

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, FEBRUARY 1, 2026, AT 5:00 ▶ 4,664TH CONCERT

**Alice Tully Hall, Starr Theater, Adrienne Arsht Stage**

*Home of the Chamber Music Society of Lincoln Center*

**Andriana Chuchman**, soprano  
**Inon Barnatan**, piano/celesta  
**Paul Huang**, violin  
**Jonathan Swensen**, cello  
**Victor Caccese**, percussion  
**Ayano Kataoka**, percussion  
**Ian Rosenbaum**, percussion  
**Sitkovetsky Trio**  
    **Wu Qian**, piano  
    **Alexander Sitkovetsky**, violin  
    **Isang Enders**, cello

## Shostakovich: 1906–1975

**Dmitri Shostakovich** (1906–1975) **Trio No. 1 in C minor for Piano, Violin, and Cello, Op. 8** (1923)

WU QIAN, SITKOVETSKY, ENDERS

***Seven Romances on Poems of Alexander Blok for Soprano, Violin, Cello, and Piano, Op. 127*** (1967)

- ▶ Ophelia's Song
- ▶ Gamayun, the Bird of Prophecy
- ▶ We were together
- ▶ The city sleeps
- ▶ The Storm
- ▶ Secret Symbols
- ▶ Music

CHUCHMAN, SITKOVETSKY, ENDERS, WU QIAN

## INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

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**Dmitri Shostakovich** **Symphony No. 15 in A major for Ensemble, Op. 141**  
(1970–71, arr. Derevianko 1972)

- ▶ Allegretto
- ▶ Adagio—Largo
- ▶ Allegretto
- ▶ Adagio—Allegretto

BARNATAN, HUANG, SWENSEN, KATAOKA, ROSENBAUM, CACCESE

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

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. 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**.

**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**.

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.

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# From the Artistic Directors

Dear Listener,

The life story of Dmitri Shostakovich, like that of Beethoven, can be vividly told through the composer's music. Shostakovich lived through two Russian revolutions and two world wars. He was alternately celebrated and condemned by his own government, not for his political views or service to society, but solely because of the music he composed. That music constitutes a vivid narrative not only of his life but of his times, as it was composed in response to, or in anticipation of, events which would profoundly affect his well-being. Today's concert samples the art of Shostakovich from two bookends of his career.

Shostakovich, even as a student, was recognized as an extremely talented musician. At 16—the same age Mendelssohn was when he composed his famous Octet—Shostakovich produced the piano trio that opens this program. He was still a student at the Leningrad Conservatory, writing in a far more Romantic style than he would later (which is probably accounted for by the work's dedication to his then-girlfriend). In a single movement, blended together in seamless episodes, we hear moving themes both tragic and reassuring, as well as playful, sarcastic humor. It is youthful Shostakovich through and through.

The music of Russian composers, from the earliest days of purely Russian classical music in the 1830s, has been strongly linked to that country's literature. The song output of Tchaikovsky, Rachmaninoff, and Prokofiev (to name a few) is enough to put Russia on the map as capital nation of vocal music. Composers knew their poets: among Shostakovich's favorites were Chekov, Yevtushenko, and the immensely gifted Alexander Blok, who died at only 41, having achieved status as one of Russia's greatest writers since Pushkin. Shostakovich's selection of seven poems, set for the wonderful combination of piano trio with voice, was premiered in 1967 by no less an ensemble than pianist Mieczysław Weinberg, violinist David Oistrakh, cellist Mstislav Rostropovich, and soprano Galina Vishnevskaya, for whom the work was composed.

Shostakovich's symphonies—like Beethoven's quartets—span the composer's life. From his wildly successful first symphony of 1925 to the work we hear today, his 15th and final one, the symphonies reflect his both his public and private personae. Unlike his searing 13th Symphony, "Babi Yar," written to poetry of Yevtushenko in memory of Jews massacred by Nazis near Kyiv, and his 14th Symphony, composed as a response to Benjamin Britten's *War*

*Requiem*, the 15th symphony was conceived by Shostakovich as a present to himself on the occasion of his 65th birthday. It could not be more different than its predecessors. It is highly enigmatic and has received much speculation as to its meaning.

