

CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, NOVEMBER 15, 2025, AT 7:30 ▶ 4,625TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Stella Chen, violin
Alexander Sitkovetsky, violin
Matthew Lipman, viola
Paul Neubauer, viola
Jonathan Swensen, cello

Beethoven, Mozart, and Vaughan Williams

Ralph Vaughan Williams *Phantasy Quintet for Two Violins, Two Violas, and Cello* (1912)

(1872–1958)

- ▶ Prelude: Lento ma non troppo
- ▶ Scherzo: Prestissimo
- ▶ Alla Sarabanda: Lento
- ▶ Burlesca: Allegro moderato

SITKOVETSKY, CHEN, NEUBAUER, LIPMAN, SWENSEN

Ludwig van Beethoven *Fugue in D major for Two Violins, Two Violas, and Cello, Op. 137* (1817)

(1770–1827)

CHEN, SITKOVETSKY, LIPMAN, NEUBAUER, SWENSEN

York Bowen *Two Duos in G major for Two Violas* (1920)

(1884–1961)

LIPMAN, NEUBAUER

Brett Dean *Epitaphs for Two Violins, Two Violas, and Cello* (2010)

(b. 1961)

- ▶ Only I will know ...in memory of Dorothy Porter (Gently flowing, with intimate intensity)
- ▶ Walk a little way with me ...in memory of Lyndal Holt (Moderato scorrevole)
- ▶ Der Philosoph ...in memory of Jan Diesselhorst (Slow and spacious, misterioso)
- ▶ György meets the “Girl Photographer” ...in memory of Betty Freeman; hommage à György Ligeti (Fresh, energetic)
- ▶ Between the spaces in the sky ...in memory of Richard Hickox (Hushed and fragile)

SITKOVETSKY, CHEN, LIPMAN, NEUBAUER, SWENSEN

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Wolfgang Amadeus Mozart **Quintet in C major for Two Violins, Two Violas, and Cello, K. 515 (1787)**
(1756–1791)

- ▶ Allegro
- ▶ Menuetto: Allegretto
- ▶ Andante
- ▶ Allegro

CHEN, SITKOVETSKY, NEUBAUER, LIPMAN, SWENSEN

Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**.

The **Jerome L. Greene Foundation** is the 2025–2026 CMS Season Sponsor.

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

From the Artistic Directors

Dear Listener,

One might ask: “What is a viola program doing in the middle of this CMS violin season?” Well, when we announced the season theme, the CMS violists revolted: there were demonstrations, picketing...

All right, that would have been appropriate on April 1, but we couldn't resist the idea. Actually, it is not all that far from possible, as violists—the unsung, under-appreciated butt of countless silly jokes—are apt to develop not only defensive personalities but large egos as well, promoting their instrument and its repertoire as being superior in so many ways to that of other instruments. All you have to do to find out for yourself is to engage a violist in the subject of his or her instrument. Just remember to set aside some time!

Kidding aside, there is not a serious musician on the planet who does not value and revere the viola and its players. In the first place, it's more difficult to play than the violin as it's significantly larger. It tends to speak more slowly; it is a challenge to make its sound project as it usually plays in the middle register. All of that adds up to the fact that really fine violists don't grow on trees, and the people who can really play it have hardly an empty day in their engagement books.

As players, we ask ourselves: what would it be like to play in an ensemble *without* a viola? The most common and popular one is the piano trio, and in order to cover the middle register well, composers over the years have written treacherously high for the cello and uncomfortably low for the violin. It didn't take Mozart long to figure out that adding a viola to the piano trio would create the piano quartet, an ensemble that thrives to this day.

