CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, NOVEMBER 7, 2026, AT 7:30 ▸ 4,760TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

Jean-Efflam Bavouzet, piano
Alessio Bax, piano
Anne-Marie McDermott, piano
Evren Ozel, piano
Wu Han, piano

Gershwin's *An American in Paris*

Wolfgang Amadeus Mozart (1756–1791)
Sonata in C major for Piano, Four Hands, K. 521 (1787)
▸ Allegro
▸ Andante
▸ Allegretto
BAX, WU HAN

Frédéric Chopin (1810–1849)
Rondo in C major for Two Pianos, Op. 73 (1828)
OZEL, McDERMOTT

Witold Lutosławski (1913–1994)
***Variations on a Theme by Paganini* for Two Pianos** (1941)
BAX, BAVOUZET

INTERMISSION

Alexandre Tansman (1897–1986)
***Le train de nuit* for Two Pianos** (US Premiere) (1951)
OZEL, WU HAN

George Gershwin (1898–1937)
***An American in Paris* for Two Pianos** (1928)
McDERMOTT, BAVOUZET

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**.

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.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

From the Artistic Directors

Dear Listener,

Many of you will recall CMS's Magnificent Violin season of 2025–2026, during which we showcased the instrument's many amazing facets. Among them were the evolution of the violin itself; the composers who were inspired to write for it; the genesis of its technical capabilities; and the virtuosos who popularized it and achieved historic levels of wizardry and expression. From the perspective of artistic planners, it was a fun season to assemble and enjoy the fruits of.

Yet, in its early stages, there was a toss up between the violin and the instrument we celebrate tonight. Who would argue that the keyboard in all its forms has not contributed mightily to the art form we now cherish? Can one imagine a chamber music world with no keyboard instruments? Where would we be without our piano quintets, duo sonatas, lieder, and Baroque continuo sections?

With apologies to our other instrumental artists, tonight we close our doors to them and relish what the piano can do on its own. And it can do a lot. With more than 12,000 individual parts, a Steinway D (the biggest model) is easily among the world's most complicated instruments. The piano, even in its infancy, drove composers wild with excitement: witness this season's historic presentation of Beethoven's 32 solo sonatas, which explain his obsession with the piano as his personal voice.

With so many great pianists in its family, CMS is uniquely able to mount a piano program like no other. The range of repertoire speaks for itself on behalf of the importance of the instrument in the ongoing history of music. Who knows? Tonight's program might someday grow into a CMS season of its own.

Enjoy the performance,

David Finckel Wu Han
ARTISTIC DIRECTORS



Notes on the Program

By Kathryn Bacasmot

Wolfgang Amadeus Mozart

Sonata in C major for Piano, Four Hands, K. 521

- Born January 27, 1756, in Salzburg
- Died December 5, 1791, in Vienna

Composed in 1787

- First CMS performance on November 20, 2009, by pianists Juho Pohjonen and Wu Han
- Duration: 25 minutes

Along the Jacquingasse, a small street in Vienna, stands the Jacquin Music School. Both bear the von Jacquin name, honoring a family who contributed significantly to the scientific and cultural life of Austria during the 18th and 19th centuries. Nikolaus Joseph von Jacquin was a renowned botanist, explorer, and father of three children: Joseph Franz, Gottfried, and Franziska. They also featured prominently in Mozart's social circle, particularly Gottfried and Franziska, who were both enthusiastic and talented amateur musicians. Mozart's correspondence with Gottfried displays an easy warmth, exhibited in his letter from Prague in January 1787: "Although Prague is indeed a very beautiful and pleasant place, I long most ardently to be back in Vienna, and believe me, the chief cause of this homesickness is certainly your family." Lively evenings filled with conversation and music were a regular occurrence in the von Jacquin household. Austrian novelist Caroline Pichler recalled that the "pleasant social atmosphere was sought after by many." She described Gottfried, who was employed in the court chancellery, as a "lively, cultured mind." He was also a talented amateur composer who occasionally received assistance from Mozart to complete works, while Franziska "played the piano superbly," and studied the instrument with Mozart to the end of his life.