The work is full of surprises for which we will not prepare you, which the composer himself apparently prescribed for his listeners. Only ten months after the premiere, the marvelous version we hear today was first performed, and sanctioned by the composer. Shostakovich would not compose again until his 14th and 15th Quartets, and the Viola Sonata, his final work.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



# Notes on the Program

By Jack Slavin

Dmitri Shostakovich

## Trio No. 1 in C minor for Piano, Violin, and Cello, Op. 8

► Born September 25 (O.S. September 12), 1906, in Saint Petersburg

► Died August 9, 1975, in Moscow

### Composed in 1923

► First CMS performance on October 28, 2005, by pianist Anne-Marie McDermott, violinist Ida Kavafian, and cellist Clancy Newman

► Duration: 12 minutes

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In 1923, sixteen-year-old Shostakovich was already four years into his studies at the Petrograd Conservatory. Along with his precocious musical abilities, he had a reputation for chronically fragile health. A particularly bad bout of tuberculosis necessitated an operation to remove the lymph nodes in his neck. He performed his final piano exam that year, which included technically demanding works like Beethoven's "Waldstein" Sonata and selections from Liszt's *Années de pèlerinage*, with his neck still wrapped in bandages.

Following the conclusion of the school year, he was sent to a sanatorium in the Crimean peninsula to convalesce. The warm climate proved restorative, and it was there that Shostakovich met his first love. Her name was Tatiana Glivenko, and he remained emotionally attached to her for years, though they went on to marry other people. After his death, Glivenko is said to have expressed regret that they had never married, speaking of him with great affection. Composed that same year and dedicated to Glivenko, the Trio No. 1 in C minor was originally titled *Poème*, perhaps reflecting its lyrical nature and romantic inspiration.

Though it is a student work, the trio has unmistakable hints of Shostakovich's mature style, even if they appear in a more Romantic context than what he would ultimately be known for. The opening legato half-steps become a key motif of the trio, which appears in the lyrical sections and lends itself equally well to extensive transformation in the contrasting episodes.

The trio's abrupt shifts between lush, rhapsodic passages and brisk, incisive ones have been linked by some scholars to Shostakovich's part-time job as an accompanist in silent film theaters. The episodic nature of the piece would have suited the film medium, with emotional context changing from scene to scene. His sister Zoya recalled that he and two friends once used a film screening as rehearsal time for this work, not necessarily to the delight of the audience.

Though one of his Petrograd professors heard in the trio "an obsession with the grotesque," the faculty at the Moscow Conservatory—where he auditioned with the piece in search of a less rigid learning environment—recognized his potential. He did not ultimately take the place that was offered to him in Moscow, owing to his mother's concerns about his health. The trio remained unpublished until 1983, eight years after Shostakovich's death, when it was assembled from several manuscripts, and its final piano measures were supplied by a former student. Thanks to these efforts, today's audiences can hear the emerging voice of a composer who would become a pillar of 20th-century music.

Dmitri Shostakovich

## **Seven Romances on Poems of Alexander Blok for Soprano, Violin, Cello, and Piano, Op. 127**

### **Composed in 1967**

- ▶ First CMS performance on November 6, 1987, by soprano Dawn Upshaw, violinist Philip Setzer, cellist David Finckel, and pianist Charles Wadsworth
- ▶ Duration: 25 minutes

Shostakovich's health struggles followed him into adulthood, with recurring cardiac episodes and debilitating neurological issues interrupting his work at various points. A heart attack in 1966 resulted in an extended hospital stay. Unable to compose, Shostakovich turned his attention to literature, including the works of Russian Symbolist poet Alexander Blok.

