

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JULY 7, 2026, AT 7:30 ▶ 4,729TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Hyeyeon Park, piano

Wu Han, piano

Arnaud Sussmann, violin

Dmitri Atapine, cello

David Finckel, cello

Kevin Rivard, horn

Summer Evenings I

John Corigliano *Fancy on a Bach Air for Cello* (1996)

(b. 1938) FINCKEL

Reinhold Glière *Four Pieces for Horn and Piano, Op. 35* (1908)

(1875–1956)

▶ Romance, Op. 35, No. 6

▶ Valse triste, Op. 35, No. 7

▶ Nocturne, Op. 35, No. 10

▶ Intermezzo, Op. 35, No. 11

RIVARD, PARK

Paul Dukas *Villanelle for Horn and Piano* (1905)

(1865–1935)

RIVARD, PARK

Robert Schumann *Andante and Variations for Horn, Two Cellos, and
Two Pianos, WoO 10* (1843)

(1810–1856)

RIVARD, FINCKEL, ATAPINE, WU HAN, PARK

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Alexander Glazunov *Chant du ménestrel* for Cello and Piano, Op. 71
(1865–1936) (1900)
FINCKEL, WU HAN

Anton Rubinstein *“Romance” from Soirées à Saint-Petersbourg* for
(1829–1894) **Piano, Violin, and Cello, Op. 44, No. 1** (arr. Luzzatto)
(1860)
WU HAN, SUSSMANN, ATAPINE

Anton Arensky **Trio No. 1 in D minor for Piano, Violin, and Cello,**
(1861–1906) **Op. 32** (1894)
▶ Allegro moderato
▶ Scherzo: Allegro molto
▶ Elegia: Adagio
▶ Finale: Allegro non troppo
PARK, SUSSMANN, ATAPINE

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Robert S. Feldman and Katherine Vorwerk**, the **Musicians Advocacy Fund**, **Leon Levy Foundation**, **Judy and Alan Kosloff**, and with public funds from the **National Endowment for the Arts**.

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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,

It is a pleasure for us to welcome you to this season's first Summer Evenings concert. Since we inaugurated this series in 2015, we have learned that many of you may be joining CMS for the first time. Nothing could possibly make us happier. We are certain you won't be disappointed.

Summer Evenings programs are designed to offer a bird's-eye view of chamber music. There is so much of it, composed over centuries in multiple countries, that it can be difficult to grasp. While we enjoy presenting world-class performances, we're equally committed to making our audiences feel comfortable with, and even knowledgeable about, our art form. Today's program offers a wonderful opportunity to do exactly that.

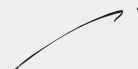
If you are reading this, you obviously have not been daunted by a concert featuring seven composers, some of whom may not be familiar. Further along in this program book you will find informative notes on all the pieces, and we encourage you to have a look before, during, and even after the concert. As performers ourselves, we regularly bring home programs from our concerts to read notes on the music which are new to us, and we always learn something fresh.

We'd like introduce today's composers in a lightning-fast way: for Corigliano, think composer of *The Red Violin*; for Arensky, think student of Tchaikovsky; for Glière, think student of Arensky; for Glazunov, think teacher of Shostakovich; for Schumann, think friend of Mendelssohn; for Rubinstein, think teacher of Tchaikovsky; for Dukas, think schoolmate and close friend of Debussy. You have just come one step closer to knowing these great composers, through their friends, teachers, students, and their music.

The tasting-menu aspect of this program includes not only the composers but the instruments and ensembles as well. CMS is a place where you can hear multiple combinations of them in a single concert, so today our chamber offerings range from a lone cello to a piano trio, and from works for French horn to Schumann's completely unique work for not one but *two* pianos, *two* cellos, and horn.

The table is set, so let's dig into a plentiful chamber music meal.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

John Corigliano

***Fancy on a Bach Air* for Cello**

► Born February 16, 1938, in New York City

Composed in 1996

- First CMS performance on October 26, 2008, by cellist David Finckel
- Duration: 6 minutes

John Corigliano, born in New York in 1938, is one of the most decorated American composers of his generation, having earned the Pulitzer Prize, several Grammy Awards, and an Academy Award, among other accolades. His compositional style is often described as eclectic: he has not aligned himself with either the minimalist movement of contemporaries like Philip Glass and Steve Reich or with the atonal academic trends of the late 20th century. Instead, his writing draws on various compositional techniques and often takes an approach that is more accessible and emotionally direct than those of other contemporary classical composers.

