

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 13, 2026, AT 7:30 ▶ 4,747TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Anne-Marie McDermott, piano

Francisco Fullana, violin

Kristin Lee, violin

Lun Li, violin

Richard Lin, violin

Paul Neubauer, viola

Daniel Phillips, viola

Dmitri Atapine, cello

Nicholas Canellakis, cello

Nina Bernat, double bass

Tara Helen O'Connor, flute

David Shifrin, clarinet

Marc Goldberg, bassoon

Opening Night: **Copland's *Appalachian Spring***

William Bolcom
(b. 1938)

Three Rags for String Quartet (1989)

- ▶ Poltergeist
 - ▶ Graceful Ghost
 - ▶ Incineratorag
- LI, LEE, PHILLIPS, CANELLAKIS

Amy Beach
(1867–1944)

**Quintet in F-sharp minor for Piano, Two Violins, Viola,
and Cello, Op. 67** (1907)

- ▶ Adagio—Allegro moderato
- ▶ Adagio espressivo
- ▶ Allegro agitato

McDERMOTT, FULLANA, LIN, NEUBAUER, ATAPINE

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Bernard Herrmann (1911–1975) ***Psycho: A Narrative for String Ensemble*** (1960, rev. 1968, ed. Mauceri 1999)
▶ Prelude—
▶ The Madhouse—
▶ The Murder—
▶ The Water—
▶ The Swamp—
▶ The Stairs, the Knife, and the Cellar—
▶ Finale
LEE, LI, LIN, FULLANA, PHILLIPS, NEUBAUER, CANELLAKIS, ATAPINE, BERNAT

Aaron Copland (1900–1990) ***Appalachian Spring Suite for Ensemble*** (1944)
O’CONNOR, SHIFRIN, GOLDBERG, LIN, FULLANA, LI, LEE, NEUBAUER, PHILLIPS, ATAPINE, CANELLAKIS, BERNAT, McDERMOTT

Lighting for this program was designed by **Joshua Benghiat**.

CMS new music programming is supported, in part, by **Rockefeller Brothers Fund, Samuel I. Newhouse Foundation, The Aaron Copland Fund for Music, Inc., The Victor Herbert Foundation,** and the **Alice M. Ditson Fund of Columbia University**.

This concert features members of the Bowers Program, CMS’s residency for young professional musicians of exceptional quality. The Bowers Program is supported by the **Estate of Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund, Colburn Foundation, Dr. Nancy Maruyama and Mr. Charles Cahn Jr., and Patricia Kopec Selman and Jay E. Selman, MD.**

Anne-Marie McDermott occupies the **Alice Tully and Edward R. Wardwell Piano Chair**. Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**. David Shifrin occupies the **Charles E. Culpeper Clarinet Chair**.

Jerome L. Greene Foundation is the 2026–2027 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor’s** generous long-term loan of the Hamburg Steinway & Sons model “D” concert grand piano.

From the Artistic Directors

Dear Listener,

Welcome to our 2026–2027 season. There is enough music in it to pique the curiosity and satisfy the appetite of anyone interested in chamber music. As more of you make our genre your music of choice, our responsibility as artistic directors of CMS broadens, deepens, and becomes infinitely more rewarding. Thank you for returning to CMS or perhaps joining us for the first time. Anyone who loves great music will find a home here.

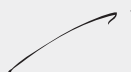
While CMS presents the entire spectrum of chamber music annually, we now offer seasons with a focus on particular facets of our art form. There are many from which to choose, and we now have not one but three to look forward to. In fact, those of you who may have attended a Summer Evenings concert in July have already experienced one of them: our celebration of America's 250th anniversary. Expressed through the art of chamber music, it could not be a more fitting way to honor this nation's original intent: to provide a place for all where anything is possible.

While America was in its infancy, two forces of nature were changing the landscape of music: Mozart and Beethoven. This season, we will present these composers as we have never before: a whole Winter Festival exploring six extraordinary years of Mozart's output, and, throughout the season, Beethoven's incomparable 32 sonatas for piano, performed by Gilles Vonsattel.