The *Seven Romances on Poems of Alexander Blok* began as a request from Shostakovich's close friend, Mstislav Rostropovich. The acclaimed cellist wanted a vocalise (a work that is sung without text) that he could perform with his wife, Galina Vishnevskaya, a successful opera singer in her own right. Shostakovich expanded upon this request, with the addition of Blok's lyrics as well as parts for violin and piano. After composing the first song, the rest of the cycle followed in quick succession—a burst of inspiration that signaled a return to creative life. The cycle marks the start of what is often described as Shostakovich's late style and is a profound statement about music's expressive potential.

In *Ophelia's Song*, the cello meanders in a sorrowful *cantilena*—a flowing, songlike melodic line—while the soprano narrates Ophelia's tale of lost love. The sparse texture of the two wandering melodies is haunting, but even amid this bleak soundscape, Shostakovich creates brief moments of warmth and nostalgia.

The ethereal melancholy of *Ophelia's Song* is overwhelmed by the Gamayun, a character

in Russian folklore often depicted as a bird with a woman's head. The disastrous fate prophesied by the creature in Blok's poem is made all the more terrifying in Shostakovich's setting, with the hammering of ominous octaves in the piano.

*We were together* opens with a sweet and simple violin melody, referenced in Blok's lyrics. Ahead of the second stanza, which refers to a gurgling stream, the violin's gentle line is interrupted by rapid, winding runs that mimic the motion of water.

Saint Petersburg, the city Shostakovich knew for most of his life as Petrograd and, subsequently, Leningrad, is the subject of *The city sleeps*. The cello inches along in double-stops (playing two notes at once) throughout the entirety of the movement. This results in a sinewy texture that is appropriately groggy but far from relaxed, with a pervasive sense of chromatic anxiety.

The role of the accompaniment is clear from the outset of *The Storm*: the gusts of wind and pounding of rain are recreated with tremolos played *sul ponticello* on the violin. This technique calls for the bow to be placed very close to the bridge and produces a glassy, unsettling sound.

In *Secret Symbols* Blok describes the experience of falling asleep, unsure of what awaits in one's dreams. Shostakovich inserts his own "secret symbol" in the form of a twelve-tone row—a sequence that uses all twelve pitches in the chromatic scale without repetition. Tone rows are a fundamental unit of serialism, a compositional technique that was denounced by Soviet authorities for being inaccessible, decadent, and beholden to formalism (the regime's catch-all term for any works they perceived to be too Western or avant-garde). The tone row is as much a

reference to the mysterious symbols in Blok's poem as it is a nod to the repressive anti-fornicist policies of the 1930s and 40s.

The poem that would become the final installment of the cycle was left untitled by Blok—it was Shostakovich who called it *Music*. It is only fitting that following a period of serious illness and a compositional hiatus, Shostakovich's first major work back would be one in which he exalts the art form to which he had dedicated his entire life.

To communicate the transcendent power of music, he involves—for the first time in the cycle—the full ensemble. At the premiere, which coincided with the 50th anniversary of the October Revolution of 1917, this was a group of the Soviet Union's most distinguished musicians: Rostropovich and Vishnevskaya were joined by David Oistrakh on violin and Mieczysław Weinberg on piano, filling in for the ailing composer who had hoped to perform the part himself.

## Texts and Translations

### *Seven Romances on Poems by Alexander Blok for Soprano, Violin, Cello, and Piano, Op. 127* (1967)

Music by Dmitri Shostakovich

Texts by Alexander Blok

Translations by Julie Curtis

#### 1. Песня Офелии

Разлучаясь с девой милой, друг,  
Ты клялся мне любить!...  
Уезжая в край постылый,  
Клятву данную хранить!...

Там, за Данией счастливой,  
Берега твои во мгле...  
Вал сердитый, говорливый  
Моет слёзы на скале...