Fancy on a Bach Air began as a request from Corigliano's close friends Robert and Judy Goldberg, who asked him to write a

piece for their 25th wedding anniversary. He proposed involving other composers to create a set of variations on a theme that quite directly honors the Goldbergs: the *Aria* from Bach's monumental *Goldberg Variations*. Corigliano's variation is for unaccompanied cello, drawing inspiration from another of the Baroque era's most significant compositions: Bach's six solo cello suites. The seemingly infinite lines of Corigliano's *Fancy* showcase what a single instrument can accomplish with pure, singing melodies atop an implied harmonic foundation, following Bach's example.

Robert Goldberg sadly passed away before he could hear the piece performed, but he is remembered in the *Fancy on a Bach Air*, of which the composer wrote: "Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer—both of them strong, long-lined, passionate, eternal, and for me, definitive of all that is beautiful in life."

Program note © Jack Slavin

Reinhold Glière

Four Pieces for Horn and Piano, Op. 35

► Born January 11, 1875 (O.S. December 30, 1874), in Kiev

► Died June 23, 1956, in Moscow

Composed in 1908

- First CMS performance on November 17, 2024, by hornist Radek Baborák and pianist Anne-Marie McDermott
- Duration: 11 minutes

Reinhold Glière, originally spelled "Glier," was born in 1875 in Kiev. His birth name

highlights his diverse heritage: his German father, Ernst Moritz Glier, emigrated to the Russian Empire to apprentice as a wind instrument maker. Ernst married Josephine Korczak, a Pole and the daughter of his mentor, and the couple settled in what is now Ukraine. Contrary to myths suggesting Franco-Belgian origins, Glière changed the spelling of his surname as a young man while studying violin, theory, and composition at the Moscow

Conservatory. This alteration was likely an effort to elevate his social standing among his peers, whose Francophilia was characteristic of Tsarist Russia's intellectual elites.

Glière's Four Pieces for Horn and Piano, Op. 35, are part of a larger body of work written in 1908, comprising 11 pieces for solo instrumentalists and piano. The opus includes two pieces each for flute, clarinet, bassoon, horn, and oboe, with one piece for the cello. Notably, only the *Nocturne* and *Intermezzo* were originally written for the horn, but it has become customary for hornists to also perform the clarinet pieces *Romance* and *Valse Triste* with the two horn pieces. Renowned for their melodic acuity, the Four Pieces for Horn and Piano are often used for pedagogical purposes, so this concert offers the opportunity to experience the full potential and lyrical virtuosity of these pieces in a concert hall.

The *Romance* exudes warmth, imbued with a heartfelt and expressive quality as the horn's singing lines soar above the piano's supportive accompaniment. It is followed by the *Valse triste*, in which bittersweet harmonies and lilting phrases create a hauntingly beautiful atmosphere. The *Nocturne* unfolds with serenity and contemplation, creating a tranquil backdrop. Its gentle, lyrical lines and lush harmonies evoke the image of a great, dark expanse, enveloping one into the stillness of night. The final *Intermezzo* carries a playful and light-hearted spirit. Its buoyant rhythms and lively melodies bring a sense of joy and carefree abandon, brought to the fore by the horn and piano's flirtatious interplay.

Program note © Noémie Chemali

Paul Dukas

***Villanelle* for Horn and Piano**

- Born October 1, 1865, in Paris
- Died May 17, 1935, in Paris

Composed in 1905

- First CMS performance on July 11, 2023, by hornist David Byrd-Marrow and pianist Michael Stephen Brown
- Duration: 7 minutes

Paul Dukas wrote his first compositions around the age of 14, enrolling as a student at the Paris Conservatoire two years later. His several attempts to win the coveted Prix de Rome ended with disappointment, prompting him to build a parallel career in music criticism. Despite whatever personal doubts Dukas may have experienced, he was well respected by his peers and colleagues; the legendary playwright Maurice Maeterlinck chose Dukas over Edvard Grieg to collaborate on the opera *Ariane et Barbe-bleue*. Nonetheless, Dukas burned many of his manuscripts, leaving a carefully selected oeuvre containing fewer than 20 published works. Of them, he is most remembered

for the tone poem *The Sorcerer's Apprentice*, popularized through Disney's use of the work in the 1940 animated classic, *Fantasia*.