It was Franziska who was the dedicatee of Mozart's "Kegelstatt" Trio, K. 498, and who would receive the first look at the Sonata in C major for Piano, Four Hands, K. 521. At the end of May 1787, Mozart wrote to Gottfried, "You should be so kind as to give the sonata to your dear sister . . . but she should get to work on it right away, as it is somewhat difficult."

The sparkling and ebullient opening *Allegro* of the three-movement sonata begins with a dramatic mini-overture in unison. What follows is repartee between the first and second piano parts that sustains an energetic mode throughout, shifting only briefly in the middle section, when the music pivots to the minor. Mozart the opera composer emerges in the elegant lyricism of his slow movements, which one could easily imagine as a centerpiece aria. Here, the emphatic syncopated rhythms that peppered the previous movement are smoothed out to a gentle sway. The first two themes are repeated as they are introduced, followed by a period of agitation. A nearly imperceptible sleight of hand brings us back through restatements of the first and second themes, and a denouement to close. The third movement, an *Allegretto* in rondo form (where the main theme and contrasting sections are alternated) gives Mozart's seemingly endless fount of melodic variation ample opportunity to shine. Interestingly, Mozart plays with our expectations by choosing a mid-tempo theme that paces, rather than propels, the energy of the finale. However, as the movement nears its conclusion, the music increases in its momentum to end with a rousing finish.

Frédéric Chopin

Rondo in C major for Two Pianos, Op. 73

- Born March 1, 1810, in Żelazowa Wola, Duchy of Warsaw
- Died October 17, 1849, in Paris

Composed in 1828

- First CMS performance on October 19, 1973, by pianists Richard Goode and Charles Wadsworth
- Duration: 9 minutes

Like many of his contemporaries in 19th-century Europe, Frédéric Chopin focused almost entirely on musical forms outside of sonatas and concertos. Instead, he poured energy into works that allowed room for creative development outside of the Classical structures of the previous generation. Sonatas relied rigidly on the three structural pillars of theme, development, and recapitulation. The Romantics craved freedom, and the ability to allow the drama of their musical ideas to unfold more organically.

While learning the craft of composing, however, the focus is on mastering traditional techniques before being allowed to deviate from them. Chopin wrote five freestanding rondos that existed as either solo or duo works. Four of them were written when he was still a teenager. The last was written in his early twenties. The earliest, written in 1825 when Chopin was only 15 years old, has the auspicious distinction of being published as his Opus 1.

The rondo was a ubiquitous form in the Classical era, found most often within the confines of a sonata or concerto, many times as the final movement. Like theme-and-variations form, it allowed the composer to showcase a wealth of ideas. However, whereas new musical material introduced in variation form needed to somehow continuously maintain a direct kinship with the main theme, the rondo offered increased flexibility by introducing a theme that would be interwoven with contrasting musical ideas, or episodes, in an alternating chain. This made it the perfect vehicle for showing off elements of the popular "brilliant style"—which, as the name suggests, highlighted the performer's agile technique—required to pull off glittering virtuoso passages.

Chopin wrote the Rondo in C major, Op. 73, when he was 18 and still a student at the Warsaw Conservatory. Originally a work for solo piano, Chopin later arranged it for two pianos. Neither version was published in his lifetime. They appeared in print in 1855, six years after Chopin's untimely death at the age of 39 from tuberculosis. It begins with a dramatic introduction featuring an exchange between the two pianos: one sweeping upward in a swift motion, then answered unhurriedly by the second playing a series of quiet chords. We are then introduced to the capricious and elegant theme. The two pianos are given equal billing, bantering with each introduction of new episodic material. We hear beautiful, simple melodies contrasted against flashy passagework, echoing in different ways the dynamic introduced in the opening measures. In the final minutes, the music reaches an apex that seems like the end before unexpectedly pausing to restate fragments of the main theme at a relaxed pace once again. This lasts only briefly before winding up to rush toward a decisive conclusion.