In all honesty, a string quartet without a viola would feel like it's coming unglued. Bridging the registers of the violin and cello, it functions as the solar plexus of the ensemble. Chamber music is inconceivable without the viola. And so is this violin season: the oldest violas in existence were made in the mid-1500s, right next to violins emerging from the luthiers of the Amati family. The viola richly deserves a prominent place at the musical table, as you will soon hear.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Ralph Vaughan Williams

***Phantasy Quintet* for Two Violins, Two Violas, and Cello**

- ▶ Born October 12, 1872, in Down Ampney, Gloucestershire, England
- ▶ Died August 26, 1958, in London

Composed in 1912

- ▶ First CMS performance on February 11, 2007, by the Orion String Quartet (violinists Daniel Phillips and Todd Phillips, violist Steven Tenenbom, and Cellist Timothy Eddy) and violist Paul Neubauer
- ▶ Duration: 16 minutes

After completing his doctorate at Cambridge, Vaughan Williams served as editor of *The English Hymnal*—a role that profoundly influenced his musical voice. Reflecting later, he wrote, “Two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues.” This deep immersion in hymnody, along with his personal immersion in collecting English folk songs, permeates his early chamber works, including the *Phantasy Quintet*.

The spirit of English Renaissance consort music inhabits every page, but filtered through a harmonic sensibility that owes as much to Debussy as to Dowland. This 1912 competition entry, written in the requested “phantasy” style of old English viol consorts, showcases Vaughan Williams’s masterful handling of the Renaissance form.

Rather than simply reviving an archaic structure, he uses it as permission to think

beyond traditional movement boundaries. The opening viola solo—unaccompanied, almost conversational—immediately establishes an intimacy that persists even in the work’s more animated passages. The pentatonic violin melody that emerges in response becomes a kind of musical DNA, threading through the entire piece with the inevitability of a folk motif.

The *Scherzo* second movement, in a nimble $\frac{3}{4}$ meter (subdivided into 4 + 3), creates a subtly off-balance energy with its buoyant rhythms and playful exchanges. This echoes English folk dance, where “proper” rhythm varies by village rather than following strict metropolitan norms.

The third movement, *Alla Sarabanda*, is an ethereal, slow dance scored for muted upper strings, revealing Vaughan Williams’s genius for creating soundscapes. With the cello silent, the texture becomes weightless and translucent—a delicate wash of sound that seems to exist in perpetual dusk, where colors bleed gently into one another.

The finale, *Burlesca*, is wittily irreverent, parodying the solemn tone of traditional phantasies. Even amid its humor, Vaughan Williams offers moments of introspection through improvisatory violin cadenzas before concluding on a quiet, contemplative cadence.

Program note © Noémie Chemali

Ludwig van Beethoven

Fugue in D major for Two Violins, Two Violas, and Cello, Op. 137

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna
- Composed in 1817**
- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 2 minutes

The string quintet medium itself deserves comment before we turn to this particular work. Its distinctive richness comes from its expanded middle and lower registers, thanks to its instrumentation of string quartet with either an added viola (sometimes called a “viola quintet”), or an added cello (a “cello quintet”).

Mozart—often regarded as the standard-bearer of the viola quintet, perhaps due in part to his fondness for playing the viola in chamber settings—composed six exemplary works that helped define the genre. This cast such a long shadow that few composers dared follow—Beethoven included, whose Op. 29 was his only full-scale viola quintet. He returned to the form sporadically, including in this late-period Fugue in D major, a concise gem completed in 1817.

This work reveals Beethoven’s evolving relationship with counterpoint in his final decade. While scholars have long debated whether Op. 137 originated as preparatory work for the “Hammerklavier” Piano Sonata’s finale, such questions are less compelling than what the piece accomplishes on its own terms. This late fugue suggests Beethoven understood something crucial about the quintet’s sonic possibilities: that second viola doesn’t merely fill out the harmony but contributes equally to the work’s conversational space.

Published posthumously in 1827, this fugue exemplifies Beethoven’s lifelong engagement with counterpoint—not only as an academic exercise, but as expressive art. By exploiting the overlapping registers and allowing all five voices to emerge and submerge with an almost liquid fluidity, he succeeds in reimagining this ancient form with fresh eloquence and flair.

Program note © Noémie Chemali

York Bowen

Two Duos in G major for Two Violas

- ▶ Born February 22, 1884, in London
- ▶ Died November 23, 1961, in London

Composed in 1920

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 3 minutes

York Bowen—a virtuoso pianist, composer, and violist—was one of the earliest champions of the viola as a solo and chamber instrument. He also remains one of English music's great “what-ifs,” a composer of genuine gifts whose career was derailed by changing fashions and perhaps his own reluctance to embrace modernist trends.

