

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, APRIL 28, 2026, AT 7:30 ▶ 4,713TH CONCERT

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

*Home of the Chamber Music Society of Lincoln Center*

**Wu Han**, piano  
**Chad Hoopes**, violin  
**Richard Lin**, violin  
**Milena Pájaro-van de Stadt**, viola  
**Dmitri Atapine**, cello

**Jean-Marie Leclair** (1697–1764) **Sonata in E major for Two Violins, Op. 12, No. 2** (c. 1747–49)  
▶ Allegro ma poco  
▶ Largo  
▶ Minuetto: Non troppo allegro  
▶ Allegro  
HOOPES, LIN

**Anton Arensky** (1861–1906) **Quintet in D major for Piano, Two Violins, Viola, and Cello, Op. 51** (1900)  
▶ Allegro moderato  
▶ Variations: Andante  
▶ Scherzo: Allegro vivace  
▶ Finale (in modo antico): Allegro moderato  
WU HAN, LIN, HOOPES, PÁJARO-VAN DE STADT, ATAPINE

## INTERMISSION

**Giovanni Battista Viotti** (1755–1824) **Duo in G major for Two Violins, W 4.9** (c. 1789–90)  
▶ Allegro  
▶ Andante  
▶ Allegretto  
LIN, HOOPES

**Camille Saint-Saëns** (1835–1924) **Quintet in A minor for Piano, Two Violins, Viola, and Cello, Op. 14** (1855)  
▶ Allegro moderato e maestoso  
▶ Andante sostenuto  
▶ Presto  
▶ Allegro assai, ma tranquillo  
WU HAN, HOOPES, LIN, PÁJARO-VAN DE STADT, ATAPINE

Chad Hoopes occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**.

**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.

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

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# From the Artistic Directors

Dear Listener,

Today's program offers us several interesting perspectives to explore. We will begin with the concert's structure: as we have mentioned often in these letters, the organizing of repertoire in a concert is not only our responsibility but an exciting challenge that, in the end, benefits us as musicians, and hopefully you as listeners also. The design of this program is quite simple: two violin duos and two piano quintets. But between each pair of duos lies a journey in time and place that is enriching to the ear and the intellect. The violin duos span some four decades, both composed by the leading violin pioneers of their countries. The Italian school of violin playing was actually brought to France by Leclair, who had worked and studied in Turin under Giovanni Battista Somis, a student of Corelli. So it is fitting that we begin with France's first great violin influence, and connect Leclair to Viotti, who undisputedly founded France's 19th-century violin school.

Between Saint-Saëns's and Arensky's quintets lie another four decades, the latter half of the Romantic age of music. Saint-Saëns, whose unfathomable talent always put him first out of the starting gate, led the way with his early quintet, composed only 13 years after Robert Schumann had virtually invented the genre with his immortal quintet of 1842. Paris in the 1850s was a decidedly different place than Saint Petersburg in the 1890s, and it's a wonder to hear the essence of those times and places emerge so vividly from two ensembles of identical instrumentation.

A word on the piano quintet: one wonders why Mozart, who invented so many ensembles (the string trio, the piano quartet, the viola quintet), and Beethoven, the relentless pioneer, did not compose a single piano quintet? Even the hopelessly romantic Schubert did not give us one (unless you count the "Trout" Quintet, but that's with double bass instead of second violin). We believe the simplest answer—without any proof behind it—is simply that before Robert Schumann supercharged the Romantic age with his over-the-top emotional works, no one thought it necessary to add a piano to a string quartet. Too much, right? Well, not for Schumann, and what a floodgate he opened. Following in his footsteps, in addition to Saint-Saëns, were Brahms, Dvořák, Franck, Bartók, Elgar, Shostakovich, Harbison, Bolcom—and those are just the famous ones.

And speaking of new music: if you have ever been to one of our Sonic Spectrum concerts, you will have a similar experience tonight. Because it's likely that you have never heard any of the works on this program! The Arensky and Saint-Saëns Quintets make their Alice Tully Hall debuts tonight. Listening to any music for the very first time is a thrilling experience, and we welcome you on the journey.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



# Notes on the Program

By Nicky Swett

Jean-Marie Leclair

## Sonata in E major for Two Violins, Op. 12, No. 2

- ▶ Born May 10, 1697, in Lyons
- ▶ Died October 22, 1764, in Paris

### Composed c. 1747–49

- ▶ First CMS performance on February 7, 1970, by violinists Isaac Stern and Pinchas Zukerman
- ▶ Duration: 11 minutes

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Many historians of Western music have divided the 18th century into two parcels belonging to separate larger eras. The Baroque period, a time associated with particular improvisatory practices, advances in counterpoint and polyphony, and new harmonic possibilities, lasted up until the death of J. S. Bach in 1750. In the subsequent Classical period, which stretched through the end of the century and into the first decades of the next one, formal balance was prioritized; this was when structures like sonata form, four-movement symphonies, and other musical architectures took on the shapes that we are familiar with today.

