthe et d’or;
Le monde s’endort
Dans une chaude lumière.

Là, tout n’est qu’ordre et beauté,
Luxe, calme et volupté!

Invitation to the Journey

My child, my sister,
Think how sweet
To journey there and live together!
To love as we please,
To love and die
In the land that is like you!
The watery suns
Of those hazy skies
Hold for my spirit
The same mysterious charms
As your treacherous eyes
Shining through their tears.

There, nothing but order and beauty dwell,
Abundance, calm, and sensuous delight.

See on those canals
Those vessels sleeping,
Vessels with a restless soul;
To satisfy
Your slightest desire
They come from the ends of the earth.
The setting suns
Clothe the fields,
Canals and all the town
With hyacinth and gold;
The world falls asleep
In a warm light.

There, nothing but order and beauty dwell,
Abundance, calm, and sensuous delight.

Maurice Ravel

***Shéhérazade* for Voice, Flute, and Piano**

Texts by Tristan Klingsor

Translations by Richard Stokes

Asie

Asie, Asie, Asie,
Vieux pays merveilleux des contes de nourrice
Où dort la fantaisie comme une impératrice,
En sa forêt tout emplie de mystère.
Asie, je voudrais m'en aller avec la goélette
Qui se berce ce soir dans le port
Mystérieuse et solitaire,
Et qui déploie enfin ses voiles violettes
Comme un immense oiseau de nuit dans le
ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rythme ensorceleur.
Je voudrais voir Damas et les villes de Perse
Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunelles brillantes de joie
En des peaux jaunes comme des oranges;
Je voudrais voir des vêtements de velours
Et des habits à longues franges.
Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'après marchands aux
regards louches,

Et des cadis, et des vizirs
Qui du seul mouvement de leur
doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis
la Chine,
Les mandarins ventrus sous les ombrelles,
Et les princesses aux mains fines,
Et les lettrés qui se querellent
Sur la poésie et sur la beauté;

Asia

Asia, Asia, Asia,
Ancient wonderland of fairy tales,
Where fantasy sleeps like an empress
In her mystery-filled forest.
Asia, I long to set sail with the schooner
Which rocks this evening in the harbor,
Mysterious and solitary
And which spreads at last its violet sails
Like a huge night-bird in the
golden sky.

I long to set sail for isles of flowers
As I listen to the song of the wayward sea
With its old bewitching rhythm;
I long to see Damascus and the cities of Persia
With their airy minarets;
I long to see beautiful silken turbans
Above black faces with white teeth;
I long to see eyes dark with love
And pupils sparkling with joy
Sunk in skins as yellow as oranges;
I long to see velvet raiments
And long-fringed robes;
I long to see calumets in mouths
Fringed about with white beards;
I long to see grasping merchants with
shifty looks,

And cadis and viziers
Who with a single
crook of the finger
Dispense life or death on a whim.

I long to see Persia, and India, and then
China,
Portly mandarins beneath their sunshades,
And princesses with delicate hands,
And learned men disputing
About poetry and beauty;

Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loisir des paysages peints
Sur des étoffes en des cadres de sapin,
Avec un personnage au milieu d'un verger;

Je voudrais voir des assassins souriants
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine.
Et puis m'en revenir plus tard
Raconter mon aventure aux curieux
de rêves

En élevant comme Sindbad ma vieille tasse arabe
De temps en temps jusqu'à mes lèvres
Pour interrompre le conte avec art. . .

La Flûte enchantée

L'ombre est douce et mon maître dort
Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encore
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour languoureux ou frivole
Que mon amoureux chéri joue,
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

I long to linger in enchanted places,
And like a foreign traveler
Gaze at leisure on landscapes painted
On fabrics in pinewood frames,
With a figure in the midst of an orchard;

I long to see assassins smiling,
As the executioner cuts off an innocent head
With his great curved Oriental scimitar;
I long to see beggars and queens;
I long to see roses and blood;
I long to see death for love or else for hate,
And the to return later
And recount my adventures to those intrigued
by dreams,

While raising like Sinbad my old Arabian pipe
From time to time to my lips,
Artfully to interrupt the tale. . .

The Enchanted Flute

The shade is soft and my master sleeps,
A cone-shaped silken cap on his head,
And his long yellow nose in his white beard.
But I am still awake,
Listening to the song
Of a flute outside that pours forth
Sadness and joy in turn,
A tune now languorous now lively,
Which my dear lover plays.
And when I draw near the casement,
Each note seems to fly
From the flute to my cheek
Like a mysterious kiss.

(Please turn the page quietly.)

L'Indifférent

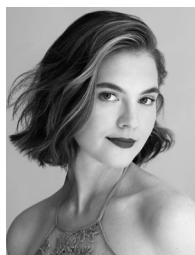
Tes yeux sont doux comme ceux d'une fille,
Jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombragé
Est plus séduisante encore de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique fausse . . .
Entre! Et que mon vin te réconforte . . .
Mais non, tu passes
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grâce,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse. . . .

The Indifferent One

Your eyes are soft like girl's,
Young stranger,
And the delicate curve
Of your handsome down-shaded face
Is still more attractively shaped.
Your lips sing at my door
An unknown charming tongue,
Like music off-pitch;
Enter! And let my wine refresh you . . .
But no, you pass by
And I see you leaving my threshold,
Gracefully waving farewell,
Your hips lightly swaying
In your languid feminine way. . . .