Every book we have read on these two composers attempts to define their greatness with profundity, either in the introduction or conclusion. They are wonderful to read, and yet, all fall short, as the greatness of these composers puts words at a loss. What is interesting to contemplate, however, is what makes Mozart and Beethoven different, and here, the imagination can take flight. If we compare great composers to planets in a solar system, we can find many living on the same planet: Dvořák, Smetana, and Suk; Tchaikovsky, Arensky, and Borodin; Schoenberg, Webern, and Berg. But we don't think anyone lived on Mozart's or Beethoven's planets except themselves. Anyone landing on Planet Mozart would realize that they had entered a world of unattainable, mysterious perfection to which they were not privileged. On Beethoven's planet, one would encounter a world of the impossible, with cars driving backwards, houses built on their sides, birds walking and dogs flying.

We look forward to seeing you many times during this season as we listen, together, to great music and brilliant performances.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

William Bolcom

Three Rags for String Quartet

► Born May 26, 1938

Composed in 1989

► First CMS performance on May 21, 2017, by the Escher String Quartet (violinists Adam Barnett-Hart and Aaron Boyd, violist Pierre Lapointe, and cellist Brook Speltz)

► Duration: 12 minutes

At the turn of the 20th century, the composer and pianist Scott Joplin brought widespread attention to ragtime music, an instrumental genre developed in Black American communities in which a melody featuring syncopated (“ragged”) rhythms dances and flirts above an upbeat, marching motor. Joplin considered his solo piano rags to be a new kind of classical music, analogous to the keyboard miniatures of Frédéric Chopin or the Hungarian Rhapsodies of Franz Liszt. In the second half of the 1910s, ragtime became overshadowed by jazz and American popular song, both of which drew heavily on the genre that Joplin pioneered. Ragtime became the domain of only a few connoisseurs until the late 1960s and 70s, when scholars and musicians published and recorded many of Joplin’s works and then got to bask in the fame for the genre that followed the success of the ragtime-scored 1974 heist movie *The Sting*.

William Bolcom was among several American composers who were involved in this revival and who started writing new ragtime pieces in an effort to promote the genre. His works weren’t exactly imitations of Joplin’s style; they incorporated modern harmonies and techniques that aren’t present in earlier rags, but their use of rhythm and syncopation is plainly indebted to Joplin’s models. In a 2005 interview, Bolcom reflected

on why he was so interested in ragtime, explaining that “Joplin brought together so many different elements of American music and married them in a real, organic way. . . . With Joplin, it is integrated; it is very deep; it is right in the inside of the piece. That is why I got interested in writing them: they seem to be a simple fusion of elements, which is the hardest thing to do.”

In 1989 he arranged three of his earlier solo piano pieces into the *Three Rags* for String Quartet. His *Poltergeist Rag* is one of the “Ghost Rags” (so dubbed by his friend, the pianist Paul Jacobs) that he wrote in the early 1970s. The chromatics of the violin melody and spooky whole-tone scale found in a contrasting viola line are appropriately mischievous for a piece named for a pesky poltergeist. He wrote *Graceful Ghost* in 1970 in memory of his father, who he said “had a very graceful spirit.” The fluent syncopations of the melancholy melodies played by the viola and cello are always supported by steady, marching rhythms plucked by other members of the ensemble. In an elegant, heavenly touch at the end of the rag, the violin plays the melody in pizzicato and also in sweet harmonics. Bolcom saw his *Incineratorrag*, which he wrote in 1967, as “probably [the] closest to standard rag form” of his many works of this type. Melody and countermelody syncopate against one another while the lower voices hold down a fabulous, slightly swung bass groove. There are still some grinding double stops and sultry dissonances that show how Bolcom attempted to infuse his rags with carefully integrated elements of modernism.

Program note © Nicky Swett

Amy Beach

Quintet in F-sharp minor for Piano, Two Violins, Viola, and Cello, Op. 67

► Born September 5, 1867, in Henniker, New Hampshire

► Died December 27, 1944, in New York City

Composed in 1907

► First CMS performance on November 7, 1975, by pianist Charles Wadsworth, violinists Ani Kavafian and Jaime Laredo, violist Walter Trampler, and cellist Leslie Parnas

► Duration: 28 minutes

Amy Beach played a formative role in shaping the American compositional voice—even as, from a young age, her remarkable musical gifts were both celebrated and restricted. Born in Henniker, New Hampshire, in 1867, she studied piano with the finest teachers in Boston, and by age 18 had performed as a soloist with the Boston Symphony Orchestra.

When opportunities for concert tours and European studies poured in, her parents declined them, requiring instead that she focus on domestic and social duties. That same year, she married Henry Harris Aubrey Beach, who shared those expectations.

