

# CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JULY 9, 2024, AT 7:30 ▶ 4,450TH CONCERT

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

**CHAD HOOPES**, violin  
**KRISTIN LEE**, violin  
**MATTHEW LIPMAN**, viola  
**PAUL NEUBAUER**, viola  
**DAVID FINCKEL**, cello

## Summer Evenings I

**ANTONÍN DVOŘÁK** *Drobnosti [Miniatures] for Two Violins and Viola, Op. 75a* (1887)

(1841–1904)

- ▶ Cavatina: Moderato
  - ▶ Capriccio: Poco allegro
  - ▶ Romanza: Allegro
  - ▶ Elegia: Larghetto
- HOOPES, LEE, NEUBAUER

**GIACOMO PUCCINI** *Crisantemi [Chrysanthemums] for String Quartet* (1890)

(1858–1924)

LEE, HOOPES, LIPMAN, FINCKEL

**WOLFGANG AMADEUS MOZART** *Quintet in C minor for Two Violins, Two Violas, and Cello, K. 406* (1782, arr. 1787)

(1756–1791)

- ▶ Allegro
  - ▶ Andante
  - ▶ Menuetto in canone—Trio in canone al rovescio
  - ▶ Allegro
- HOOPES, LEE, LIPMAN, NEUBAUER, FINCKEL

## INTERMISSION

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

**DVOŘÁK** **Selections from *Cypresses (Echo of Songs)* for String Quartet, B. 152** (1865, arr. 1887)

- ▶ “You ask why my songs”: Allegro animato (No. 12)
- ▶ “Oh, our love will not bloom into that long wished-for happiness”: Poco adagio (No. 4)
- ▶ “Nature is held in light sleep”: Allegro scherzando (No. 11)

HOOPES, LEE, LIPMAN, FINCKEL

**JOHANNES BRAHMS** **Quintet in G major for Two Violins, Two Violas, and Cello, Op. 111** (1890)

(1833–1897)

- ▶ Allegro non troppo, ma con brio
- ▶ Adagio
- ▶ Un poco allegretto
- ▶ Vivace ma non troppo presto

LEE, HOOPES, NEUBAUER, LIPMAN, FINCKEL

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Dr. Rita E. Hauser**. Additional support provided by **Judy and Tony Evnin**, **Leon Levy Foundation**, **The Seth Sprague Educational and Charitable Foundation**, and a **generous anonymous donor**.

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

**Jerome L. Greene Foundation** is the 2024–2025 CMS Season Sponsor.

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

# ABOUT TONIGHT'S PROGRAM

Dear Summer Evenings Listener,

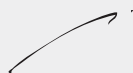
We are thrilled to welcome you to this concert! Whether this is your first or your twenty-fifth Summer Evenings experience, you have so much to look forward to: the luscious sound of Alice Tully Hall, the cool, tranquil mood in the middle of a hot, hectic city, and a full program of some of the most beautiful music ever written, played for you by the finest chamber music performers in the world.

All of tonight's composers express emotion with vocal color through the instruments. From the opening notes by the greatest Czech composer, Dvořák, you will be enveloped in a world of song. The ever-popular composer Puccini originally wrote his *Chrysanthemums* for string quartet, but later used its soulful melodies in his opera *Manon Lescaut*. We find Mozart in a dark and turbulent mood, and this work he transcribed himself from the original wind ensemble to string quintet. Once again, Dvořák appears as a vocal composer, transcribing his original songs for string quartet. And finally, we encounter the mighty Brahms in a jocular mood, especially in the opening of his delightful quintet as the cello vaults from low to high in the exuberant theme.

Today's musicians include the youthful trio of Kristin Lee, Chad Hoopes, and Matthew Lipman. All three are stellar graduates of our Bowers Program for emerging artists and are now heard regularly on CMS programs worldwide. Their skillful, ebullient playing has made them indispensable partners for CMS veterans.