Милый воин не вернётся,  
Весь одетый в серебро...  
В гробе тяжко всколыхнётся  
Бант и чёрное перо...

#### 2. Гамаюн птица вещая

На глядах бесконечных вод,  
Закатом в пурпур облечённых,  
Она вещает и поёт,  
Не в силах крыл поднять смятённых...  
Вещает иго злых татар,  
Вещает казней ряд кровавых,

#### 1. Ophelia's Song

As you parted from your dear maiden,  
My friend, you swore to me of your love!  
As you left for a detested land,  
You swore to keep your oath!

There, away from happy Denmark,  
Your shores are in darkness...  
The angry, eloquent waves  
Wash tears away from the rocks...

My beloved warrior shall not return,  
All in silver dressed...  
In the grave the ribbon and black feather  
Will droop heavily.

#### 2. Gamayun, the Bird of Prophecy

On the surfaces of eternal waters,  
Turned purple by the dusk,  
She prophesies and sings,  
Unable to raise her crumpled wings...  
She prophesies the evil Tatar yoke,  
Prophecies a run of bloody executions,

*(Please turn the page quietly.)*

И трус, и голод, и пожар,  
Злодеев силу, гибель  
правых...  
Предвечным ужасом объят,  
Прекрасный лик горит любовью,  
Но вещей правдою звучат  
Уста, запекшиеся кровью!..

### 3. Мы были вместе

Мы были вместе, помню я...  
Ночь волновалась, скрипка пела,  
Ты в эти дни была моя,  
Ты с каждым часом хорошела...  
Сквозь тихое журчанье струй,  
Сквозь тайну женственной улыбки  
К устам просился поцелуй,  
Просились в сердце звуки скрипки...

### 4. Город спит

Город спит, окутан мглою,  
Чуть мерцают фонари...  
Там далёко, за Невою,  
Вижу отблески зари.  
В этом дальнем отраженьи,  
В этих отблесках огня  
Притаилось пробужденье  
Дней, тоскливых для меня...

### 5. Буря

О, как безумно за окном  
Ревёт, бушует буря злая,  
Несутся тучи, льют дождём,  
И ветер воеет, замирая!  
Ужасна ночь! В такую ночь  
Мне жаль людей, лишённых крова,  
Сожаленье гонит прочь -  
В объятья холода сырого!  
Бороться с мраком и дождём,  
Страдалцев участь разделяя...  
О, как безумно за окном  
Бушует ветер, изнывая!

And quakes, and famine, and conflagration,  
The power of evil men, and destruction of the  
righteous...  
Gripped by ancient horror,  
Her beautiful countenance burns with love,  
Yet prophetic truth resounds  
From her lips caked in blood!

### 3. We were together

We were together, I recall...  
The night was agitated, a violin sang.  
In those days you were my own,  
With every hour you grew more fair...  
Through the quiet gurgle of the stream,  
Through the mystery of a feminine smile  
A kiss begged for lips,  
The sounds of the violin begged to enter my  
heart...

### 4. The city sleeps

The city sleeps, wrapped in darkness,  
The streetlamps barely flicker...  
Over there, beyond the Neva  
I espy the gleaming of dawn.  
In this faraway reflection,  
In those glimmerings of fire,  
Lay concealed the origins  
Of days which for me have been bleak...

### 5. The Storm

O, how wildly outside my window  
The savage tempest roars and rages,  
The scudding storm clouds unleash the rain  
And the wind howls as it fades!  
The night is dreadful! On such a night  
I pity those bereft of shelter.  
And compassion drives me forth  
Into the embrace of the chill and damp!  
To contest with the gloom and rain,  
Sharing the fate of those who suffer...  
O, how wildly outside my window  
The wind rages as it wearies!

## 6. Тайные знаки

Разгораются тайные знаки  
На глухой, непробудной стене.  
Золотые и красные маки  
Надо мной тяготеют во сне.