CMS Chamber Music Society of Lincoln Center

FAURÉ'S SECOND PIANO QUARTET

TUESDAY, NOVEMBER 17
7:30 PM
ALICE TULLY HALL

Join us for music from three inspired composers at the height of their powers.

When a composer returns to a particular genre, there's likely much more to be said. This program bristles with communicative urgency: from the vaulting theme of **Brahms's Cello Sonata No. 2**, to the hypnotic tone-painting of **Arensky's Quartet No. 2**, to the euphoric French air of the late Romantic era in **Fauré's Second Piano Quartet**.

Evren Ozel, PIANO • Danbi Um, VIOLIN • Paul Neubauer, VIOLA • David Finckel, Paul Watkins, CELLO



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Witold Lutosławski

Variations on a Theme by Paganini for Two Pianos

- Born January 25, 1913, in Warsaw
- Died February 9, 1994, in Warsaw

Composed in 1941

- First CMS performance on January 21, 2007, by pianists André-Michel Schub and Anne-Marie McDermott
- Duration: 5 minutes

Niccolò Paganini burst onto the scene in the spring of 1828, when he embarked on his first European tour at the age of 45, and the reverberations of his impact were felt for generations. He left his mark on performance practice by playing from memory (unusual at the time), deliberately cultivated a unique and striking visual presentation on stage, and maintained enough mystery—despite his very public celebrity—to allow the mythology around his talent to flourish. He was a genius, the rumors said, because he had sold his soul to the devil. But the true secrets to his success were his deep knowledge of the violin repertoire and his ability to think creatively in his approach to the instrument.

A pivotal discovery Paganini made was a collection of concertos and caprices published in 1733 by the composer and violin virtuoso Pietro Locatelli, who had died in 1764. These provided Paganini with the blueprint for his own 24 Caprices—the only music he published in his lifetime. With rare exceptions, he never performed them in public, which only added to their aura. They are fiendishly difficult works, with each caprice exercising a particular skill.

Many notable composers have tackled making their own transcriptions or versions of the Paganini caprices, and particularly the final caprice, No. 24, which is notable for its set of 11 brief variations, all crammed into a few astounding minutes. Paganini's contemporaries Robert Schumann and Franz Liszt took on the challenge, with Sergei Rachmaninoff producing his own popular version, *Rhapsody on a Theme of Paganini*, in 1934.

The Polish composer Witold Lutosławski crafted his own take on Caprice No. 24 in 1941 to perform with his piano duet partner, fellow composer Andrzej Panufnik. Lutosławski's version is far from a transcription or exact replication of the music and more aligned with what Liszt called a "paraphrase," keeping the core of the original intact while elaborating on it with personal style. It keeps the characteristics of the 11 variations while relishing and exploiting the expansive options that 176 piano keys shared between four hands allows. The result is a tour de force of imaginative interpretation that Paganini would have loved. We hear the famous theme, which is then run through a series of contrasting transformations: jaunty, tremulous, a wall of sound, articulated shimmers, sharp syncopation, the soft haze of a dream, nervous fluttering, flowing ripples, punchy rhythms, churning propulsion, and mercurial racing along the keyboard. Finally, a full-throated statement of the original theme is heard as the piece ends with a flourish.

Alexandre Tansman

Le train de nuit for Two Pianos

- Born June 12, 1897, in Łodź, Kingdom of Poland
- Died November 15, 1986, in Paris

Composed in 1951

- This is the US premiere of this piece.
- Duration: 18 minutes

Though largely unknown by audiences today, during his lifetime Alexandre Tansman was part of the vibrant collective of composers working in Europe and the United States during the early to middle years of the 20th century. Born in Poland, with advanced education in law as well as music, Tansman eventually moved to Paris, where he felt his style of composition would be better received, and where he would have a more robust community of like-minded creatives.