*Translations © Richard Stokes, author of
A French Song Companion (Oxford
University Press), provided via Oxford
International Song Festival (oxfordsong.org).*

About the Artists



Erika Baikoff

Praised for her “seraphically poignant” artistry (*Bachtrack*) and “bright and buoyant” singing (*Houston Chronicle*), soprano Erika Baikoff is quickly emerging as one of the most compelling lyric voices of her generation. In the 2025–26 season, she returns as a member of the ensemble at the Bayerische Staatsoper, making a series of role debuts: Pamina (*Die Zauberflöte*), Clorinda (*La Cenerentola*), Najade (*Ariadne auf Naxos*), Frasquita (Carmen), and Esmeralda (*The Bartered Bride*).

In Munich, she will revisit her acclaimed Zerlina (*Don Giovanni*) and Gretel (*Hänsel und Gretel*), a role she also brings to Ópera de Oviedo. Further afield, she joins La Cetra Barockorchester Basel as Ginevra (*Ariodante*) with performances across Europe. On the concert stage, she appears with the Bavarian Radio Symphony Orchestra, BBC Symphony Orchestra, and others. Erika is an alum of the Metropolitan Opera’s Lindemann Young Artist Program, Opéra National de Lyon Studio, Verbier Festival Atelier Lyrique, and Festival d’Aix-en-Provence Académie. From the 2025–26 season, Erika is a BBC New Generation Artist.



Sooyun Kim

Since her concerto debut with the Seoul Philharmonic Orchestra, flutist Sooyun Kim has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has appeared in recital in Budapest’s Liszt Hall, Millennium Stage at the Kennedy Center, and the Louvre Museum in Paris. She is a winner of the Georg Solti Foundation Career Grant and ARD International Flute Competition. An alum of CMS’s Bowers Program, she studied at the New England Conservatory

under the tutelage of Paula Robison. She is recently appointed Assistant Professor of Flute at University Cincinnati College-Conservatory and teaches summer courses at Orford Musique. Kim plays on a rare 18-karat gold flute made especially for her by Verne Q. Powell Flutes and has recorded for labels including ArtistLed, Naxos, Toccata Classics, and BR-Klassik. Her album *Confluence* was released to great acclaim in 2025 on the Musica Solis label.



Lun Li

A native of Shanghai currently based in New York, violinist Lun Li won first prize in the 2021 Young Concert Artists Susan Wadsworth International Auditions. He has appeared on major stages around the world, including Helsinki Music Centre, Konzerthaus Berlin, Kulturpalast Dresden, Wiener Konzerthaus, and Verizon Hall at the Kimmel Center. He recently made his solo recital debuts in Merkin Hall at the Kaufman Music Center in New York and at the Kennedy Center in Washington, DC, as well as his concerto debut at Lincoln Center. An avid chamber musician, he

has participated in the Marlboro, Music@Menlo, Verbier, and Angel Fire music festivals. He is a member of CMS’s Bowers Program and holds degrees from the Curtis Institute of Music and the Juilliard School; his mentors include Ida Kavafian, Catherine Cho, and Joseph Lin. Li plays the Stradivarius “Samazeuilh” 1735 violin, on generous loan from the Nippon Music Foundation.



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.



Ken Noda

Ken Noda is Musical Advisor to the Metropolitan Opera's Lindemann Young Artist Development Program. He has been a coach and teacher at the Met since 1991. He is also a guest coach at the Verbier Festival, Salzburg Mozartwoche, and Carnegie Hall's Weill Music Institute. He has performed with CMS since 1989. Born in New York to Japanese parents in 1962, Mr. Noda worked as a solo pianist in the 1980s with Zubin Mehta, Seiji Ozawa, Claudio Abbado, Daniel Barenboim, Riccardo Chailly, Rafael Kubelik, James Levine, and André Previn

with such orchestras as the Berlin, Vienna, New York, Israel, and Los Angeles Philharmonics; the London, Boston, Chicago, and San Francisco Symphonies; the Cleveland Orchestra; and Orchestre de Paris. He has performed chamber music with Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, and Nigel Kennedy, Cho-Liang Lin, and the Emerson Quartet. As a vocal accompanist, he has collaborated with Kathleen Battle, Hildegard Behrens, Maria Ewing, Aprile Mollo, Kurt Moll, James Morris, Jessye Norman, Matthew Polenzani, Frederica von Stade, and Dawn Upshaw. He worked closely from the 1990s to 2010s with Marilyn Horne and Renata Scotto at their invitations as a faculty member in their training programs for young singers.



David Requiro

Winner of the 2008 Naumburg International Violoncello Competition and the Gaspar Cassadó International Violoncello Competition, David Requiro (pronounced re-KEER-oh) has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America. His Carnegie Hall debut recital at Weill Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he completed a cycle of Beethoven's cello sonatas at the Phillips Collection in Washington, DC. An alum of CMS's Bowers Program, he has performed with the Seattle Chamber Music Society and Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. Requiro serves as Associate Professor of Cello and Chair of String Studies at the University of Colorado Boulder, where he joined the faculty in 2015.



Orion Weiss

Orion Weiss has performed with dozens of orchestras in North America including the Chicago Symphony, Baltimore Symphony, Boston Symphony, San Francisco Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, and New York Philharmonic and at major venues and festivals worldwide. Known for his affinity for chamber music, he performs regularly with violinists Augustin Hadelich and James Ehnes; pianists Michael Stephen Brown and Shai Wosner; and the Ariel, Parker, and Pacifica Quartets. Weiss can be heard on the Naxos, Telos, Bridge, First Hand, Yarlung, and Artek labels. He has been awarded the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and the Mieczyslaw Munz Scholarship. A native of Ohio and an alum of CMS's Bowers Program, Weiss attended the Cleveland Institute of Music and the Juilliard School, where he studied with Emanuel Ax.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians 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.

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