Укрываюсь в ночные пещеры  
И не помню суровых чудес.  
На заре голубые химеры  
Смотрят в зеркале ярких небес.

Убегаю в прошедшие миги,  
Закрываю от страха глаза,  
На листах холодеющей книги -  
Золотая девичья коса.

Надо мной небосвод уже низок,  
Чёрный сон тяготеет в груди.  
Мой конец предначертанный близок,  
И война, и пожар - впереди...

## 7. Музыка

В ночь, когда уснёт тревога  
И город скроется во мгле,  
О, сколько музыки у бога,  
Какие звуки на земле!

Что буря жизни,  
Если розы твои цветут мне и горят!  
Что человеческие слёзы,  
Когда румянится закат!

Прими, Владычица вселенной,  
Сквозь кровь, сквозь муки,  
сквозь гроба  
Последней страсти кубок пенный  
От недостойного раба.

## 6. Secret Symbols

The secret symbols burst into life  
On the thick, impenetrable wall.  
Golden and crimson poppies  
Loom over me in my dreams.

I conceal myself in the caverns of night,  
And no longer recall the solemn miracles.  
At dawn pale blue chimeras  
Gaze into the mirror of the bright heavens.

I will retreat into moments from the past,  
Closing my eyes with terror.  
On the pages of a book which grows cold—  
A maiden's golden tresses.

The canopy of the sky hangs low above me,  
A dark dream lies oppressive in my heart.  
My predestined end is near,  
War and flames lie ahead...

## 7. Music

At night, when alarms fade,  
And the city is wrapped in darkness,  
How much music there is in the divine,  
What sounds can be heard on earth!

What are the storms of life to me,  
If your roses blossom and glow!  
What the sorrows of mankind,  
When you can watch the crimson sunset!

O Lady, Sovereign of the Universe,  
Accept—through blood, through pain,  
through death—  
This foaming cup, filled to the brim  
With the last passions of your unworthy slave!

*Translations © Julie Curtis, provided via Oxford  
International Song Festival (oxfordsong.org).*

Dmitri Shostakovich

## Symphony No. 15 in A major for Ensemble, Op. 141 (arr. Derevianko)

**Composed in 1970–71, arranged by  
Victor Derevianko in 1972**

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 45 minutes

Shostakovich's final symphony was composed while he was undergoing treatment for poliomyelitis. Not long after the completion of this piece he suffered a second heart attack, and died only a few years later. The 15th Symphony is as enigmatic as Shostakovich himself, but it unmistakably reflects a composer writing in the autumn of life.

The piece is heard on this program in a composer-approved chamber arrangement created by pianist Victor Derevianko with vital assistance from percussionist Mark Pekarsky—invaluable help given the scale of the original percussion section. Despite the inevitable reduction in personnel, the arrangement preserves the key structural and expressive functions of the percussion. The violin and cello take on the majority of the string parts while the piano covers the brass and woodwinds. These assignments are flexible at times, and those familiar with the orchestral original will notice moments where roles reverse intentionally.

The first movement opens with two chimes that announce the flute theme, played in this arrangement by the pianist. Soon after, the first of this symphony's many musical quotations surfaces: snippets of Rossini's famous *William Tell* theme. Shostakovich referred to this movement as a "toy shop." However, the acerbic interjections between statements of Rossini's cheerful theme suggest instead a cabinet of curiosities, equal parts unsettling and whimsical.

The second movement, *Adagio—Largo*, is notably darker than the first, with a

foreboding chorale in the piano opening that recurs throughout the movement. The following cello solo is at times longing and at others aloof, with the pared-down arrangement rendering this emotional movement all the more raw and exposed. A despondent funeral march begins with soft dotted rhythms that grow to a climax before petering out in a timpani roll.

Originally scored for bassoon, the scherzo's opening theme is delegated to the piano. The movement is relatively innocuous by Shostakovich's scherzo standards, though still bearing his trademark crisp, articulated rhythmic gestures.