The composition of *Villanelle* came out of a particularly unusual series of events. For five years between 1900 and 1905, Maurice Ravel failed to win the Prix de Rome, a situation so preposterous that it ballooned into a full-scale scandal, known as "L'affaire Ravel." The culprit became comically obvious when all of the 1905 finalists were discovered to be the students of one jury member. In the aftermath, Gabriel Fauré was hired as the new director of the Conservatoire, which administered the prize, and was tasked with rehabilitating the respectability of the institution. As part of his slew of reforms, Fauré decided new examination repertoire was needed and approached Dukas to fulfill the commission for Professor Brémont's horn class. Since Dukas was rushing to finish other work, he pushed the completion of the examination

piece to the last minute, relaying in a letter to his publisher, “I finished it yesterday at one thirty in the morning, after having received a telegram from Fauré telling me that Brémont [*sic*] was tearing out his hair!” The examination competitions were open to the public, but the first concert performance outside the Conservatoire took place in the Salle Érard in January 1907, and the work was swiftly adopted into the repertoire of performers.

Dukas’s *Villanelle*, the title of which alludes to a genre of 16th-century Italian song, is a lively and lyrical single-movement work that cleverly showcases the execution of

various technical skills unique to the horn. These include switching between playing with and without the valves, requiring the performer to change pitches using only air-speed, muscle tension, and hand placement, which harkens back to the mechanics of the instrument before the 19th century. Other effects are the use of muting and *en écho*, which requires the player to manipulate the pitch by use of both embouchure (mouth position) and hand stopping—transforming the sound with a gauzy, echo-like quality.

Program note © Kathryn Bacasmot

Robert Schumann

Andante and Variations for Horn, Two Cellos, and Two Pianos, WoO 10

- Born June 8, 1810, in Zwickau, Saxony
- Died July 29, 1856, in Endenich, near Bonn
- Composed in 1843**
- First CMS performance on October 16, 1970, by hornist John Barrows, cellists Leslie Parnas and Ko Iwasaki, and pianists Richard Goode and Charles Wadsworth
- Duration: 18 minutes

A remarkable dynamic in the relationship between Clara and Robert Schumann was her fame. From her birth, her father, Friedrich Wieck, had envisioned a scheme in which she would become a brilliant (hence her name) example to the world of the efficacy of his methodology as a piano teacher. Luckily for Wieck, Clara rose to the challenge, and was considered a peer of fellow virtuosos like Franz Liszt. At the time of their marriage, Clara was far more renowned than her husband, which posed certain challenges. First, there was a new work dynamic to be negotiated within their shared space. In her diary, Clara bemoaned, “My piano playing is falling behind. This always happens when Robert is composing. There is not even one little hour

in the whole day for myself! If only I don’t fall too far behind.” Then, there was the disparity in how much attention each received in public. While accompanying Clara on her concert tour in 1842, Robert became hurt and annoyed when he perceived he was being ignored relative to his wife. Irritated, Robert departed the tour early to go home, alone, to Leipzig. To distract himself until Clara returned, he dove into a probing study of chamber music, resulting in a multitude of compositions that would occupy his time and energy for the rest of the year. Some of these pieces are among his most famous, such as the Piano Quintet and Piano Quartet.

The *Andante and Variations for Horn, Two Cellos, and Two Pianos* was written in 1843, the year after his so-called Year of Chamber Music. It is a work of striking originality due to features of its construction. First, there is the unusual instrumentation, which creates a marvelously rich timbre centered more on lower tones. Then, there are Schumann’s textural choices. Noticeably, the pianos more frequently take turns rather than

sounding simultaneously, thereby producing a left-right stereo effect. Additionally, the division of labor is heavily tilted toward the keyboards, with only occasional spotlighting of the two cellos and horn. Felix Mendelssohn, likely noting this and realizing a duo

version would be more publisher friendly, recommended that Schumann simply arrange the work for two pianos, which the composer did later in the year.

Program note © Kathryn Bacasnot

Alexander Glazunov

***Chant du ménestrel* for Cello and Piano, Op. 71**

- Born August 10 (O.S. July 29), 1865, in Saint Petersburg
- Died March 21, 1936, in Paris

Composed in 1900

- First CMS performance on April 3, 2016, by cellist David Finckel and pianist Wu Han
- Duration: 4 minutes

Alexander Glazunov was introduced to the highest circles of Russian musical life at age 14, when he met Mily Balakirev, the central figure of The Mighty Handful, a group of composers committed to a Russian nationalist musical identity. Balakirev saw talent in the young Glazunov and recommended he study with Nikolai Rimsky-Korsakov, under whom he progressed remarkably quickly.