Composition, however, was permitted, and became her outlet. Beach taught herself by poring over scores, particularly by Brahms, whose music influenced her deeply. Throughout her life, she signed her works with her husband's name ("Mrs. H. H. A. Beach").

Beach's prominence rose quickly. Her breakthrough came in 1892, when Boston's Handel and Haydn Society performed her Mass in E-flat major and the New York Symphony Orchestra premiered her aria *Eilende Wolken*—the first time either ensemble had programmed a female composer. Her "Gaelic" Symphony, premiered by the Boston Symphony in 1896 and the first symphony in America published by a woman, established her as a leading composer.

As both an artistic and historical pioneer, Beach helped define an American Romantic

voice, exemplified by her Quintet in F-sharp minor. Now a cornerstone of the American chamber repertoire, the work pays homage to Brahms's Piano Quintet in F minor, Op. 34, sharing its symphonic scale and Romantic intensity. Yet the musical voice is unmistakably her own, infused with pianistic virtuosity, expressive lyricism, and freer harmonic language.

The introductory *Adagio* opens with a low rumble followed by an impressionistic ripple from the piano through a sheen of strings. Cathartic and brooding, the *Allegro moderato* section leaps into motion with a melody that recalls the finale of Brahms's quintet, and resurfaces throughout the work. The strings move as a unified chorus, intoning a hymn.

The second movement *Adagio* begins in a languid wash of D-flat major, drifting through neighboring keys without rising to conflict. In a moment of serene beauty, the key returns to D-flat and the cello takes up the melody, now in inversion. The other strings return and swell towards a poignant deceptive cadence before resolving back into repose.

The third movement, *Allegro agitato*, hurtles headlong through F-sharp minor before yielding to the wandering, haunting melody of the *Adagio come prima*. In the *Presto*, the first theme bursts back in full force, driving towards a brilliant close in F-sharp major.

Beach herself premiered the quintet to acclaim with the Hoffmann String Quartet in Boston in 1908. Following her husband's death two years later, Beach embarked on a new and influential phase of her career, touring internationally, pursuing composition residencies, and championing the next generation of women composers.

Program note © Katelyn Simone

Bernard Herrmann

Psycho: A Narrative for String Ensemble

- Born June 29, 1911, in New York City
- Died December 24, 1975, in Los Angeles

**Composed in 1960, revised in 1968,
edited by John Mauceri in 1999**

- First CMS performance on May 13, 2016, by violinists Sean Lee, Adam Barnett-Hart, Kristin Lee, and Aaron Boyd; violists Yura Lee and Pierre Lapointe; cellists Efe Baltacıgil and Brook Speltz; and double bassist Timothy Cobb
- Duration: 16 minutes

Bernard Herrmann and Alfred Hitchcock forged one of cinema's most iconic collaborations, working together on films including *Vertigo*, *North by Northwest*, and *The Man Who Knew Too Much*. Their partnership reached its apex with *Psycho* (1960), in which Herrmann's revolutionary score became inseparable from the film's psychological terror.

In 1968, Herrmann expanded selections from the *Psycho* score into a narrative for string orchestra, a concert work that stands independently while preserving the film's dramatic arc. Conductor John Mauceri later edited the work, adding transitional material to enhance its coherence for the concert hall.

The work begins with a recurring musical motif in the violins that establishes its ominous character, immediately plunging listeners into dissonant, unsettling territory. The middle section's tonal chords offer momentary reprieve through arpeggiated harmonies before the creeping motifs return.

The music from the "Madhouse" scene is tense, as it accompanies the conversation between the two main characters—Norman Bates and Marion Crane—in which Norman objects to Marion's suggestion to institutionalize his mentally ill mother. Set in Norman's motel office full of stuffed birds, the scene's psychological unease is mirrored in Herrmann's writing: large intervallic leaps

featuring the minor ninth meander across the strings.

The "Murder," or "Shower" scene's shrieking violence is represented through Herrmann's groundbreaking technique: glissandi quarter notes stacked in dissonant clusters (the so-called "Hitchcock chord"), with each instrument entering successively until all converge in a climactic scream. Ominous music in the lower strings follows as Marion collapses in the shower after a shadowy figure stabs her to death.

Norman discovers his "mother's" crime with horror. The scene closes with a haunting image: a close-up of Marion's lifeless eye and blood spiraling down the drain. Herrmann evokes this with Stravinsky-esque tremolo strings.