Please join the musicians in the lobby after the concert. We'd love to meet you over a glass of good wine.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

## *Drobnosti* [Miniatures] for Two Violins and Viola, Op. 75a

### ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia
- ▶ Died May 1, 1904, in Prague

- ▶ First CMS performance on November 12, 2009, by violinists Daniel Phillips and Kristin Lee and violist Mark Holloway
- ▶ Duration: 14 minutes

### Composed in 1887

Antonín Dvořák spent the early days of his career as a teenage violist gigging around Prague in Karel Komzák's dance band, after his formal training at the Prague Organ School had concluded without a job offer. By a twist of fateful timing, two years later the ensemble formed the core around which the first orchestra of the Provisional Theater in Prague was built. (It was later re-named the National Theater as the first space dedicated to Czech performances in the Austrian Empire.) Dvořák was appointed principal violist and would perform under the baton of Bedřich Smetana, who took over as conductor in 1866. Occasionally, Dvořák filled in as a freelancer at other local concerts, which gave him the opportunity to perform under the direction of Richard Wagner three times. To make ends meet, he also gave piano lessons, but in his free time he began pursuing a growing interest in composing. Soon, the ambition to write music became increasingly serious, and by 1871 Dvořák began to talk more openly about his compositions and was presenting them in public. Finally, things came together in 1877 when Johannes Brahms was introduced to his music and wrote to his publisher, Fritz Simrock, saying, "I have enjoyed works sent in by Antonín Dvořák (pronounced

Dvorschak) of Prague . . . he is a very talented man. Moreover, he is poor! I ask you to think about it!"

Dvořák would go on to become internationally famous during his lifetime, but his own background as a working musician stayed near to his heart. One day, he happened to overhear a violin lesson given by Jan Pelakin, a former colleague of his at the Provisional Theater, to an amateur musician, Josef Krus. Overwhelmed with an urge to pick up his viola and join them, Dvořák penned a work titled *Terzetto* in just 7 days, but it proved to be just a little too challenging for Krus. Dvořák pivoted, and quickly dashed off an entirely new work, *Drobnosti*, or *Miniatures*, a set of four brief character pieces. It opens with the lilting lyricism of the *Cavatina* followed by the zippy, folk-tune-influenced *Capriccio*. Next is a graceful *Romance* tinged with restless yearning, and finally a mournful *Elegie* of choked sighs over slowly shifting chords. The purity of Dvořák's delight in the project jumps off the page when he gushed in a letter to Simrock, "I am writing some short Bagatelles [trifles] at the moment, just think, for two violins and viola. My work brings me as much pleasure as if I were writing a major symphony—what do you say to that? They are, of course, aimed at amateur

musicians, but didn't Beethoven and Schumann also once write little pieces, and look what they came up with!" ♦

*Kathryn Bacasmot writes about music and is a regular program annotator for CMS.*

## ***Crisantemi [Chrysanthemums] for String Quartet***

### **GIACOMO PUCCINI**

- ▶ Born December 22, 1858, in Lucca
- ▶ Died November 29, 1924, in Brussels

### ***Composed in 1890***

In his early twenties, while completing musical studies in Milan, Puccini wrote two orchestral works, the *Preludio sinfonico*, and the *Capriccio sinfonico*, both of which demonstrated the young composer's aptitude in writing for the symphonic genre. This sensibility was clearly evident to others, including Giuseppe Verdi, the reigning master of Italian opera. After a performance of Puccini's first opera, *La Villi*, which heavily emphasizes the orchestra, Verdi remarked, "He follows the modern tendencies, which is natural, but he adheres to melody, which is neither modern nor antique. The symphonic element, however, appears to be predominant in him." Expressing doubt about how this inclination could ultimately harm the quality of Puccini's works, Verdi continued, "Opera is opera and the symphony is the symphony."

Verdi's uncertainty would prove to be misguided. Puccini was gifted with a preternatural ability to take what he had learned from Richard Wagner's heightened connection between music and narrative and blend it with the new style of realism that favored depictions of interpersonal human drama over the meddling of gods and goddesses. The thread that tied it all

- ▶ First CMS performance on October 31, 1986, by the Emerson String Quartet (violinists Eugene Drucker and Philip Setzer, violist Lawrence Dutton, and cellist David Finckel)
- ▶ Duration: 7 minutes

together was Puccini's remarkable gift for melody and his uncanny ability to orchestrate a supporting score that ratcheted up the emotional arias and action to stunning levels.

The one flop that Puccini suffered in his career was *Edgar*, his second opera. Between his attempts to make it work and his third opera, *Manon Lescaut*, Puccini penned *Crisantemi*, or *Chrysanthemums*, one of only a few works he wrote for string quartet in his lifetime. Named after the flower that symbolized mourning, the piece was written swiftly in one evening as an elegy upon the untimely death of his friend, Amadeo di Savoia, at the age of only 44. He had been King Amadeo I of Spain between 1870 and 1873, during a period of political upheaval.