Although Bowen is remembered mainly for his close association with the English viola virtuoso Lionel Tertis—often seen as the source of his enthusiasm for writing for the viola—his own technical expertise as a longtime violist is often overlooked. The way he exploits the viola's middle register, where the instrument sings with particular warmth,

suggests someone who had spent countless hours exploring these sonorities in practice rooms and concert halls.

His *Two Duos for Two Violas* are compact yet deeply expressive. The first duet opens with a lyrical exchange of bold, declamatory phrases and rhapsodic interjections. Both violas share melodic material equally, exploiting their shared timbral warmth through imitation and dialogue. The second duet offers a spirited contrast. Brisk and rhythmically animated, it features playful exchanges and tightly woven motivic interplay.

This work occupies a fascinating stylistic position: too chromatic for the English pastoral school, yet too tonal for the emerging modernists. It reminds us that musical history is not simply a succession of revolutionary breaks, but also includes quieter continuities sustained by artists who found meaning and beauty in the in-between.

Program note © Noémie Chemali

Brett Dean

Epitaphs for Two Violins, Two Violas, and Cello

- ▶ Born October 23, 1961, in Brisbane

Composed in 2010

- ▶ First CMS performance on April 16, 2013, by the Orion String Quartet (violinists Daniel Phillips and Todd Phillips, violist Steven Tenenbom, and Cellist Timothy Eddy) and violist Brett Dean
- ▶ Duration: 20 minutes

Epitaphs (2010) is among Australian composer Brett Dean's most personal works. Written in memory of five close friends and artistic collaborators who passed away

between 2008 and 2009, it honors them in five distinct musical portraits. This premise risks sentimentality but achieves something far more complex: a meditation on how we preserve memory through sound.

Scored for string quintet—with a second viola to enhance the ensemble's sonorous depth—the work evokes the rich associations of the viola with grief and remembrance, a lineage that includes Reger, Bartók, and Shostakovich. Dean, himself a former Berlin Philharmonic violist, understands this

tradition intimately while avoiding its more obvious trappings.

Only I will know honors Australian poet Dorothy Porter. Inspired by her poem “The Bluebird of Death,” the movement begins with ghostly viola harmonics and unfolds with eerie clarity, with cello and first violin doubled at the fourth octave. The effect is echo-like, as if we’re hearing memory itself reverberating across temporal distance.

The second epitaph, *Walk a little way with me*, memorializes Lyndal Holt, an Australian solicitor and academic. Using shifting pairs of instruments in rhythmic unison and tremolo textures, it evokes the act of mutual support and quiet companionship during illness.

Der Philosoph is the title of the epitaph for Jan Diesselhorst, a longtime cellist of the Berlin Philharmonic. Known to his community as a man of great intelligence and introspection, the movement begins with an inward-looking cello cadenza, eventually giving way to a chaotic ensemble climax and a quiet return to solitude, with the cello having the final word.

György meets the “Girl Photographer” commemorates the lives of two significant cultural figures—Hungarian-Austrian composer

György Ligeti and American arts patron and photographer Betty Freeman—in a whimsical imagined meeting. It features dance-like rhythms, meter shifts, and lively exchanges between instrument pairs, an homage to two “irrepressible personalities.”

The final movement, *Between the spaces in the sky*, commemorates Opera Australia’s late conductor Richard Hickox, who had planned to conduct Dean’s opera *Bliss* before his untimely passing. The movement’s title, taken from the opera’s libretto by Amanda Holden, evokes ecstasy and transcendence. Its music oscillates between agitation and awe, ultimately dissolving into a celestial texture of delicate accompaniment effects.

Epitaphs is a deeply personal eulogy that also serves as a meditation on loss. What prevents this work from becoming merely programmatic is Dean’s commitment to musical logic alongside literary reference. His vivid imagination, extended string techniques, and richly textural writing create a work that succeeds both as absolute music and as a living tribute to those he once held dear.