Hitchcock initially insisted that the infamous shower scene should have no music at all. Herrmann, convinced otherwise, composed the music anyway. As Herrmann later recounted, he told Hitchcock, "Well, I did compose something. Would you like to hear it?" After playing it for the director, Hitchcock immediately agreed: "Well, absolutely, we'll use that." When Herrmann couldn't resist adding, "But you said no music," Hitchcock replied with characteristic wit: "Improper suggestion, my boy. Improper suggestion."

In the "Swamp" scene, Norman sinks Marion's car in a marsh to conceal the murder. This scene originally played without music in the film; Herrmann added this cue later in 1968, and it was enhanced by Mauceri's editorial additions.

In "The Stairs, the Knife, and the Cellar," all previous musical motifs converge in this climactic section. The harmonic "stair" motif returns in the violins, underscored by tremolo in the lower strings. The knife motif

CMS Chamber Music Society of Lincoln Center

DVOŘÁK, DEBUSSY, AND CHAMINADE

**FRIDAY,
OCTOBER 30
7:30 PM**
ALICE TULLY HALL

Join us for expressive Romantic piano trios.

French composer Cécile Chaminade composed more than four hundred works in the shadows of her contemporaries Johannes Brahms and Camille Saint-Saëns, yet her music was so popular that "Chaminade Clubs" sprang up in the United States during her lifetime. Here, her Trio No. 1 is presented alongside another overtly Romantic piece: Claude Debussy's early Trio in G major. And to illustrate just how beloved piano trios can be, look no further than Antonín Dvořák's "Dumky," a musical farewell to his homeland.

Anna Geniushene, Wu Han, PIANO • Chad Hoopes, Arnaud Sussmann, VIOLIN
Edward Arron, David Finckel, CELLO



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reappears briefly before catapulting us into a swarming sea of eighth notes—a descent into the depths of hell itself.

Marked *Adagio e mesto* (slowly and sadly), the work concludes with profound melancholy. After all the violence and horror, Herrmann leaves us with somber reflection as

Norman's dissociative “mother” personality is discovered to be Marion's killer. This music serves as a powerful musical representation of the film's themes of guilt, punishment, and psychological horror.

Program note © Noémie Chemali

Aaron Copland

Appalachian Spring Suite for Ensemble

- Born November 14, 1900, in Brooklyn, New York
- Died December 2, 1990, in North Tarrytown, New York

Composed in 1944

- First CMS performance on March 2, 1984, by conductor Michael Tilson Thomas; flutist Paula Robison; clarinetist Gervase de Peyer; bassoonist Loren Glickman; violinists Philip Setzer, Eugene Drucker, Martha Caplin, and Daniel Phillips; violists Lawrence Dutton and Walter Trampler; cellists David Finckel and Fred Sherry; double bassist Alvin Brehm; and pianist Charles Wadsworth,
- Duration: 25 minutes

Aaron Copland's *Appalachian Spring* opens and closes with a serene clarinet solo. The tune itself opens, brightening as it moves up a major triad, then closes as it moves back down a third, and then opens out once again. In the score, the composer tells the clarinetist to play with “white tone,” an indication that the performer should strive to create a naked, almost hollow timbre. It is an unadorned, vulnerable voice finding its way through one of the most basic of musical patterns.

Copland composed the piece between 1943 and 1944 on a commission from the choreographer Martha Graham and arts patron Elizabeth Sprague Coolidge, who planned a ballet on “an American theme.” The narrative follows a pair of young pioneers on the day of their wedding, who are both excited and anxious. A preacher warns

of the trials to come, while an older woman suggests that they will have the strength to deal with the difficulties they encounter. In the end, after the wedding, they are alone together in their small home and give one another quiet confidence.

The composer produced about 35 minutes of music for an ensemble of nine strings, three winds, and piano. In 1945, he cut ten minutes to create a suite version of the piece for full orchestra. He eventually re-arranged that suite, which had become wildly popular on concert programs, for the original chamber instrumentation. In the music, vigorous, celebratory dance themes come in and out of the frame. They are often rhythmically misaligned in some way, which keeps the music from arriving at natural resting points. Instead, the sections come to sudden, rhetorical pauses or are interrupted by more yearning or ominous tunes. The climax of the suite is a set of variations on “’Tis the gift to be simple, ’tis the gift to be free.” This mid-19th-century Shaker hymn advocates a hopeful, humble spirit that might strengthen a young couple looking to an uncertain future: “When we find ourselves in the place just right / ’Twill be in the valley of love and delight.”