The one-movement piece begins with the main melody shaped by a shifting sequence of harmonies that reflect a Wagnerian influence and depict emotional unrest. Sighing and swelling, all four voices move together as a unit. In the contrasting middle section, the second theme is introduced, and the texture shifts to feature a melody over an oscillating accompaniment. The work concludes with a restatement of the opening main

theme. Its heartbreaking melodies would be repurposed into the tragic final acts of *Manon Lescaut*, which would be followed immediately by a string of extraordinary operas,

including *La bohème*, *Tosca*, and *Madama Butterfly*, solidifying Puccini's status among the greats of the genre. ♦

— Kathryn Bacasmot

## Quintet in C minor for Two Violins, Two Violas, and Cello, K. 406

### WOLFGANG AMADEUS MOZART

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

***Composed in 1782, arranged in 1787***

- ▶ First CMS performance on October 19, 1973, by violinists Ani Kavafian and Jaime Laredo, violists Walter Trampler and Marcus Thompson, and cellist Leslie Parnas
- ▶ Duration: 24 minutes

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Mozart's primary instrument was the piano, but in his early years touring as a child prodigy he also played the violin, often in duos with his older sister joining him on the harpsichord. As he grew up and transformed into a serious composer, he shifted to a preference for the viola—that way he could participate in performances of his string quartets, sitting in the middle of the ensemble and fully experiencing the complex interplay between the parts. He wrote one early quintet at the age of 17 influenced by works of Michael Haydn (Joseph Haydn's brother, and a Salzburg resident like Mozart) with the same instrumentation. He then put the genre aside for well over a decade, returning to it only in 1787. It isn't known why Mozart chose to compose for this instrumentation. He wasn't writing for a specific commission or performance; rather, it seems he decided to write quintets during a time of renewed focus on chamber music. The fact that he chose this unusual instrumental combination from his past—string quartet plus viola—most likely speaks to his preference for the alto register.

Mozart wrote viola quintets in C major and G minor (K. 515 and 516) in 1787, but when he needed a third quintet (works were often published in sets of three or more) he decided to arrange a wind composition from five years prior. He wrote two more viola quintets near the end of his life, and his six works in the genre (including this arrangement) established a precedent that inspired and influenced later composers. Brahms, Dvořák, and Mendelssohn each wrote two viola quintets. Beethoven wrote one (and arranged two more). Despite the widespread popularity of Mozart's quintets today, his offering of the quintets in C major and G minor, along with this one, didn't receive enough subscribers to make the venture worthwhile. He sold them to a publisher for a small fee instead.

The opening of this piece doesn't sound like it was written for winds to play as light outdoor entertainment. It begins with a stark statement immediately grounding the piece in C minor. In the following measures, contrasting statements abound, with tension-building suspensions and cries

breaking out from silence. This is a movement of drama that culminates toward the end with extra fantasy-like harmonic exploration. With the harmonies constantly shifting and pulling apart, never quite falling in line, the passage shows all the depth and richness of Mozart's C minor mood. The slow movement has its own inner seriousness, but in the context of the piece it feels like a release from the

tension of the first movement, while being anything but cheerful. The minuet is a fascinating throwback to Baroque forms with a canon in the outer sections and the canon in reverse in the trio. The final movement is a substantial set of variations on a hearty dance tune. ♦

*Laura Keller is a Senior Editor at Carnegie Hall and former Editorial Manager at CMS.*

## Selections from *Cypresses (Echo of Songs)* for String Quartet, B. 152

### ANTONÍN DVOŘÁK

*Composed in 1865, arranged in 1887*

- ▶ First CMS performance of these selections on February 12, 2012, by violinists Daniel Hope and Erin Keefe, violist Paul Neubauer, and cellist David Finckel
- ▶ Duration: 10 minutes

In the summer of 1865, Antonín Dvořák was just a few months shy of his 24th birthday and had been recently employed as a piano teacher to a pair of sisters, Josefína and Anna Čermáková, to supplement his income as principal violist of the orchestra of the Provisional Theater in Prague. Until this time, he had focused primarily on performing, but was becoming increasingly drawn toward the craft of composing. He had already penned a string quartet and quintet, had completed his first symphony, and would write another in the early fall. During this time, apparently smitten with his student Josefína, he rapidly completed a set of 18 songs, the text of which came from a collection of love poems by a Czech author, Gustav Pflieger Moravský, titled *Cypresses*. While it did not win him the affection of Josefína, he would end up marrying Anna in 1873.