Upon his arrival, he was encouraged by Maurice Ravel in his musical endeavors, became friends with fellow composers such as Igor Stravinsky, Sergei Prokofiev, and Béla Bartók, and was soon introduced to influential figures like the conductor and music director of the Boston Symphony Orchestra, Serge Koussevitzky. In 1927, Tansman embarked on his first tour of the United States at the behest of Koussevitzky and gained new friendships with Charlie Chaplin and George Gershwin. Recalling the latter, Tansman said, "George Gershwin came to one of my concerts in Boston in 1927 and liked it very much. He was already very popular. . . . I told him, 'George, you are so gifted you should come to Paris for just a few months.'" Much to Tansman's surprise, Gershwin called on the telephone one day, exclaiming, "I'm here!" It was during this trip that Gershwin wrote most of *An American in Paris,* which, in fact, concludes today's program.

Later, in June 1940, Tansman and his family, who were of Jewish descent, were forced to flee France when the Nazi invasion became imminent. Chaplin was alerted of their situation and ultimately helped with their escape and eventual stay in Hollywood, from 1941 to 1946. While in Southern California, Tansman worked on composing music for films, and reconnected with several other European Jewish friends who also found refuge in the country, including Alma Mahler and Arnold Schoenberg. In addition, Tansman's old friend Gershwin moved to the area, taking advantage of the opportunity to connect with the modernists he admired (and also finding a regular tennis partner in Schoenberg).

As soon as the war was over, Tansman and his family returned to France, where he would live out the rest of his life. His remarkable catalog of works numbered around 300, in a variety of genres including nine symphonies and other works for orchestra, multiple ballets and operas, as well as chamber, vocal, and instrumental works.

Le train de nuit (*The Night Train*), was written for a ballet by the German choreographer Kurt Jooss (Pina Bausch was one of his students). It tells the story of two travelers on a night train, and the dreams they experience on the journey. The scene is set with the rumbling pulse of the train engine, which fades and transforms almost imperceptibly into an elegant waltz decorated with shimmering filigree gestures. This is punctuated by a reminder of the rattling motion and vague allusions to Baroque style counterpoint before magically morphing into a tango. Throughout, we hear Tansman's ability to write convincingly in a number of styles and shift between them effortlessly, illustrating the jumbled quality of images flitting by in dreams. The piece ends with the train slowing to a stop, and the dreamers awakening.

George Gershwin

An American in Paris for Two Pianos

- Born September 26, 1898, in Brooklyn
- Died July 11, 1937, in Hollywood

Composed in 1928

- First CMS performance on January 14, 2000, by pianists David Golub and André-Michel Schub
- Duration: 20 minutes

Braving the chill of mid-December, audience members gathered in Carnegie Hall on December 13 and 14, 1928, to hear the premiere of George Gershwin's *An American in Paris*, performed by the New York Philharmonic under the baton of Walter Damrosch. It was the penultimate piece on a program that opened with works by César Franck and Guillaume Lekeu, and a closing piece by Richard Wagner.

Gershwin had gotten his start as a teenage song plugger promoting the newest hits to potential customers along Tin Pan Alley, a concentrated stretch of music publishers that occupied West 28th Street between Broadway and Sixth Avenue, before becoming a Broadway composer at the ripe age of 21. By February 1924, Gershwin had made a splash with his *Rhapsody in Blue*, a work that blended classical structure with jazz rhythms and idioms.

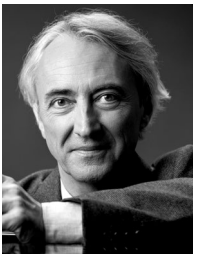
Eager to expand his knowledge and gain further instruction in composition, Gershwin traveled to Paris in 1926, hoping to study composition with Maurice Ravel or Nadia Boulanger, but both declined. Each of them perceived the originality of Gershwin's musical voice and felt they had nothing to add, even fearing they might subtract. Gershwin returned for a longer trip to Paris in 1928, taking along his brother, Ira, and other family members. While there, he heard performances of his own works, met fellow composers like Sergei Prokofiev and Alban Berg, and wrote most of *An American in Paris* to fulfill a commission from the New York Philharmonic. The same year, Gershwin wrote a version for two pianos, which did not receive its public premiere until 1984, played by Katia and Marielle Labèque.