Program note © Noémie Chemali

Wolfgang Amadeus Mozart

Quintet in C major for Two Violins, Two Violas, and Cello, K. 515

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

Composed in 1787

- ▶ First CMS performance on April 30, 1974, by the Juilliard String Quartet (violinists Robert Mann and Earl Carlyss, violist Samuel Rhodes, and cellist Claus Adam) and violist Walter Trampler
- ▶ Duration: 34 minutes

The ebullient C-major Quintet was crafted during a phase of satisfying professional achievement for Mozart, between the creation of two operas that would be among his

most enduringly beloved works. *Le nozze di Figaro* premiered in Vienna during the spring of 1786 and was well received with a successful run, but when the production opened in Prague, it ballooned into a runaway smash hit. Mozart was invited to visit the following January and was treated like a celebrity. In an effusive letter to a friend Mozart wrote that in the city, “Nothing is played, sung, or whistled but *Figaro*.” This led to a commission for another opera, *Don Giovanni*, to be premiered in Prague that October. Astonishingly, just a couple of months after the Mozart

family returned to Vienna, he produced two string quintets in quick succession. The first, in C major, was completed on April 19, and the second, in G minor, on May 16.

In total, Mozart wrote six quintets for strings. All of them are “viola quintets,” configured for the same instrumentation of a string quartet with additional viola—two violins, two violas, and one cello. It is typically assumed that he followed the model of his close friend, Michael Haydn (brother of Joseph Haydn), who also preferred the sound of the additional viola, whereas their slightly older contemporary, Luigi Boccherini, wrote more than 100 quintets with additional cello (which was his own instrument). Both Mozart and Michael Haydn’s first efforts in the genre came as early as 1773, which for Mozart came directly after the conclusion of his extended tours as a child prodigy, when he began working as a court musician in his hometown, Salzburg. A 14-year gap buffers the time between the composition of his first and second quintets, whereas he wrote the others in a four-year period before his untimely death at the age of 35.

The Quintet in C major is a substantial work, reaching almost orchestral proportions in its scope over the course of its four

movements. From the onset, we are greeted with two of Mozart’s particular talents: his sense of fun and humor, and his seemingly endless capacity to generate a hummable tune. In the opening movement, Mozart toys with our sense of meter and pulse, and creates a puzzle for himself by deliberately elongating the phrases. What we expect to hear is a well-balanced pair of four-measure segments, but instead Mozart delivers slightly off-kilter five-measure groups that he corrects by abruptly inserting a full measure of resting silence. The remainder of the movement is a play on this setup of even or uneven groupings, all while showcasing a parade of serene melodies. In the second movement, Mozart returns to the asymmetrical phrasing that dominated the first, but here it is highlighted even more since the minuet would normally be danceable. A graceful *Andante* follows, featuring tender exchanges in the style of vocal duets—unsurprising given the work’s genesis between operas. Concluding the work is a jovial rondo, in which we hear the main theme interpolated between contrasting sections, tinged only slightly by dramatic urgency or minor-key shadowing before its sunny ending.

Program note © Kathryn Bacasmot

About the Artists



Stella Chen

Praised for her “silken grace” and “brilliant command” (*The Strad*), American violinist Stella Chen captured international attention as the winner of the 2019 Queen Elisabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant. Her debut album, *Stella x Schubert*, was released in 2023 on Apple Music’s Platoon label to critical acclaim, garnering her the title of Young Artist of the Year at the Gramophone Awards. Stella has performed across North America, Europe, and Asia, appearing as soloist with orchestras including the

New York Philharmonic, Chicago Symphony, Minnesota Orchestra, San Francisco Symphony, Brussels Philharmonic, and the Chamber Orchestra of Europe. A recently appointed faculty member of the Juilliard School, she holds a bachelor’s degree from Harvard University and a doctorate from Juilliard, and is an alum of CMS’s Bowers Program. Chen performs on the 1720 “General Kyd” Stradivarius, generously loaned by Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



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 CMS’s Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS. 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, hailed by the *New York Times* as a “master musician,” will release two new albums in 2025 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. He has premiered viola concertos by Bartók (revised version), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. 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.