Music of the so-called “Galant” style, which was what most musicians were writing from the 1720s to the 1770s, straddled this boundary. This was courtly, dignified fare. Robert Gjerdingen, one of the foremost scholars of this era, has shown how composers at the time considered their job to be deploying specific patterns that were in fashion at the moment, combining such tropes with artistry but also with a conscious aim to please the tastes of the listening nobility. The early works of W. A. Mozart and Joseph Haydn were written in a Galant manner, and a few composers who mostly wrote in this style, like Carl Philipp Emmanuel Bach and Luigi Boccherini, have maintained a position in the repertoire. Other

masters of this brand of sonic politeness and elegance, like the French violinist and composer Jean-Marie Leclair, are less well known today. But his works, and those of many of his neglected contemporaries, beautifully capture the pleasures and occasionally heartrending qualities of the music written during this distinct cross-section of music history.

Leclair published his Six Sonatas for Two Violins, Op. 12, in the late 1740s, while he was living in Paris. He had produced many earlier works for solo violin and for pairs of violins with the accompaniment of a bass instrument and harpsichord. These sonatas were his first for two string instruments alone, and the pieces in the collection show how a composer can invoke a meaningful musical scheme and also elaborate on it using just two voices. In the opening *Allegro ma poco* and the closing *Allegro* of the E-major Sonata, Op. 12, No. 2, the players continually trade roles as melodist and accompanist. One always provides a clean bassline while the other implies a smooth upper voice that pierces through amidst a flurry of figuration. Though the notes move quickly, the harmonies change gradually, a combination that gives the music the feeling of a sequence of paintings that display busy but discrete scenes. In the stirring slow movement, one violin has elaborate arpeggios while the other sings a somber aria that hearkens back to more Baroque fare that Leclair wrote earlier in his career. The inclusion of a delightful minuet as the third movement, which features a thrilling, windswept, contrasting trio section, creates a clear connection between this piece and the four-movement symphonies and string quartets that would become standard musical forms over the next few decades.

Anton Arensky

## Quintet in D major for Piano, Two Violins, Viola, and Cello, Op. 51

- ▶ Born July 12 (O.S. June 30), 1861, in Novgorod
- ▶ Died February 25, 1906, near Terioki, Finland (now Zelenogorsk, Russia)

### Composed in 1900

- ▶ First CMS performance on February 13, 2025, by pianist Wu Qian, violinists Lun Li and Paul Huang, violist Milena Pájaro-van de Stadt, and cellist Edward Arron
- ▶ Duration: 26 minutes

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Anton Arensky spent his career pulled between two cities and two diverging approaches to writing music. Between 1879 and 1882, he trained in Saint Petersburg with Nikolai Rimsky-Korsakov, who emphasized complex chromatic harmony, formal innovation, and allowing some of the edgier elements of folk songs to manifest in composition. These features found their way into Arensky's language, but overall he was more drawn to the sound world of the less progressive Pyotr Ilyich Tchaikovsky, who was based in Moscow and more explicitly aimed to fit his creations into the mold of the Western symphonic tradition.

Arensky went to teach at the Moscow Conservatory in the 1880s and 90s, and then moved back to Saint Petersburg in 1895 to take a job as director of the Imperial Chapel. On reacquaintance, Rimsky-Korsakov began to sour on his former student. He was sympathetic to Arensky's widely documented personal struggles with gambling and alcoholism. But after Arensky died of tuberculosis in 1906 at the age of 44, Rimsky-Korsakov claimed that while "his activity as a composer was most fertile," he never quite accomplished what he might have; he "kept himself aloof as a composer," and so "he will soon be forgotten." This proclamation has not proved prescient. Though he is far from the most famous Russian composer from this period, a few of Arensky's creations, including his

D-minor Piano Trio, his A-minor Quartet for Violin, Viola, and Two Cellos, and some of his keyboard miniatures, have become staples of the chamber music repertoire, and many of his lesser-known pieces are still performed and recorded with regularity.