“Simple Gifts” is one recognizable “American theme” in the piece, and it seems primed to provoke some patriotic feeling. But the prayerful passages at the beginning and end of *Appalachian Spring* are perhaps even more

CMS Chamber Music Society of Lincoln Center

BAROQUE FESTIVAL

BAROQUE WIND CONCERTOS

SUN 12/6/26 • 5:00 PM

TUE 12/8/26 • 7:30 PM

BACH AND SONS: PASSING THE TORCH

FRI 12/11/26 • 7:30 PM

THE BRANDENBURG CONCERTOS

SUN 12/13/26 • 5:00 PM

TUE 12/15/26 • 7:30 PM

FRI 12/18/26 • 7:30 PM

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Good Mode**

SAT 3/6/27
2:00 PM

**Inspector Pulse
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stirring. The clarinet solo cautiously invites other musicians to join in, and as the others enter, they too wander their way up major and minor triads. Everybody gets off the gesture at slightly different points, and when the players hold their pitches, they produce a remarkable, unobtrusively tense tonality. The final harmony of the piece is one such

sonority, which hums with the sensation of being both open and closed. Even when the music has found a “place just right,” there are little threads of tendency and tension that remain, to be resolved with care at some moment down the road.

Program note © Nicky Swett

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 Music@Menlo, Friends of Chamber Music Kansas City, and Apex Concerts (Nevada).



Nina Bernat

Double bassist Nina Bernat has established herself as one of the leading solo voices for her instrument. The *Star Tribune* praised her concerto debut with the Minnesota Orchestra as “exhilarating, lovely and lyrical.” In 2023, she became the first female bassist to receive the Avery Fisher Career Grant and won first prize in the Concert Artists Guild Elmaleh Competition. She has appeared as soloist with the Minnesota Orchestra, Brooklyn Symphony Orchestra, and Long Island Symphony, and her performances have been featured on NPR’s *Performance Today*. Her debut album, *Crossroads*, will be released in fall 2026. She is a member of the CMS’s Bowers Program and has appeared at major music festivals such as Marlboro, Music@Menlo, Chamber Music Northwest, and Bridgehampton. She is Professor of Double Bass at Stony Brook University and performs regularly with ROCO and Sejong Soloists, and has appeared as guest principal with the Israel and Oslo Philharmonics.

TITILAVO AVANCADE



Nicholas Canellakis

Nicholas Canellakis is one of today's most sought-after and innovative cellists, whose career seamlessly blends traditional classical performance with boundary-pushing creative ventures. He performs internationally as a soloist and chamber musician and is also a composer/arranger, artistic curator, teacher, and filmmaker, with comedic digital content that has reached millions of views worldwide. Recent highlights include concerto appearances with the Orlando, Virginia, Albany, Delaware, Stamford, Richardson, Lansing, and Bangor Symphonies, the Erie

Philharmonic, The Orchestra Now, the New Haven Symphony as Artist-in-Residence, and the American Symphony Orchestra. He tours in recital throughout the US with his longtime duo collaborator, pianist-composer Michael Stephen Brown. He is Artistic Director of Chamber Music Sedona in Arizona, an alum of CMS's Bowers Program, and a frequent guest at leading festivals. Canellakis is on the cello faculty of the Curtis Institute of Music in Philadelphia. He performs on an 1840 Jean-Baptiste Vuillaume cello.



Francisco Fullana

Spanish-American violinist Francisco Fullana has been praised by *BBC Music Magazine* for "managing to combine Itzhak Perlman's warmth with the aristocratic poise of Henryk Szeryng." Recipient of the Avery Fisher Career Grant and an alum of CMS's Bowers Program, Fullana makes concerto appearances across three continents this season, including debuts with the San Francisco and Utah Symphonies, and serves as artistic advisor to the Chamber Orchestra of Philadelphia and The Orchestra San Antonio. As Outhere Music's newest recording artist, he

will release an album of Lalo and Ginastera concertos under Carlos Miguel Prieto. His passion for curating audience experiences continues with a new project centered on Goya's *The Forge*, premiering at the opening night of the Frick Collection's Music at the Frick series in fall 2026. Fullana performs on the 1735 "Mary Portman" ex-Kreisler Guarneri del Gesù, generously loaned by Clement and Karen Arrison through the Stradivari Society of Chicago.