In an interview for *Musical America*, Gershwin remarked it was the most modern music he had written to date. Interestingly, the year before writing *An American in Paris*, he had attended the US premiere of *Ballet mécanique* by American composer George Antheil, a wild ride of a piece that included sounds made by sirens, fans, and other non-traditional instruments. Perhaps this was still on Gershwin's mind when he decided to purchase and transport the Parisian taxi horns that would become a defining sound of the orchestral version of *An American in Paris*. This gave the work local atmosphere, adding to the story arc told by the music.

In the 1928 New York Philharmonic program book, Deems Taylor, a friend of Gershwin's, wrote a detailed account of what we hear as the piece progresses. It is spring, and an American tourist is taking in the energy of the city with its rich tapestry of sights and sounds along the Champs-Élysées, dodging French taxis along the way. The visitor experiences cafes, hears old songs being played, and passes by the Grand Palais. We hear the music shift from buoyant to a bit blue, conveying a bout of homesickness. This is soon shaken off, and the tourist is once again open to experience. As Taylor summarizes, "It will be great to get home; but meanwhile, this is Paris!"

Program notes © Kathryn Bacasmot

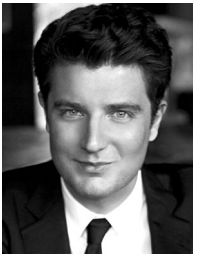
About the Artists



BENJAMIN EALOVEGA

Jean-Efflam Bavouzet

Pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career. He has performed with the Cleveland, NHK Symphony, San Francisco Symphony, and BBC Symphony orchestras, among others, and has collaborated with renowned conductors including Gianandrea Noseda, Vasily Petrenko, Ludovic Morlot, Edward Gardner, and Louis Langrée. 2026–2027 season highlights include appearances with the Malmö and Gävle Symphony orchestras, the Malaysian Philharmonic and Singapore Symphony orchestras, and performances of all five Beethoven piano concertos with the Prague Radio Symphony Orchestra, Ulster Orchestra, and the Cluj-Napoca Philharmonic. He also begins a two-year Haydn series at Wigmore Hall, and appears in recital at the Ravello and Bari Festivals, The Glasshouse International Centre, and Taipei National Concert Hall. Bavouzet has made over 60 recordings in the last 20 years, many of which have garnered multiple Gramophone, BBC Music Magazine, Diapason d'Or, and Choc de l'Année awards. He is the International Artist in Piano Studies at the Royal Northern College of Music.



LISA-MARIE MAZZUCCO

Alessio Bax

Alessio Bax won first prize at both the Leeds and Hamamatsu International Piano Competitions, and has appeared with nearly 200 orchestras, including the New York, London, and Royal Philharmonic Orchestras; the Boston, Baltimore, Dallas, Cincinnati, Seattle, Sydney, BBC Scottish, and City of Birmingham Symphony Orchestras; the Cleveland and Minnesota Orchestras; and the Tokyo and NHK Symphonies in Japan. He is the recipient of an Avery Fisher Career Grant, the Andrew Wolf Chamber Music Award, and the Lincoln Center Award for Emerging Artists. At age 14, Bax graduated with top honors from the conservatory of Bari, Italy. He is a former member of CMS's Bowers Program and is on the faculty at New England Conservatory. For ten years, Bax has been Artistic Director of the Incontri in Terra di Siena Festival, and is the Artistic Director of the London Festival of Chamber Music at Smith Square Hall in London. He also serves as Co-Artistic Director of the Joaquín Achúcarro Foundation for emerging pianists.



SOPHIE ZHAI

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.