Glazunov's relationship with Rimsky-Korsakov would prove significant in the development of his career. Himself a member of The Mighty Handful, Rimsky-Korsakov had long shared their view that Russian music must be protected from the influence of the West. He eventually diverged from the Handful, accepted a teaching position at the Saint Petersburg Conservatory, and became a

mentor for a new group of composers known as the Belyayev Circle. Named after its wealthy patron Mitrofan Belyayev, the Circle came together once Russian music had already been introduced to and acclaimed by the West. Glazunov emerged as one of the Circle's central voices, championing an approach that synthesized Russian musical heritage with the academic rigor of Western forms.

The *Chant du ménestrel*, sometimes titled in Russian as *Pesn' trubadura* (*Song of the Troubadour*), was dedicated to distinguished cellist Alexander Wierzbilowicz. The troubadour was a wandering performer of the medieval era whose repertoire consisted of secular songs written in the vernacular language, in deliberate contrast to the ecclesiastical tradition that dominated music at the time. Glazunov evokes this sound with the strumming motion of the accompaniment over which the cello sings a poignant melody. The middle section, marked *Poco più mosso*, leans into the rustic nature of the troubadour tradition without losing the distinctly Romantic quality of the opening.

Program note © Jack Slavin

Anton Rubinstein

"Romance" from *Soirées à Saint-Petersbourg* for Piano, Violin, and Cello, Op. 44, No. 1 (arr. Luzzatto)

- Born November 28 (O.S. November 16), 1829, in Vikhvatinski, Russian Empire (now Ofatinți, Moldova)
- Died November 20 (O.S. November 8), 1894, in Saint Petersburg

Composed in 1860

- First CMS performance on March 19, 2019, by violinist Chad Hoopes and pianist Gilbert Kalish
- Duration: 4 minutes

Anton Rubinstein was not only an accomplished pianist and influential musical figure, having founded the Russian Musical Society and Saint Petersburg Conservatory, but also a

highly prolific composer. Sadly, this Romance is one of his few compositions that continue to be performed with any frequency today. It originally appeared in a set of piano miniatures, *Evenings in Saint Petersburg*, but later served as a musical setting for Alexander Pushkin's "Night." Perhaps this poem was Rubinstein's inspiration from the outset; the melody—languid, velvety, and chromatic, with moments of rapturous passion—so aptly conveys the sensuous, Romantic nature of Pushkin's text that it may have been at least a subconscious influence.

Program note © Jack Slavin

Anton Arensky

Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 32

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

Composed in 1894

- First CMS performance on February 2, 1975, by pianist Emanuel Ax, violinist Oscar Shumsky, and cellist Leslie Parnas
- Duration: 28 minutes

Anton Arensky's role in Russian musical history is an important one, yet he is overshadowed by both his contemporaries and his students. Born in Novgorod in 1861, he studied with Rimsky-Korsakov in Saint Petersburg before joining the faculty of the Moscow Conservatory where he would teach the likes of Scriabin and Rachmaninoff. The most significant relationship to come out of

those years was with fellow faculty member Tchaikovsky. This friendship would shape Arensky's musical style, allegedly to the dismay of Rimsky-Korsakov, who predicted that Tchaikovsky's influence would cause his music to be forgotten.

The Piano Trio in D minor, however, is anything but forgotten; Romantic forms of the West (many point to Mendelssohn's D-minor Piano Trio as direct inspiration) combine with soulful Russian lyricism in what is Arensky's most enduring piece. The work is the third in a line of memorials in the form of piano trios. First was Tchaikovsky's 1882 trio, subtitled *À la mémoire d'un grand artiste* and written for Nikolai Rubinstein, his friend and co-founder of the Moscow Conservatory who had died the year prior. Upon Tchaikovsky's

own death in 1893, Rachmaninoff composed his *Trio élégiaque* No. 2 within weeks. Arensky followed in 1894 with the piece heard on today's program, written in memory of Karl Davidov, an acclaimed cellist and director of the Saint Petersburg Conservatory.

The first movement, marked *Allegro moderato*, opens with a sweeping melody over an unsettled accompaniment of oscillating triplets in the piano. The sonata form continues with a lyrical second theme introduced by the cello. The movement ends with an *Adagio* restatement of the opening theme—the first of several moments in which this memorial trio looks back in a rather literal act of remembrance.

The lively *Scherzo*'s characteristic gesture is a repeated-note grouping played with a ricochet bowstroke in the strings, creating a sharp staccato. The movement's middle section is a graceful waltz that provides melodious contrast to the darting, wry outer theme.