Marc Goldberg

A member of the St. Luke's Chamber Ensemble and New York Woodwind Quintet, Marc Goldberg is principal bassoonist of the Festival Orchestra of Lincoln Center, Orchestra of St. Luke's, American Ballet Theater, the Saito Kinen Orchestra, and the NYC Opera. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Boston Symphony Orchestra, Metropolitan Opera, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings.

A long-time season artist of the Chamber Music Society of Lincoln Center, he has been a guest of the Boston Symphony Chamber Players, the Brentano Quartet, Music@Menlo, Musicians from Marlboro, and Carnegie Hall's Zankel Band. Goldberg is on the faculty of the Juilliard School Pre-College Division, Mannes College, New England Conservatory, the Hartt School, and the Bard College Conservatory of Music.



Kristin Lee

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

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



Lun Li

Violinist Lun Li, a native of Shanghai based in New York, is the First Prize winner of the 2021 Young Concert Artists Susan Wadsworth International Auditions. He has appeared on major stages including Carnegie Hall, Helsinki Music Center, Konzerthaus Berlin, Kulturpalast Dresden, Wiener Konzerthaus, and Verizon Hall, and has recently made recital and concerto debuts at Merkin Hall, the Kennedy Center, Lincoln Center, the Tokyo Symphony, the Osaka Symphony, and the Kyoto Symphony. An avid chamber musician, he has performed at the

Marlboro, Music@Menlo, Verbier, Tippet Rise, Newport, and Bard music festivals. A member of CMS's Bowers Program, Li holds degrees from the Curtis Institute of Music and the Juilliard School, where his teachers included Ida Kavafian, Catherine Cho, and Joseph Lin. He plays the 1735 "Samazeuilh" Stradivarius, on loan from the Nippon Music Foundation.



Richard Lin

Richard Lin rose to international prominence after winning the Gold Medal at the 2018 Indianapolis International Violin Competition. He is also a top prizewinner of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin Competitions. Since his Carnegie Hall Stern Auditorium recital debut in 2022, he has appeared as a soloist with leading orchestras worldwide, including the NDR Radiophilharmonie, Indianapolis Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, Tokyo Symphony Orchestra, Shanghai

Symphony Orchestra, Hong Kong Sinfonietta, and the Taiwan Philharmonic, among others. He is also an alum of CMS's Bowers Program. His recordings include albums on Azica Records and Fontec, and he is on the faculty of the National Taipei University of Education. Lin performs on the 1714 Antonio Stradivarius "Joachim-Ma," generously loaned by the YAGEO Foundation, Taiwan.



Anne-Marie McDermott

One of the most dazzling American pianists of her generation, Anne-Marie McDermott has performed concertos, recitals, and chamber music throughout the United States, Europe, and Asia. She is an insightful interpreter of Baroque and Classical masterpieces, 20th-century modernism, and music by influential contemporary composers. McDermott has soloed with the New York Philharmonic, Hong Kong Philharmonic, and the National Symphony Orchestra. She is currently recording the complete Beethoven piano concertos with Mexico City's

Orquesta Sinfónica de Minería under Carlos Miguel Prieto. Her recordings also include the complete piano sonatas of Prokofiev, solo works by Chopin, Bach's English Suites and Partitas, and Gershwin's works for piano and orchestra. She received a 2024 Honorary Doctorate from the Manhattan School of Music. McDermott is the Artistic Director of the Ocean Reef Chamber Music Festival, and of the McKnight Center's Chamber Music Festival. Her tenure as Artistic Director of Bravo! Vail Music Festival concluded in summer 2026.



Paul Neubauer

Last summer, violist Paul Neubauer premiered a new viola concerto by Ellen Taaffe Zwilich with conductor JoAnn Falletta at the Brevard Music Center. This season, he will record and perform the work with the Buffalo Philharmonic Orchestra. In 2025, he released two albums on First Hand Records featuring the final works of two great composers: an all-Bartók album including the revised version of the Viola Concerto, and a Shostakovich recording that includes the monumental Viola Sonata. Appointed principal violist of the New York Philharmonic at the age of 21, Neubauer has appeared as soloist with the New York, Los Angeles, and Helsinki Philharmonics; the Chicago, National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. A two-time Grammy nominee, Neubauer is artistic director of the Mostly Music series in New Jersey and serves on the faculties of the Juilliard School and Mannes College.