Composers of late-19th-century Russia have something of a reputation for writing music with a melancholic spirit. Many works are in minor keys, at least at the start. Movements in fast tempos often get lost in moments of nostalgic reverie. The idea that there is something uniquely Russian about these tendencies is sometimes exaggerated, but it is nonetheless striking when a piece comes along from a Russian Romantic that is openly optimistic. Tchaikovsky's unjustly neglected Second Piano Concerto, which beams exuberantly for 40 minutes in a triumphant G major, is such a work. Arensky's Piano Quintet in D major, written in 1900, is of a similar make. From the very first keyboard gesture, which proudly announces the arrival of some noble personage, the composer writes with the celebratory energy that is typically reserved for a bombastic finale.

The quintet dates from the end of Arensky's period working for the Imperial Chapel. During this time, he apparently got his risky lifestyle a bit more under control, and it was only after his retirement in 1901 that he started spending his relatively lavish pension on "wine and card-playing." There is an abundance of joy and stability in the piece's opening movement. Admittedly, something like a breakdown does occur in the middle, as a developmental turn to a minor key becomes increasingly diabolical, but it is quickly corrected by the re-entry of the cheerful opening material.

The second movement is a set of variations on a French wedding song. The theme itself is quite short, but Arensky finds a multitude of ways to expand and compress the material.

In the dramatic second variation, the lower instruments play it sonorously while the upper voices cry out in passionate streams of notes. For another rendition, the piano plays a wandering, Tchaikovsky-like waltz while the other instruments play the theme in an elongated descant. The penultimate variation, in the same tempo as the first movement, finds its way to the same desperate breakdown that occurred previously, before the music subsides in a muted reminder of the original theme.

The *Scherzo* is a perfectly crafted, light-hearted diversion. At the start, the strings provide a chugging motor while the piano cheerily works its way up a scale, skipping steps here or there at will. At the top of the ascent, there is a winking dotted rhythm, which signals that the music is ready to scamper back down again. Music built from this

idea alternates with a lush trio in a slower tempo that features poignant solos in the viola and cello. The movement is surprisingly substantial and developed, considering its outwardly airy appearance. This is particularly evident when we get to the efficient *Finale*, a pair of short fugues written *in modo antico*, or “in the ancient style.” The subjects are based on themes from the first and second movements, and once Arensky finds a way to combine these two ideas in a climactic feat of counterpoint, he drops all of it for a celebratory recollection of the optimistic music that opens the piece. It is a bold choice for a closing chapter to be a cyclic reminder of past music instead of a new installment that could feasibly stand on its own, but here the decision pays off with a conclusion that is well prepared and gratifying.

Giovanni Battista Viotti

## Duo in G major for Two Violins, W 4.9

- ▶ Born May 12, 1755, in Fontanetto Po, Piedmont
- ▶ Died March 3, 1824, in London

### Composed c. 1789–90

- ▶ First CMS performance on October 16, 2018, by violinists Ida Kavafian and Benjamin Beilman
- ▶ Duration: 9 minutes

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The Italian violin virtuoso Giovanni Battista Viotti moved to Paris in 1782 after touring Europe with his teacher Gaetano Pugnani. He found quick success there as a performer and eventually as an impresario. He spent a period as a musician at Versailles, performing privately for Queen Marie Antoinette, and in 1788 he started an opera company in Paris together with fellow Italian expat composer Luigi Cherubini. At that point, he was performing publicly much less often and dedicated himself more to administrating and composing. Viotti was a prolific producer of violin music; by the end of his life, he had

written over 30 concertos for the instrument and an assortment of chamber pieces heavily featuring the violin. The first two sets of his violin duos date from the late 1780s, when he was hard at work leading his newly founded Théâtre de Monsieur. Some duos from these collections are plainly intended for amateur players to read at home. Others are written in a “concertante” style, with more serious technical challenges, and may have been conceived for the salon concerts that the composer continued to give throughout this period.

It is striking to compare Viotti’s duets to string duos that were written in the middle of the 18th century (like that of Jean-Marie Leclair heard on this program). There is still a fair amount of turn-taking in Viotti—an approach that is almost pedagogical, as if these are works in which a teacher self-consciously shares the melodies with a student in order to help that pupil grow as a performer. But in most respects, the Duo in G major is plainly of

the Classical era. In the opening *Allegro*, there is a tender expressiveness that attaches itself to various chromatic lines and an explosive sense of drama in the rapid descending scales that punctuate the middle of the movement. These elements betray a familiarity with the operas of W. A. Mozart, which had such a strong influence on music written for the rest of the century. The middle movement, in which dotted

rhythms imply a stately, courtly presence, is so capricious in its dynamics and mood that it almost comes off as a parody of the Galant style. The final *Allegretto*, with its spare texture and simple accompaniment pattern, sounds like the closing movements of many piano sonatas by Joseph Haydn: chipper, inoffensive, almost childlike, yet still somehow poignant in the context of the whole piece.