The final movement begins with another quotation: Wagner's "Fate" leitmotif from *Die Walküre*. The reference continues with a fleeting mention of *Tristan und Isolde*, but Shostakovich pivots quickly to a melody from his countryman: Mikhail Glinka's *Do not tempt me needlessly*. These quotations as well as others, including from Shostakovich's own works, have sparked considerable debate. Some hear the "Fate" motif as a reflection of his own ailing health and mortality. Others consider it to be an unflattering prognosis for his country, given his famously contentious relationship with the state. The symphony ends with a ticking rhythm, often interpreted as a clock or as machinery found in the composer's hospital room.

Perhaps there is no single, correct interpretation for the myriad quotations or indeed for the symphony as a whole. When asked about this in an interview Shostakovich replied:

In the 15th Symphony, there is no defined program. . . . As far as the quotations that I used from *William Tell*, from *The Ring* cycle of Wagner, less-known romances of

Glinka . . . they ask me why, why did you do that? I don't know, I don't really know, it just seemed to be necessary. . . . I could not explain it more precisely.

Shostakovich spent much of his life divided between public duty and private expression; his oeuvre is often split accordingly, with

chamber music being the chosen medium for many of his most intimate statements. In this arrangement, the 15th Symphony occupies a middle ground, a final public statement distilled to its essential elements—no less enigmatic, but perhaps all the more revelatory.

*Program notes © Jack Slavin*

## From the Archives



Cellist David Finckel (left) with composer Boris Tischenko, Town Hall, New York City, after a performance of Tischenko's Cello Concerto on April 14, 1989. Tischenko was a student and lifelong friend of Shostakovich; they exchanged letters for many years, including letters about the Piano Trio and the 15th Symphony on tonight's program.

# About the Artists

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MARCO BORGHESE



## Inon Barnatan

Pianist Inon Barnatan performs regularly with leading orchestras and conductors worldwide. He was the inaugural Artist-in-Association of the New York Philharmonic and has appeared with the Los Angeles Philharmonic at the Hollywood Bowl, the BBC Proms with the BBC Symphony, the Cleveland Orchestra, the Chicago and Boston symphonies, and most major US ensembles, as well as the Leipzig Gewandhaus, Zurich Tonhalle, Tokyo Metropolitan Symphony, and the London, Hong Kong, and Royal Stockholm Philharmonics. In the 2025–26 season he performs with the Baltimore, Dallas, and Minnesota symphonies, gives solo recitals at Tippet Rise Art Center and Wigmore Hall, and takes part in the Complete Etudes of Philip Glass project at the Krannert Center and the University Musical Society. Barnatan is Music Director of La Jolla Music Society's SummerFest in California, a recipient of an Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award, and an alum of CMS's Bowers Program.



## Victor Caccese

Victor Caccese is a founding member of the Brooklyn-based quartet Sandbox Percussion and a Grammy-nominated percussionist. With Sandbox, he has performed worldwide and taught at institutions such as the Peabody Conservatory, the Curtis Institute, Yale School of Music, Michigan State University, Vanderbilt University, and the University of Kansas. He has collaborated with composers such as Amy Beth Kirsten, Andy Akiho, David Crowell, James Wood, John Luther Adams, and Thomas Kotcheff. Also a composer and arranger, he has written several pieces for percussion, which have been performed by Sandbox multiple times throughout the US. Caccese holds degrees from the Peabody Conservatory and the Yale School of Music, and serves on faculty at the University of Missouri-Kansas City Conservatory as a percussion instructor and ensemble-in-residence with Sandbox Percussion. He is also on faculty at the New School College of the Performing Arts and Peabody Conservatory, and has served as visiting artist at the University of Massachusetts Amherst with Sandbox Percussion.