KINNE



Alexander Sitkovetsky

Violinist Alexander Sitkovetsky was born in Moscow into a family with a well-established musical tradition. Since his concerto debut at the age of eight, he has performed as soloist and chamber musician in many of the major venues around the world including Vienna's Musikverein, Amsterdam's Concertgebouw and the Wigmore Hall in London. This season he will make his subscription debut with the Budapest Festival Orchestra, among other engagements. He is the Artistic Director of the NFM Leopoldinum Chamber Orchestra in Wrocław, Poland, and

is a founding member of the Sitkovetsky Trio, which regularly performs throughout Europe, Asia, and the Americas and is recognized as one of the most important ensembles performing today. Sitkovetsky is an alum of CMS's Bowers Program and plays the 1679 "Parera" Antonio Stradivari violin, kindly loaned to him through the Beare's International Violin Society by a generous sponsor.

MATT DINE



Jonathan Swensen

Cellist Jonathan Swensen is the recipient of an Avery Fisher Career Grant and joint first prize of the Naumburg International Cello Competition, and was featured as "One to Watch" in *Gramophone*. He made his concerto debut performing the Elgar Concerto with Portugal's Orquestra Sinfónica do Porto Casa da Música, and has performed with the Philharmonia Orchestra, Orquesta Ciudad de Granada, Copenhagen Philharmonic, Mobile Symphony, Greenville Symphony, and the Aarhus, Odense, and Iceland symphonies. He has captured

first prizes at the Windsor International String Competition, Khachaturian International Cello Competition, and the Young Concert Artists International Auditions. A graduate of the Royal Danish Academy of Music, Swensen continued his studies with Torleif Theodén at the Norwegian Academy of Music in Oslo and Laurence Lesser at New England Conservatory, where he received his Artist Diploma. He is now an Artist in Residence at the Queen Elisabeth Music Chapel working with Gary Hoffman, and a member of CMS's Bowers Program.

About the Chamber Music Society

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

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

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

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

CMS Chamber Music Society of Lincoln Center

UPCOMING CONCERTS



AN EVENING WITH JEAN-EFFLAM BAVOUZET

TUE, NOV 18, 2025, 7:00 PM

Maurice Ravel is one of the most creative, detailed, and skilled composers in history. In the French pianist Jean-Efflam Bavouzet we find talent in a similar vein: a musician of inexhaustible imagination, drive, and virtuosity. Bavouzet brings to CMS a great pianistic feat dedicated to Ravel's complete published works for solo piano. This recital will go down in Lincoln Center history as a landmark artistic achievement.

Works by: Ravel

AN EVENING WITH BENJAMIN BEILMAN AND GLORIA CHIEN

SUN, NOV 23, 2025, 5:00 PM

Violinist Benjamin Beilman has built an international audience of listeners enthralled by his golden tone, impeccable technique, and magnetic musicianship. Truly a violinist's violinist, Beilman excels at whatever he plays, from classic to contemporary, with equal appeal. Partnering with Beilman for this special concert is pianist Gloria Chien, one of today's most sought-after collaborators.

Works by: Ysaÿe, Bartók, Szymanowski, Chris Rogerson, Franck



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Artists of the 2025–26 Season

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Erika Baikoff, SOPRANO
Andriana Chuchman, SOPRANO
Joëlle Harvey, SOPRANO
Fleur Barron, MEZZO-SOPRANO
Paul Appleby, TENOR
John Moore, BARITONE

KEYBOARDS

Alessio Bax, PIANO
Inon Barnatan, PIANO
Jean-Efflam Bavouzet, PIANO
Paolo Bordignon, HARPSICHORD
Michael Stephen Brown, PIANO
Gloria Chien, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO*
Gilbert Kalish, PIANO
Anne-Marie McDermott, PIANO (Alice
Tully and Edward R. Wardwell Piano
Chair)
Ken Noda, PIANO
John Novacek, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Mika Sasaki, HARPSICHORD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

STRINGS

Benjamin Beilman, VIOLIN
Aaron Boyd, VIOLIN/VIOLA
Stella Chen, VIOLIN
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and
Kenneth L. Wallach Chair)
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Leila Josefowicz, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie
R. Samuels Violin Chair)
Erin Keefe, VIOLIN/VIOLA
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
Julian Rhee, VIOLIN*
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA

Danbi Um, VIOLIN
Tien-Hsin Cindy Wu, VIOLIN/VIOLA
Lawrence Dutton, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA (Mrs. William
Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Edward Arron, CELLO
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Estelle Choi, CELLO
Timothy Eddy, CELLO
Sterling Elliott, CELLO*
David Finckel, CELLO
Clive Greensmith, CELLO
Mihai Marica, CELLO
David Requiro, CELLO
Inbal Segev, CELLO
Jonathan Swensen, CELLO*
Paul Watkins, CELLO
Nina Bernat, DOUBLE BASS*
Blake Hinson, DOUBLE BASS
Anthony Manzo, DOUBLE BASS
Bridget Kibbey, HARP

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Sooyun Kim, FLUTE
Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Yoobin Son, FLUTE
Ransom Wilson, FLUTE
Randall Ellis, OBOE
James Austin Smith, OBOE
Stephen Taylor, OBOE (Mrs. John D.
Rockefeller, 3rd Oboe Chair)
Juri Vallentin, OBOE*
Alexander Fiterstein, CLARINET
Jose Franch-Ballester, CLARINET
Tommaso Lonquich, CLARINET
Sebastian Manz, CLARINET
Anthony McGill, CLARINET
David Shifrin, CLARINET (Charles E.
Culpeper Clarinet Chair)
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON
Jake Thonis, BASSOON

BRASS

David Byrd-Marrow, HORN
Eric Reed, HORN
Stewart Rose, HORN
Nathaniel Silberschlag, HORN
Radovan Vlatković, HORN
Tanner West, HORN
David Washburn, TRUMPET

PERCUSSION

Victor Caccese, PERCUSSION
Ayano Kataoka, PERCUSSION
Ian David Rosenbaum, PERCUSSION

HOSTS & LECTURERS

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Aaron Boyd
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David Serkin Ludwig
Samuel Zygmuntowicz

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Bryan Lee, VIOLIN
Pierre Lapointe, VIOLA
Brook Speltz, CELLO

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William Fedkenheuer, VIOLIN
John Largess, VIOLA
Joshua Gindele, CELLO

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Angelo Xiang Yu, VIOLIN
Honggang Li, VIOLA
Sihao He, CELLO

VIANO QUARTET*

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

SITKOVETSKY TRIO

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

SANDBOX PERCUSSION

Jonathan Allen
Victor Caccese
Ian David Rosenbaum
Terry Sweeney

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

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CMS extends a special thanks to the lawyers associated with Skadden, Arps, Slate, Meagher & Flom for their great generosity and expertise in acting as pro bono Counsels.

This season is supported by public funds from the National Endowment for the Arts, the New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts, with the support of the Office of the Governor and the New York State Legislature.

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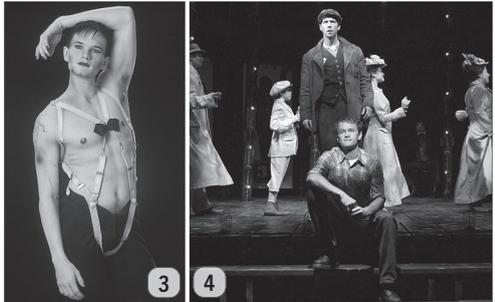
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PLAYBILL QUIZ: THE STATE OF HIS ART

By Andrew Gans

Neil Patrick Harris may best be known to audiences worldwide for his work on the TV series *How I Met Your Mother* and *Doogie Howser, M.D.*, but he has also been a formidable presence on the New York stage for the past two decades. The frequent Tony Awards host, currently appearing opposite James Corden and Bobby Cannavale in the Main Stem revival of Yasmina Reza's *Art* at the Music Box, has performed on Broadway, Off-Broadway, with the New York Philharmonic, and more. Some of these performances are pictured below. Can you identify each show?