Tara Helen O'Connor

Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, is Professor of Flute at Yale School of Music. She was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director of the Music from Angel Fire Festival in New Mexico, the Artistic Director of the Essex Winter Series, a member of the woodwind quintet Windscape, and a founding member of the Naumburg Award-winning New Millennium Ensemble.

She has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings, and Bridge Records, and can be heard on numerous film and television soundtracks. She has premiered hundreds of new works and has collaborated with the Orion, St. Lawrence, and Emerson String Quartets. A Wm. S. Haynes flute artist, O'Connor also teaches at Bard College and the Manhattan School of Music.



Daniel Phillips

Violinist/violist Daniel Phillips enjoys a versatile career as a chamber musician, soloist, and teacher. A graduate of Juilliard, he counts among his teachers his father, Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sándor Végh, and George Neikrug. He co-founded the Orion String Quartet, which played worldwide for 37 years. Since winning the 1976 Young Concert Artists Competition, he has performed as soloist with many major orchestras. Along with his wife, Tara Helen O'Connor, he is the Co-Artistic Director of Music from

Angel Fire. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. Phillips is a professor at the Aaron Copland School of Music at Queens College and on the faculties of Bard College Conservatory and Juilliard. He plays a violin made by Samuel Zygmuntowicz in 2017 and a 1702 Stradivarius, and a viola made by his grandfather, Benjamin F. Phillips.



David Shifrin

A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society and the Yale in New York concert series. He has performed with CMS since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concertos concerts. He was the artistic director of Chamber Music Northwest from 1981 to 2020. Winner of the Avery Fisher Career Grant (1987) and the Avery Fisher Prize (2000), he has held principal clarinet positions in numer-

ous orchestras including the Cleveland Orchestra and the American Symphony under Leopold Stokowski. As soloist, Shifrin has performed recitals at Lincoln Center, Carnegie Hall, and the Library of Congress. Notable concerto performances include the Philadelphia and Minnesota orchestras; the Dallas, Seattle, Houston, Milwaukee, and Denver symphonies; as well as orchestras in China, Taiwan, Japan, Korea, Switzerland, Germany, and Italy. Shifrin performs on clarinets made by Morrie Backun in Vancouver, Canada, and Légère synthetic reeds.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the joy of chamber music to more people than any other organization in the world. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of more than 140 acclaimed musicians enables CMS to present chamber music of every instrumentation, style, and historical period.

CMS reaches a global audience with more than 150 performances each season—at its Lincoln Center home (both in Alice Tully Hall and the Daniel and Joanna S. Rose Studio), in free community concerts throughout New York City, and on tour around the world. CMS also offers a wide range of master classes, lectures, and educational programs to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge. Through the Bowers Program, a competitive three-season residency, CMS develops the next generation of classical music leaders, offering exceptional young professional musicians the opportunity to participate in every facet of the organization's activities.

CMS's robust digital presence, which reaches millions of viewers and listeners annually, includes a weekly national radio program, heard locally on WQXR; a partnership with Apple Music Classical; and appearances on SiriusXM's Symphony Hall channel and *In Concert with CMS* on PBS ALL ARTS. Additionally, CMS hosts an online archive of more than 2,000 video recordings of performance and education videos free to the public, as well as extensive digital learning resources.

Artists of the 2026–27 Season

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Matthew Polenzani, BARITONE

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Jean-Efflam Bavouzet, PIANO
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Michael Stephen Brown,
PIANO/HARPSICHORD
Gloria Chien, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO*
Myra Huang, PIANO
Paul Jacobs, ORGAN
Gilbert Kalish, PIANO
Anne-Marie McDermott, PIANO (Alice
Tully and Edward R. Wardwell
Piano Chair)
Ken Noda, PIANO
Evren Ozel, PIANO*
Hyeyeon Park, PIANO
Juho Pohjonen, PIANO
Gilles Vonsattel, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Wu Han, PIANO/HARPSICHORD
Wu Qian, PIANO
Haochen Zhang, PIANO

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Aaron Boyd, VIOLIN/VIOLA
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Bella Hristova, VIOLIN
Paul Huang, VIOLIN
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Ida Kavafian, VIOLIN
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
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Laura Liu, VIOLA

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Milena Pájaro-van de Stadt, VIOLA
Daniel Phillips, VIOLA
Timothy Ridout, VIOLA
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Updated on September 29, 2026

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