By 1887, Dvořák was a famous composer thanks in large part to the encouraging support of Johannes Brahms, and decided to return to the songs from *Cypresses*, selecting 12 of them to set for string quartet and adding the new title, *Echo of Songs*. While staying relatively faithful to the original settings, Dvořák transformed the texture of melody and accompaniment (voice and piano, in the original) to that of the unique range of timbral options offered by a string quartet. Throughout the selections on tonight's program, Dvořák's undeniable talent for writing a memorable tune is expressed through a range of emotions—from the assertive *You ask why my songs*, where the poet reveals the source of his frustration in unfulfilled love, to the sweetly sorrowful *Oh, our love will not bloom into that long wished-for happiness*

that expresses sadness in adoration without hope. Finally, the deceptive levity of *Nature is held in light sleep*, a nocturnal pastoral that relishes the

glories of nature, reveals a heart that is weighted with pain. ♦

— Kathryn Bacasmot

## Quintet in G major for Two Violins, Two Violas, and Cello, Op. 111

### JOHANNES BRAHMS

▶ Born May 7, 1833, in Hamburg

▶ Died April 3, 1897, in Vienna

**Composed in 1890**

Rarely in the history of music does a composer declare a deliberate conclusion to a career that rests on a final work, but one example is Johannes Brahms. In the summer of 1890, at age 57, he completed the String Quintet in G major in the Austrian resort town of Bad Ischl. By December, a month after its premiere performance in Vienna, he sent a sample of the piece to his publisher, adding emphatically, “With this scrap bid farewell to notes of mine — because it really is time to stop.” Brahms’s position of stability thanks to a successful career afforded him the ability to be selective, but it also suited his curatorial personality. He destroyed works he did not want preserved for posterity, and now simply chose not to write if he was not moved. (In the end, he was inspired a few final times, beginning as early as the following year, after encountering the clarinet virtuoso Richard Mühlfeld for whom he would compose his last chamber works.)

Rehearsals of the quintet had begun in October for the November 11 premiere with the Rosé String Quartet. The esteemed ensemble was formed by Arnold Rosé, an immense young talent appointed concertmaster of the Vienna Philharmonic when he was 18,

- ▶ First CMS performance on January 8, 1971, by violinists Hiroko Yajima and Charles Treger, violists Nobuko Imai and Walter Trampler, and cellist Laurence Lesser
- ▶ Duration: 29 minutes

who also served as concertmaster of Wagner’s Bayreuth Festival Orchestra. The group was supplemented by an extra viola, the same instrumental configuration as Brahms’s first string quintet. The first of four movements kicks off with a burst of energetic, shimmering sound and a soaring main theme presented by the cello. The composer’s friend Max Kalkbeck is said to have reacted to the opening by blurting out, “Brahms in the Prater!” evoking the Viennese amusement park. However brilliant this effect, it proved to be a daunting technical challenge for the cellist, tasked with striving to be heard above all the other instruments. The rest of the movement explores a wide range of feelings, taking us into calmer, then moodier, waters in the middle section, and surprises us with moments of angularity unexpected in Brahms, before recapping the opening material. A dolefully beautiful *Adagio* follows with the main theme introduced first by the viola. Its sparser texture and sighing motifs are shattered by a clamorous outburst of passion midway through before recollecting its sorrow. Next, Brahms plays with the traditional form of a lively scherzo and trio in the third movement by substituting a



gently crestfallen sequence of dances that evoke the waltz or ländler. The dance-like atmosphere continues into the finale, brightened with the infusion of Hungarian folk rhythms from which Brahms borrowed so frequently throughout his career.