Camille Saint-Saëns

## Quintet in A minor for Piano, Two Violins, Viola, and Cello, Op. 14

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

### Composed in 1855

- ▶ First CMS performance on November 21, 2024, by pianist Anna Geniushene, violinists Francisco Fullana and Lun Li, violist Matthew Lipman, and cellist Sterling Elliott
- ▶ Duration: 30 minutes

In 1842, while on a chamber music writing spree, Robert Schumann composed a groundbreaking Quintet in E-flat major, which set the unity and contrapuntal intimacy of the string quartet against the virtuosic capabilities of the piano. It was the first work of consequence for this precise set of instruments. Earlier piano quintets had been for keyboard and winds, like 18th-century pieces by Mozart and Beethoven, or for a combination including the double bass, like Schubert's "Trout" Quintet. Schumann's creation established a model that was taken up by many composers for the rest of the 19th century and on into the 20th.

In the introduction to his 1885 book *Harmonie et mélodie*, the French Romantic composer Camille Saint-Saëns reflected on his mix of reactions to Schumann's seminal piece: "The first time I heard Schumann's celebrated Piano Quintet, I was deaf to its fine

qualities, to an extent that still amazes me when I think about it. Later on, I took a liking to it and for many years it filled me with an overwhelming, wild enthusiasm! . . . Since then, this fine fury has abated. While I still recognize this famous piece to be an exceptional work, and one that was epoch-making in the history of chamber music, I now find serious faults in it."

Saint-Saëns was among the first composers after Schumann to write for the newly minted combination. In 1853, at the age of 18, he secured a position as the organist at the Church of Saint-Merri in Paris. This won him a measure of financial stability, which allowed him to devote time to composing. He worked on orchestral music, including his Symphony No. 1 in E-flat, Op. 2, and an ambitious Symphony in F subtitled "The City of Rome," which he never published. Saint-Saëns also found time for composing chamber music, which gave him an opportunity to experiment, particularly with form. He wrote his Piano Quintet in A minor between 1855 and 1856, though the work was likely not premiered until at least 1860 and was first published in 1865.

A key feature of Schumann's piece was that it was conspicuously cyclic. 18th- and early-19th-century composers such as Mozart and

Beethoven meaningfully united the disparate parts of multi-movement pieces using subtle features like melodic shapes or important harmonies and textures. In the Romantic era, composers began to prioritize the audibility of cross-movement repetitions. As such, they experimented freely with cyclic structures, in which longer themes and sections would be copied more or less note-for-note from one movement to another. Schumann did this in his Piano Quintet by turning the main theme of the first movement into a euphoric fugue at the end of the finale. Saint-Saëns, in his quintet and in many of his most popular later works like his “Organ” Symphony, developed a more through-composed and consistent approach to thematic repetition that proved quite influential. In the quintet, we hear some of his “wild enthusiasm” for the model of Schumann, but also an effective maturation of what Schumann had started to do with these instruments.

At the very start of Saint-Saëns’s piece, the piano plays loud five chords, holding the last one longer than the others. The strings all join in a ghostly *pianissimo* as the sound of that fifth chord fades. It is as though the quartet is serving the old-fashioned function of the string player in 18th-century keyboard-violin sonatas: sustaining and creating a glowing resonance around notes that naturally decay on the piano. This pattern repeats several times, and the strings’ held notes cumulatively outline an eerie chromatic descent.

The idea presented in these opening measures becomes a cyclic motto. The chords themselves appear twice more in this first movement. Once, the strings play them quietly and the keyboard presents longer and longer extemporizations in place of the quiet sustained notes of the beginning. A furious, *fortissimo* version of these chords in the strings, along with the buzzing, bubbling arpeggiations in the piano, heralds the coda. At the very end, the motto is stretched and sequenced until the movement closes

on a sudden major chord, the ecclesiastical “Picardy third” that was a sure sign that Saint-Saëns had been spending his days at the organ.