1. In 2000, Harris played Tobias Ragg in the New York Philharmonic's concert staging of this epic Stephen Sondheim-Hugh Wheeler musical that also featured Patti LuPone, George Hearn, and Audra McDonald.
2. The multiple Emmy winner made his Broadway debut in 2002 opposite the late Anne Heche in the replacement company of this Tony and Pulitzer Prize-winning David Auburn drama, which is set to return to Broadway in 2026 starring Ayo Edebiri and Don Cheadle.
3. In 2003, Harris was a replacement Master of Ceremonies, the role originated by Tony winner Alan Cumming, in the Tony-winning revival of this John Kander, Fred Ebb, and Joe Masteroff classic set in pre-World War II Berlin.
4. The Joe Mantello-directed, Tony-winning 2004 Broadway revival of this Stephen Sondheim-John Weidman musical about those who attempted to or succeeded in killing U.S. Presidents cast Harris as both the Balladeer and Lee Harvey Oswald.
5. Harris won the 2014 Tony for Best Performance by an Actor in a Leading Role in a Musical for his performance in the title role of this John Cameron Mitchell-Stephen Trask musical about an East German singer fronting a fictional rock 'n' roll band.
6. In 2023, Harris played a limited engagement as narrator Francis in the Broadway bow of this London comedy from Mischief Theatre about the fictional Cornley Drama Society attempting to present a J.M. Barrie classic.
7. The stage and screen star was most recently seen Off-Broadway in fall 2024 in this new play written and directed by Robert O'Hara that cast Harris and Jane Krakowski as a married couple who host a dramatic dinner party.



ANSWERS: 1. *Sweeney Todd* 2. *Proof* 3. *Cabaret*
4. *Assassins* 5. *Hedwig and the Angry Inch*
6. *Peter Pan Goes Wrong* 7. *Shit, Meet Fan*

JOAN MARCUS

JOAN MARCUS

JOAN MARCUS

JULIETA CERVANTES



By Andrew Gans

Jalynn Steele, who made her Broadway debut in *The Lightning Thief*, is currently back on the Main Stem in the revival of the international hit musical *Mamma Mia!* Steele is the first Black actor to play the role of Tanya full-time on Broadway, and she is doing so in a dazzling performance that charms audiences eight times a week at the Winter Garden, where the original production first opened nearly 25 years ago. Below, Steele opens up about her early days in New York.

How would you describe your Tanya?

Jalynn Steele: A dash of Jasmine Guy in *A Different World*, a sprinkle of Jackée Harry in *227*, a smidge of Tichina Arnold in *Little Shop* and in *Martin*, and a big scoop of me. My Tanya's classy, brassy, and whole lot of loving fun.

Tell me about a time you almost gave up but didn't.

When I first moved to New York in 2001, the money flew very quickly out the window. The \$2,000 I moved here from Texas with was gone in a flash. It was a balmy summer day, and I had to choose taking the train or having enough for two items on the 99-cent menu at McDonald's. I chose the food and decided to walk all the way from 45th (home base for handing out *Chicago* flyers) to my home

on 110th Street in Spanish Harlem. It was a moment I felt like I made a huge mistake in moving to New York.

With tired, sweaty, and sore legs, still slightly hungry from my cheap meal, tears flowing from my eyes, I kept repeating that night as I walked, "I'm gonna make it one day, I'm not gonna stop 'til I get to Broadway." I promised myself, no matter what, this dream of mine was bound to come true. I said a prayer and kept on walking until I made it home.

In such difficult times in this country and around the world, how do you think theatre can play a positive role, either for yourself and/or the community at large?

Being the first Black woman to play Tanya in *Mamma Mia!* full time on this Broadway stage is a monumental moment for all those that look like me.

Just today, a young woman told me how she grew up listening to *Mamma Mia!* and thought she could never play any of the parts. But seeing me come out on stage in a principal role gave her the inspiration and courage to know that she could do it, too! Our show reflects our world in all its beautiful colors, shapes, sizes, genders, and orientations! They have put together a gorgeous melting pot of people, and it's an honor to represent and be a part of it.