Reactions to the work were overwhelmingly positive, even during rehearsals. Theodor Billroth, a surgeon, amateur musician, and trusted friend

commented to Brahms, "Today I heard enthusiastic shouts, 'The most beautiful music he has ever composed.'" He added, perhaps knowing it would be one of the last works, "I have often reflected on the subject of what happiness is for humanity. Well, today in listening to your music, that was happiness." ♦

— *Kathryn Bacasmot*

# ABOUT THE ARTISTS

LISA MARIE MAZZICCO



## 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.

JIYANG CHEN



## CHAD HOOPES

► American violinist Chad Hoopes performs with the world's leading orchestras, including the Philadelphia Orchestra, l'Orchestre de Paris, l'Orchestre National du Capitole de Toulouse, Orpheus Chamber Orchestra, the Konzerthausorchester Berlin, and the Minnesota and National Arts Centre orchestras, as well as the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he has been featured on recordings including the recent

Moritzburg Festival Dvořák album with cellist Jan Vogler, released by Sony Classical, and with the MDR Leipzig and conductor Kristjan Järvi performing Mendelssohn's Violin Concerto on the Naïve label. A 2017 recipient of Lincoln Center's Avery Fisher Career Grant, Hoopes studied at the Cleveland Institute of Music and the Kronberg Academy. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

SOPHIE ZHAI



## KRISTIN LEE

► Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, chamber musician, educator, and artistic director. As a soloist, Lee has appeared with leading orchestras including the Philadelphia Orchestra, St. Louis Symphony, Hawai'i Symphony, and the Hong Kong Philharmonic. In addition to her prolific performance career, Lee is on the faculty of the University of Cincinnati College-Conservatory of Music and is

also the Founding Artistic Director of Emerald City Music (ECM). Lee's honors include an Avery Fisher Career Grant, top prizes in the Walter W. Naumburg Competition and the Astral Artists National Auditions, and many other awards. Lee's violin was crafted in Naples in 1759 by Gennaro Gagliano and is generously loaned to her by Paul and Linda Gridley.



### **MATTHEW LIPMAN**

▶ American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of the Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS, where he occupies the Wallach Chair. An Avery Fisher Career Grant recipient and major prize winner at the Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.



### **PAUL NEUBAUER**

▶ Violist Paul Neubauer recently made his Chicago Symphony subscription debut with conductor Riccardo Muti. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College.

## **ABOUT THE CHAMBER MUSIC SOCIETY**

**The Chamber Music Society of Lincoln Center (CMS)** was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of more than 1,500 video recordings, and broadcasts that are distributed to millions of listeners around the world.

# Artists of the 2024–2025 Season

## VOCALISTS

Tony Arnold, SOPRANO  
Kathleen Battle, SOPRANO  
Vanessa Becerra, SOPRANO  
Jamie Barton, MEZZO-SOPRANO  
Stephanie Blythe, MEZZO-SOPRANO  
Frederica von Stade, MEZZO-SOPRANO  
Paul Appleby, TENOR  
Ben Bliss, TENOR  
Matthew Polenzani, TENOR  
Thomas Hampson, BARITONE  
Randall Scarlata, BARITONE

## KEYBOARDS

Alessio Bax, PIANO  
Paolo Bordignon, ORGAN  
Michael Stephen Brown, PIANO/HARPSICHORD  
Gloria Chien, PIANO  
Danae Dörken, PIANO  
Anna Geniushene, PIANO\*  
Sahun Sam Hong, PIANO/HARPSICHORD\*  
Sir Stephen Hough, PIANO  
Gilbert Kalish, PIANO  
Soyeon Kate Lee, PIANO  
Anne-Marie McDermott, PIANO  
Ken Noda, PIANO  
Evren Ozel, PIANO\*  
Juho Pohjonen, PIANO  
Tamar Sanikidze, PIANO  
Gilles Vonsattel, PIANO  
Kenneth Weiss, HARPSICHORD  
Orion Weiss, PIANO  
Shai Wosner, PIANO/HARPSICHORD  
Wu Han, PIANO  
Wu Qian, PIANO

## STRINGS

Benjamin Beilman, VIOLIN  
Aaron Boyd, VIOLIN/PICCOLO VIOLIN  
Stella Chen, VIOLIN  
Guillermo Figueroa, VIOLIN/VIOLA  
Francisco Fullana, VIOLIN  
Chad Hoopes, VIOLIN  
Bella Hristova, VIOLIN  
Paul Huang, VIOLIN  
Ani Kavafian, VIOLIN  
Ida Kavafian, VIOLIN  
Kristin Lee, VIOLIN  
Sean Lee, VIOLIN  
Lun Li, VIOLIN\*  
Cho-Liang Lin, VIOLIN  
Richard Lin, VIOLIN  
Daniel Phillips, VIOLIN/VIOLA  
Julian Rhee, VIOLIN\*  
Philip Setzer, VIOLIN