The emotional core of the trio is the *Elegia*. The cello opens the movement with a searching melody over a dotted-rhythm accompaniment in the piano. Though the piano part's rhythmic pattern is reminiscent of a funeral march, the flowing lyricism of the strings lends forward motion. The use of muted strings not only softens the sound, but also changes its timbre, rendering the melody hushed and almost remote. Moments of major-key tonality and fleeting modulations add depth to this beautiful, if somber, tribute to Davidov.

The piece ends with a brusque, Brahmsian finale cast in a rondo form. The conceit of memory persists with the return of musical material from the first and third movements—a formal gesture as much as a metaphorical one, in which the structure of the piece embodies the act of remembrance.

Program note © Jack Slavin

CMS Chamber Music Society of Lincoln Center

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About the Artists



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, including Carnegie Hall’s Zankel and Weill halls, the National Auditorium of Spain, and Beijing’s Forbidden City Concert Hall. He 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 many recordings include a world-premiere release of Lowell Liebermann’s cello sonatas. He has received multiple performance and teaching awards, including first prize at the Carlos Prieto International Cello Competition. He holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. Atapine is Professor of Cello at the University of Nevada, Reno. Together with pianist Hyeyeon Park, he serves as Artistic Co-Director of Friends of Chamber Music Kansas City and Apex Concerts (Nevada). He is also the Artistic Co-Director designate of Music@Menlo.



LISA MARIE MAZZUCCO

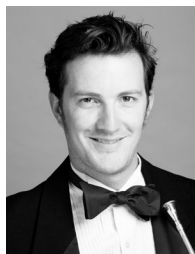
David Finckel

Co-Artistic Director of CMS since 2004, cellist David Finckel has performed on the world’s stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. In 2022, Music@Menlo, a summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season. He is a professor at both the Juilliard School and Stony Brook University, and oversees both CMS’s Bowers Program and Music@Menlo’s Chamber Music Institute. Along with Wu Han, he received *Musical America’s* 2012 Musicians of the Year Award.



Hyeyeon Park

Pianist Hyeyeon Park has appeared on major concert stages around the world, performing with orchestras including the Seoul Philharmonic, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra. Named Artist of the Year by the Seoul Arts Center in 2012, she is also a laureate of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Prix Amadèò, Corpus Christi, Vittorio Gui, and Plowman. Her solo and chamber recordings including *Klavier 1853*, *Wavelength*, and *The Complete Cello-Piano Sonatas by Lowell Liebermann*. She is a graduate of the Peabody Institute, Yale School of Music, and the Korea National University of Arts; her teachers include Yong Hi Moon, Peter Frankl, Claude Frank, Daejin Kim, and Kyungsook Lee. Piano Professor at the University of Nevada, Reno, together with cellist Dmitri Atapine, Park shares the Artistic Directorship of Apex Concerts and the Friends of Chamber Music Kansas City, co-leads the Music@Menlo Smith Family Young Performers Program, and will begin as Artistic Co-Director of Music@Menlo in 2027.



Kevin Rivard

Kevin Rivard joined the San Francisco Opera Orchestra as Co-Principal French Horn in 2008, and also holds the position of Principal Horn in the San Francisco Ballet Orchestra. As a soloist and chamber musician, he has performed with the New Century Chamber Orchestra, Music@Menlo, the Orpheus Chamber Orchestra, and CMS. Winner of numerous solo competitions, he was awarded Grand Prize at the 2008 Concours International d'Interpretation Musicale in Paris, the 2007 International Horn Competition of America and the 2003 Farkas

Solo Horn competition. Mr. Rivard has served as guest Principal Horn with the Los Angeles Philharmonic and performed with the Philadelphia and Metropolitan Opera Orchestras. He was also a featured soloist with the Houston Symphony. Previous positions include the Colorado Symphony and Florida Orchestra. A Juilliard graduate, Mr. Rivard has performed with Santa Fe Opera, the Sarasota Music Festival, the Norfolk Chamber Music, and the Verbier Music Festivals. As the Horn professor at San Jose State University, Mr. Rivard loves teaching and inspiring young students.



Arnaud Sussmann

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. An alum of CMS's Bowers Program, Sussmann

is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo's International Program, and teaches at Stony Brook University. In September 2022, he was named Founding Artistic Director of the Boscobel Chamber Music Festival. Mr. Sussmann plays a 1731 Stradivarius violin on loan from a private owner.



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.

About the Chamber Music Society

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

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Saturday and Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film *Chamber Music Society Returns* chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performance and education videos free to the public.

Artists of the 2026–27 Season

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Nicholas Phan, TENOR
Matthew Polenzani, BARITONE

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Paul Huang, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and
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