## Andriana Chuchman

Ukrainian-Canadian soprano Andriana Chuchman has earned much acclaim for her performances in a wide range of repertoire, including the heroines of Mozart and Handel, 20th-century masterpieces, and the premieres of new operas and orchestral works. This season, she makes her debut at Pacific Opera Victoria in *Orfeo ed Euridice* and appears in concert with the Chamber Music Society of Lincoln Center, Cincinnati Symphony Orchestra, and Kansas City Symphony. In the past few seasons, she has debuted several important new roles including Violetta, Juliette in *Roméo et Juliette*, Donna Anna in *Don Giovanni*, and the title role in *Alcina*. In concert, Ms. Chuchman has appeared in Lincoln Center's White Lights Festival in staged performances of the Pegolesi *Stabat Mater*, and has also appeared with the Detroit

Symphony Orchestra, Rhode Island Symphony Orchestra, Toronto Symphony Orchestra, Winnipeg Symphony Orchestra, Edmonton Symphony, Manitoba Chamber Orchestra, and at the Cincinnati May and Ravinia festivals.



MARCO BORGHI/REVE

## Paul Huang

Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang's recent appearances included the Detroit Symphony, Rotterdam and Seoul philharmonics, and the BBC, San Francisco, Dallas, Baltimore, Houston, San Diego and NHK symphonies. In the 2025–26 season, he debuts with London Philharmonic, Tampere Philharmonia, Naples and Rochester philharmonics, and returns to Rotterdam Philharmonic, National Symphony of Taiwan, and North Carolina, Colorado, Pacific, and Vancouver symphonies. In fall 2021, he became the first classical violinist to perform his own arrangement of the US national anthem for the opening game of the NFL to an audience of 75,000. His recent recital appearances included those at the Kennedy Center, Lincoln Center, Aspen, and Lucerne Festivals. Huang is an alum of CMS's Bowers Program, and he plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago.



## Ayano Kataoka

The first percussionist to join CMS's Bowers Program, Ayano Kataoka is known for her brilliant technique and the distinctive elegance and imagination she brings to her performances. With cellist Yo-Yo Ma, she gave the world premiere of Bruce Adolphe's *Self Comes to Mind*, and she has presented a solo recital on the B to C (Bach to Contemporary) series at Tokyo Opera City Recital Hall. Additional highlights include Steven Mackey's *Micro-Concerto* at Alice Tully Hall; Stravinsky's *L'Histoire du soldat* at 92nd Y with violinist Jaime Laredo and actors Alan Alda and Noah Wyle; and Bartók's Sonata for Two Pianos and Percussion at CMS with pianists Emanuel Ax and Yoko Nozaki. Ms. Kataoka is a full professor of percussion at the University of Massachusetts Amherst, where she received the 2023–24 Distinguished Faculty Lecture Series honor and the Chancellor's Medal. She has also served as a visiting professor at Hochschule für Musik und Tanz Köln and on the faculty of Yellow Barn and the Sō Percussion Summer Institute.



MATT FRIED

## Ian Rosenbaum

Praised for his "spectacular performances" (*Wall Street Journal*), and his "unfailing virtuosity" (*Chicago Tribune*), percussionist Ian Rosenbaum has developed a musical breadth far beyond his years. As a passionate advocate for contemporary music, Mr. Rosenbaum has premiered dozens of new chamber and solo works, and his recordings have been nominated for eight Grammy awards. In 2012, Mr. Rosenbaum joined the Chamber Music Society of Lincoln Center's Bowers Program (formerly CMS Two) as only the second percussionist selected in the program's history. Mr. Rosenbaum is a founding member of Sandbox Percussion, and is on faculty at the Peabody Institute, the Mannes School of Music, and the University of Missouri-Kansas City.



JONATHAN SWENSEN

## 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, Orquestra 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 Thedéen 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.