Alexander Sitkovetsky, VIOLIN  
Arnau Sussmann, VIOLIN/VIOLA  
James Thompson, VIOLIN/VIOLA  
Danbi Um, VIOLIN  
Tien-Hsin Cindy Wu, VIOLIN  
Pinchas Zukerman, VIOLIN  
Lawrence Dutton, VIOLA  
Yura Lee, VIOLA  
Matthew Lipman, VIOLA  
Paul Neubauer, VIOLA  
Milena Pájaro-van de Stadt, VIOLA  
Timothy Ridout, VIOLA  
Edward Arron, CELLO  
Dmitri Atapine, CELLO  
Nicholas Canellakis, CELLO  
Timothy Eddy, CELLO  
Sterling Elliott, CELLO\*  
David Finckel, CELLO  
Amanda Forsyth, CELLO  
Clive Greensmith, CELLO  
Sihao He, CELLO  
Mihai Marica, CELLO  
David Requiro, CELLO  
Keith Robinson, CELLO  
Inbal Segev, CELLO  
Jonathan Swensen, CELLO\*  
Paul Watkins, CELLO  
Nina Bernat, DOUBLE BASS\*  
Blake Hinson, DOUBLE BASS  
Anthony Manzo, DOUBLE BASS  
Edgar Meyer, DOUBLE BASS  
Jason Vieaux, GUITAR  
Wu Man, PIPA  
Bridget Kibbey, HARP

## WOODWINDS

Sooyun Kim, FLUTE  
Demarre McGill, FLUTE  
Tara Helen O'Connor, FLUTE  
Adam Walker, FLUTE  
Randall Ellis, OBOE  
James Austin Smith, OBOE  
Stephen Taylor, OBOE  
Juri Vallentin, OBOE\*  
Romie de Guise-Langlois, CLARINET  
Jose Franch-Ballester, CLARINET  
Tommaso Lonquich, CLARINET  
Sebastian Manz, CLARINET  
Ricardo Morales, CLARINET  
David Shifrin, CLARINET  
Marc Goldberg, BASSOON  
Peter Kolcak, BASSOON

## BRASS

Radek Baborák, HORN  
David Byrd-Marrow, HORN  
Julia Pilant, HORN  
Stewart Rose, HORN  
Hugo Valverde, HORN  
David Washburn, TRUMPET

## PERCUSSION

Ayano Kataoka, PERCUSSION  
Ian David Rosenbaum, PERCUSSION

## HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER

## ENSEMBLES

### CALIDORE STRING QUARTET

Jeffrey Myers, VIOLIN  
Ryan Meehan, VIOLIN  
Jeremy Berry, VIOLA  
Estelle Choi, CELLO

### DOVER QUARTET

Joel Link, VIOLIN  
Brian Lee, VIOLIN  
Julianne Lee, VIOLA  
Camden Shaw, CELLO

### ESCHER STRING QUARTET

Adam Barnett-Hart, VIOLIN  
Brendan Speltz, VIOLIN  
Pierre Lapointe, VIOLA  
Brook Speltz, CELLO

### JUILLIARD STRING QUARTET

Areta Zhulla, VIOLIN  
Ronald Copes, VIOLIN  
Molly Carr, VIOLA  
Astrid Schween, CELLO

### VIANO QUARTET\*

Lucy Wang, VIOLIN  
Hao Zhou, VIOLIN  
Aiden Kane, VIOLA  
Tate Zawadiuk, CELLO

### SITKOVETSKY TRIO

Wu Qian, PIANO  
Alexander Sitkovetsky, VIOLIN  
Isang Enders, CELLO

*\*Denotes a 2024–2027 member of the Bowers Program, CMS's three-season residency for exceptional early-career musicians.*

**CMS** Chamber Music Society  
of Lincoln Center

# 2024-2025 SEASON

## HIGHLIGHTS INCLUDE:

**The Beethoven Trilogy** — a three-part series, featuring Beethoven's Complete String Quartets, performed by the **Calidore String Quartet**, alongside works by composers whose music illuminates Beethoven's in various ways.

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