LISA-MARIE MAZZUCCO

Evren Ozel

American pianist Evren Ozel, praised for his compelling artistry and technical mastery, is the Bronze Medalist of the 2025 Van Cliburn International Piano Competition, where he also received the Mozart Concerto Prize. He has appeared with the Cleveland Orchestra, Minnesota Orchestra, and Fort Worth Symphony under conductors including Marin Alsop and Carlos Miguel Prieto. A recipient of a 2023 Avery Fisher Career Grant, Ozel released his debut album of Mozart concertos with the ORF Vienna Radio Symphony Orchestra and Howard Griffiths on Alpha Classics in 2025. Ozel is a 2024–27 Bowers Program Artist at the Chamber Music Society of Lincoln Center and performs widely in recital, chamber music, and international festivals. A graduate of the New England Conservatory, he studied with Wha Kyung Byun and has worked with Mitsuko Uchida, Sir András Schiff, and others. He is managed by Concert Artists Guild and makes his home in Boston.



LISA-MARIE MAZZUCCO

Wu Han

Pianist Wu Han, recipient of *Musical America*'s Musician of the Year Award, enjoys a multifaceted musical life that encompasses artistic direction, performing, and recording. Co-Artistic Director of CMS since 2004 as well as Artistic Director Laureate of Silicon Valley's Music@Menlo, she also serves as Artistic Director of La Musica in Sarasota and Society of the Four Arts in Palm Beach, Florida. Most recently, she was appointed Artistic Co-Director of the historic South Mountain Concerts in Massachusetts. She is honored to serve as Artistic Advisor of the Musicians Advocacy Fund. She is the co-founder 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 an active touring schedule and residences in New York City and Westchester County.

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

Celebrate the holidays with CMS's annual Baroque Festival, where varied and magical works of the era abound. Enjoy performances of delightful wind concertos, transcendant works from J.S. Bach and his many sons, including his *Musical Offering*, and of course, the joyful and uplifting Brandenburg Concertos.



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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

VOCALISTS

Susanna Phillips, SOPRANO
Stephanie Blythe, MEZZO-SOPRANO
Nicholas Phan, TENOR
Matthew Polenzani, BARITONE

KEYBOARDS

Jean-Efflam Bavouzet, PIANO
Alessio Bax, PIANO
Paolo Bordignon, HARPSICHORD
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

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
Ani Kavafian, VIOLIN (Fan Fox and Leslie R. Samuels Violin Chair)
Ida Kavafian, VIOLIN
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Julian Rhee, VIOLIN*
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA
Danbi Um, VIOLIN
Lawrence Dutton, VIOLA
Matthew Lipman, VIOLA
Laura Liu, VIOLA
Paul Neubauer, VIOLA (Mrs. William Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Daniel Phillips, VIOLA
Timothy Ridout, VIOLA
Edward Arron, CELLO
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Sterling Elliott, CELLO*
David Finckel, CELLO
Clive Greensmith, CELLO
Sihao He, CELLO
Mihai Marica, CELLO
David Requiro, CELLO
Inbal Segev, CELLO
Camden Shaw, CELLO
Jonathan Swensen, CELLO*
Paul Watkins, CELLO
Nina Bernat, DOUBLE BASS*
Anthony Manzo, DOUBLE BASS
Scott Pingel, DOUBLE BASS
Elizabeth Hainen, HARP
Jason Vieaux, GUITAR

WOODWINDS

Sooyun Kim, FLUTE
Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Adam Walker, FLUTE
Ransom Wilson, FLUTE (Lila Acheson Wallace Flute Chair)
Randall Ellis, OBOE
James Austin Smith, OBOE
Stephen Taylor, OBOE (Mrs. John D. Rockefeller, III, Oboe Chair)
Juri Vallentin, OBOE*
Romie de Guise-Langlois, CLARINET
Jose Franch-Ballester, CLARINET
Tommaso Lonquich, CLARINET
Sebastian Manz, CLARINET
Anthony McGill, CLARINET
David Shifrin, CLARINET (Charles E. Culpeper Clarinet Chair)
Gina Cuffari, BASSOON
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON
Jake Thonis, BASSOON

BRASS

Caleb Hudson, TRUMPET
Jens Lindemann, TRUMPET
Radek Baborák, HORN
David Byrd-Marrow, HORN
Richard Deane, HORN
Jennifer Montone, HORN
Eric Reed, HORN
Kevin Rivard, HORN
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