SITKOVETSKY TRIO

## The Sitkovetsky Trio

The Sitkovetsky Trio is one of today’s outstanding piano trios, appearing on the most important stages around the globe. Their playing has been described as “musically exceptional, sonically versatile, with focused energy, analytical clarity, and intensity” (*FonoForum*).

The ensemble consists of Russian-British violinist Alexander Sitkovetsky, German cellist Isang Enders, and Chinese pianist Wu Qian. The trio has

existed for nearly 20 years and has earned the highest recognition for its progressive programming and remarkable ensemble cohesion. For many years, they have performed in some of the world’s most prestigious concert halls, including the Concertgebouw in Amsterdam, Alte Oper in Frankfurt, Palais des Beaux-Arts in Brussels, the Musée du Louvre in Paris, the Auditori in Barcelona, Lincoln Center in New York, and, with particular regularity, London’s Wigmore Hall.

The Sitkovetsky Trio’s recordings on the BIS Records label have received multiple awards and high critical praise. Their album featuring works by Ravel and Saint-Saëns was awarded the *BBC Music Magazine* Award and the Diapason d’Or ARTE. Their complete recording of the piano trios by Ludwig van Beethoven was hailed by international critics as “one of the best recent releases” (Elisabeth Richter). The “Archduke” Trio was selected in blind-listening competitions as the top interpretation by FranceMusique and the BBC’s “Build your Library” series, while *The Times* praised the Beethoven cycle as one of the “Best Classical Albums of 2024”: “The Sitkovetsky Trio works its magic in Beethoven’s music.” *Crescendo Magazine* awarded the album its highest honor, the “Joker Absolu.”

Most recently, the Sitkovetsky Trio was Artist in Residence at the Beethovenfest Bonn, where they premiered a new triple concerto by Ferran Cruixent with the Frankfurt Radio Symphony. A longstanding advocate for contemporary music, the trio has commissioned numerous works, with a particular emphasis on works by female composers.

Last year, the trio toured Israel, Hong Kong, the USA, and China, collaborating with artists such as Michael Collins, Vivi Vassileva, Brett Dean, and Sharon Kam. Highlights of the 2025–26 season include returns to New York, London, Vienna, Copenhagen, and the Schubertiade in Hohenems, along with tours to North and South America and Australia.

Isang Enders and Alexander Sitkovetsky both perform on fine instruments generously loaned by the J. & A. Beare’s Violin Society in London. The Antonio Stradivarius violin, known as the “Pamera,” dates from 1679, and the cello was crafted by Carlo Tononi in Venice in 1720.

# About the Chamber Music Society

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

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

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

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

# Artists of the 2025–26 Season

## VOCALISTS

Tony Arnold, SOPRANO  
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

## WOODWINDS

Sooyun Kim, FLUTE  
Demarre McGill, FLUTE  
Tara Helen O'Connor, FLUTE  
Yoonbin 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)  
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## BRASS

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Victor Caccese, PERCUSSION  
Ayano Kataoka, PERCUSSION  
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Bryan Lee, VIOLIN  
Pierre Lapointe, VIOLA  
Brook Speltz, CELLO

### MIRÓ QUARTET

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

### SHANGHAI QUARTET

Weigang Li, VIOLIN  
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### VIANO QUARTET\*

Lucy Wang, VIOLIN  
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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.

**CMS** Chamber Music Society  
of Lincoln Center

## UPCOMING CONCERT



### THE ESCHER STRING QUARTET TUE, FEB 10, 2026, 7:30 PM

The Escher String Quartet has proved itself one of the most revered quartets of our time. Following their triumphant presentation of the complete Bartók string quartets in CMS's 2023–24 season, this program demonstrates the ensemble's quintessential strengths: as world-class interpreters of the classics in sublime late works by Mozart and Dvořák, and as champions of new music in a much-anticipated viola quintet by American composer Chris Rogerson, co-commissioned by CMS.

*For this performance, Robin Scott will be replacing Bryan Lee.*

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*Updated on November 3, 2025*

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