Meaningful Art

By Logan Culwell-Block and Diep Tran



HEATHER GERSHONWITZ

Neil Patrick Harris, Bobby Cannavale, and James Corden

Broadway's revival of Yasmina Reza's *Art*, currently running until December 21 at the Music Box Theatre, has stars Bobby Cannavale, Neil Patrick Harris, and James Corden playing three friends whose relationship is threatened by a controversial art purchase. "To some, it's just a white square. And to others, it's a deep, meaningful piece of art. This purchase sets about a series of opinions and events that changes the structure and future of this friendship forever," says Corden, who returns to Broadway for the first time since 2012, when he starred in *One Man, Two Guvnors* (he won a Tony for it). Corden then took a break from the stage to host *The Late Late Show*. He's taking this return to Broadway very seriously.

Maybe too seriously.

"We can see when we're saying our lines that you're mouthing our lines," says co-star Harris, deadpan, to Corden.

Without missing a beat, Corden responds. "Well, you can't see it when it's your lines because you don't know your lines." All three start laughing at the bit.

It's clear these actors are achieving their characters' onstage friendship by channeling their real-life offstage relationship. Previously, the trio had worked

together on projects, but only briefly.

"We all had great respect for each other," says Cannavale, an Emmy winner whose recent stage credits include the world premiere of *Here We Are*, Stephen Sondheim's final musical, Off-Broadway. "We all were very aware of each other's, at least, theatre chops. You don't want to get involved in a three-man play and have one person who's a pop singer that's never been on stage in a play before." Harris (jokingly) points to Corden, someone known for singing in cars, who smiles.

This marks the first revival of *Art*, which won the Tony Award for Best Play in 1998. Harris, whose previous stage credits include his Tony-winning performance in *Hedwig and the Angry Inch*, finds the central themes of the play just as powerful today as it was nearly three decades ago. "This is a play about conflict and conversations, and people with very strong polarizing opinions needing to get their points across. That's a complicated thing in 2025. If you're not agreeing with other people, that could be a bad thing. There's a sense of people needing to say what they're supposed to say, and not feeling they're in a position to say how they actually feel. This play will be uniquely poignant given where we are as a society today."

Coming Up This Fall

In these pages, you've gotten a close look at some of the shows coming to Broadway this fall. But those are just a small slice of what you can expect. Below are the other shows heading to Broadway, with confirmed dates and theatres, and why you should be excited.

ART (Music Box Theatre)

Limited run in process until December 21

See it if: You want to see three respected and beloved actors—Bobby Cannavale, James Corden, Neil Patrick Harris—verbally spar onstage.

Little Bear Ridge Road (Booth Theatre)

Limited run October 7–February 8, 2026

See it if: You're a fan of Laurie Metcalf and American family dramas set in the Midwest.

Beetlejuice (Palace Theatre)

Limited run October 8–January 3, 2026

See it if: You want to know why this musical is so beloved it's been done on Broadway three times in seven years. Teens also love it.

Liberation (James Earl Jones Theatre)

Limited run October 8–January 11, 2026

See it if: You've been asking yourself, "How did we get into this mess?" Bess Wohl's play is set during the '70s feminist movement but it's also about now.

Rob Lake Magic with Special Guests The Muppets (Broadhurst Theatre)

Limited run October 28–January 18, 2026

See it if: You love the Muppets and want to see them take part in a magic show.

Oedipus (Studio 54)

Limited run October 30–February 8, 2026

See it if: You love British actors (here, Mark Strong and Lesley Manville) putting a contemporary spin on a classic. It also has a killer tagline: "Truth is a motherf**ker."

Two Strangers (Carry a Cake Across New York) (Longacre Theatre)

Open run begins November 1

See it if: You are in need of a romantic comedy about opposites that attract, with some heartwarming songs. This show was a surprise hit in the West End.

Marjorie Prime (Hayes Theater)

Limited run November 20–February 15, 2026

See it if: Sci-fi paired with theatre excites you. June Squibb plays an Alzheimer's patient who uses a robot that looks like her deceased husband to relive her memories.

Bug (Samuel J. Friedman Theatre)

Limited run begins December 17

See it if: You're a fan of Carrie Coon (of *The Gilded Age*). *Bug* is written by Tracy Letts, Coon's husband, and has Coon playing a woman who falls deep into conspiracy theories.



Fall
Preview