The second movement begins with a solemn prayer from the piano. When the movement’s opening music returns after a contrasting interlude, it is punctuated by a ghostly, quick-scale figure first heard in the viola. Saint-Saëns brings this slow chapter to a close, but he asks the players to begin the following *Presto* immediately. It is rare for a composer to request such a continuity between middle movements, but there is a clear reason for it: the wild, murmuring piano figures of the third movement are direct quotations of the ghostly scale figures heard at the end of the second. Saint-Saëns completes the cycle at the close of the movement, bringing back the motto from the opening movement and using those ghostly scales as the material that fills in the held chord. An additional oddity contributes to a sense of dramatic finality in this *Scherzo*: Saint-Saëns made an indication for an optional double bass part, just for this movement. It is as if here, the piece has grown from an intimate piece of chamber music into a piano concerto with seething string orchestra accompaniment.

At the start of the closing *Allegretto*, the cello spins a long line, a slow scale that rises gradually and then falls back down to try and rise once again. Each instrument takes up this melody in turn, forming a pristine fugue. That purity continues when the piano enters to support a sublime, singable melody. This tune eventually starts to swing a bit, and Saint-Saëns finds ways to rhythmically and texturally vary the initial fugue subject as well. But overall, the final movement clears the air, soothing the turbulent, antiphonal drama of the three-movement arc that precedes it and shaping a restorative mood of innocence and youthful simplicity.

*Program notes* © Nicky Swett

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# About the Artists

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## Dmitri Atapine

Cellist Dmitri Atapine has been praised for his “brilliant technical chops” (*Gramophone*) and performances that are “highly impressive throughout” (*The Strad*). He has appeared at leading venues worldwide and performs frequently with CMS, where he is an alum of the Bowers Program. He has been featured at festivals including Music@Menlo, La Musica Sarasota, Aldeburgh, and Aix-en-Provence. His recordings appear on Naxos, Bridge, MSR, and other labels, and include a world-premiere release of cello sonatas by Lowell Liebermann. He has received awards including first prize at the Carlos Prieto Cello Competition and top honors at the Premio Vittorio Gui and Plowman competitions. He holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. Atapine is cello professor at the University of Nevada, Reno; Artistic Co-Director of Friends of Chamber Music Kansas City; founder of Apex Concerts (Nevada); and Co-Director of Music@Menlo’s Young Performers Program.



## Chad Hoopes

American violinist Chad Hoopes performs with the world’s leading orchestras, including the Philadelphia Orchestra, l’Orchestre de Paris, l’Orchestre National du Capitole de Toulouse, Orpheus Chamber Orchestra, the Konzerthausorchester Berlin, and the Minnesota and National Arts Centre orchestras, as well as the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS’s Bowers Program, he currently holds the Susan S. and Kenneth L. Wallach Chair at CMS, supported by the Wallach Artist Fund. He has been featured on recordings including the recent Moritzburg Festival Dvořák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing Mendelssohn’s Violin Concerto on the Naïve label. A 2017 recipient of Lincoln Center’s Avery Fisher Career Grant, Hoopes studied at the Cleveland Institute of Music and the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.



## Richard Lin

Taiwanese-American violinist Richard Lin continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and is on faculty at the National Taipei University of Education. In spring 2025, he released a new album with pianist Thomas Hoppe on the Azica label featuring his Carnegie Hall program with works by Vitali, Richard Strauss, John Corigliano, and Frolov. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively. He is an alum of CMS’s Bowers Program.

ROY COX



## Milena Pájaro-van de Stadt

Violist Milena Pájaro-van de Stadt has appeared as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, and has performed in recitals and chamber music concerts throughout the United States, Latin America, Europe, and Asia, including an acclaimed 2011 debut recital at London's Wigmore Hall. She was the founding violist of the Dover Quartet, and played in the group from 2008 to 2022. In 2013 the Dover Quartet was the first-prize winner and recipient of every special award at the Banff

International String Quartet Competition, and won the gold medal and grand prize in the 2010 Fischhoff Chamber Music Competition. Her numerous awards also include first prize of the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and Tokyo International Viola Competition. Pájaro-van de Stadt has degrees from the Curtis Institute of Music and Rice University's Shepherd School of Music.

LISA MARIE MAZZUCCO



## Wu Han

Pianist Wu Han, recipient of *Musical America's* Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording. Co-Artistic Director of the Chamber Music Society of Lincoln Center since 2004 as well as Founder and Co-Artistic Director of Silicon Valley's Music@Menlo since 2002, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts, and as Artistic Director for La Musica in Sarasota, Florida. She is the

Founder and Artistic Director of ArtistLed, classical music's first artist-directed, internet-based recording label. A recipient of the Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

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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

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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/SICHHORD  
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/SICHHORD  
Cory Smythe, PIANO  
Gilles Vonsattel, PIANO  
Angus Webster, PIANO  
Kenneth Weiss, HARP/SICHHORD  
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  
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