

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, FEBRUARY 20, 2026, AT 7:30 ▶ 4,671ST CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Sahun Sam Hong, piano

Evren Ozel, piano

Chad Hoopes, violin

Ani Kavafian, violin

Sean Lee, violin

Cho-Liang Lin, violin

Winter Festival I: From Bach to Beethoven

Johann Sebastian Bach
(1685–1750) **Sonata in E major for Violin and Keyboard, BWV 1016**
(before 1725)
▶ Adagio
▶ Allegro
▶ Adagio ma non tanto
▶ Allegro
LEE, OZEL

Giuseppe Tartini
(1692–1770) **Sonata in G minor for Violin and Continuo,**
“Devil’s Trill” (before 1756)
▶ Andante
▶ Allegro
▶ Andante—Allegro
HOOPES, HONG

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Wolfgang Amadeus Mozart (1756–1791) **Sonata in B-flat major for Violin and Piano, K. 454** (1784)
▶ Largo—Allegro
▶ Andante
▶ Allegretto
KAVAFIAN, OZEL

Ludwig van Beethoven (1770–1827) **Sonata in C minor for Violin and Piano, Op. 30, No. 2** (1801–02)
▶ Allegro con brio
▶ Adagio cantabile
▶ Scherzo: Allegro
▶ Finale: Allegro
LIN, HONG

Chad Hoopes occupies the **Susan S. and Kenneth L. Wallach Chair**, supported by the **Wallach Artists Fund**. Ani Kavafian occupies the **Fan Fox and Leslie R. Samuels Violin Chair**.

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.

From the Artistic Directors

Dear Listener,

Welcome to the first installment of the centerpiece of our 2025–26 season, *Violin Celebration*.

Never before has CMS themed an entire season around an instrument. If one wonders how this can be done, the answer lies in the fact that the violin comes with not one but three distinct stories. Those of you who attended Aaron Boyd's brilliant lecture at the beginning of our Baroque Festival in December are now fully informed, and for those of you who missed it, we will briefly retell those stories now.

First comes the instrument itself. During Aaron's lecture we not only heard about violins made in Italy two centuries before Stradivari (one of whose violins you will hear tonight) but also about various stringed instruments—relatives of the violin—played worldwide in different cultural settings and bygone ages. The evolution of the violin, from a mechanical perspective, has been remarkable: can one name a technology that has not needed a significant design upgrade in more than 300 years?

Our second story is about composers and their music. Composers have always responded to instruments, creating music that best utilizes the sound tools of their times. It is therefore no coincidence that, when Bach was composing his immortal sonatas for solo violin in 1720, Antonio Stradivari was hard at work in Cremona creating the gold standard (to this day) of the instrument. Throughout history, when composers heard what the instruments could do, from Bach to Schubert to Bartók, their music grew out of those exciting possibilities.

And finally, the violin's story would not be complete without the players themselves. At one time all composers were players, and many of them could play the violin, some of them very well. In fact, every composer on tonight's program was a violinist: Bach often led ensembles from the first-violin chair; Tartini was a master performer and teacher; Mozart performed his own violin concertos and once proclaimed himself the best violinist in Europe; and Beethoven, upon moving to Vienna to conquer the music world, engaged violinist Ignaz Schuppanzigh to teach him the violin. From then on, composers and players would gradually separate, but composers still had their inspirations, from Paganini to Joachim to Ysaÿe to Oistrakh. They inspired composers, showing them what magic their instruments could produce.

On that note, this season also celebrates the extraordinary collection of violinists who annually grace the CMS stages. Two years ago, each was asked to select a solo or duo work dear to their hearts. During the season, and in this festival, we are witnessing the romance between these incredible players, their instruments, and their favorite violin works.

Enjoy the performance,



David Finckel Wu Han
ARTISTIC DIRECTORS



Notes on the Program

Johann Sebastian Bach

Sonata in E major for Violin and Keyboard, BWV 1016

- ▶ Born March 21, 1685, in Eisenach
- ▶ Died July 28, 1750, in Leipzig

Composed before 1725

- ▶ First CMS performance on November 12, 1971, by violinist Pinchas Zukerman, cellist Leslie Parnas, and harpsichordist Charles Wadsworth
- ▶ Duration: 17 minutes

In 1717, Bach left Weimar for Cöthen, a town north of Halle in eastern Germany, to assume the position of Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen. Prince Leopold was a Calvinist who had no need for elaborate sacred music for church services, leaving Bach with ample time to

focus on secular compositions. This was the only position he would ever hold that would afford him this possibility. Additionally, Leopold was an avid musician himself, often joining the court musicians on harpsichord, violin, or viola da gamba—a fretted string instrument that is held like and resembles a cello, though smaller in size. Evidence suggests that Bach was very well respected at Leopold's court; notably, his salary was twice that of his predecessor. The feeling was mutual: Bach enjoyed working for someone who appreciated, understood, and participated in the making of music as much as Leopold did. He held the prince in such high regard that he named a child after him and

asked him to be the baby's godfather. Sadly, Leopold Augustus Bach died in infancy.

The environment in which Bach was immersed at Prince Leopold's court led to the long-held scholarly belief that his career was split into two clear-cut periods: chamber and instrumental music in Cöthen, and vocal music in Leipzig. Though we now know this to be an oversimplification, the Cöthen era did see great innovations in the domain of chamber music—the blindingly virtuosic harpsichord solo in the Fifth Brandenburg Concerto, for example. This solo was such a brazen departure from the world of modest continuo accompaniment to which the harpsichord had usually been relegated, that some musicologists have suggested it ought to be interpreted as a political statement: releasing the harpsichord from its musical shackles as a metaphor for freedom of expression. It is during or shortly after this prolific and innovative period of chamber music composition in Cöthen that Bach wrote the Sonatas for Violin and Keyboard, BWV 1014–1019. The set can be dated to before 1725—two years after Bach left for Leipzig—with confidence.

Bach's exploration of sonata form built upon the Italian trio sonata, an already well-established Baroque structure employed by composers like Arcangelo Corelli. Typically, a trio sonata would have two instruments (pairs of violins, flutes, oboes, etc., or combinations of different instruments) and a continuo part. The continuo—often played on harpsichord—would consist of a bassline and figures to indicate the desired harmony, usually with no specific, written-out material on top of the bassline. As in his treatment of the harpsichord in the Brandenburg Concerto No. 5, Bach transformed the role of the instrument in his chamber sonata sets (six featuring violin and three each with viola da gamba and flute). Approaching each of the keyboardist's hands as a distinct participant

in the trio, he delegated the accompaniment to the left and, to the right, a part no less substantive or prominent than that of the violin, gamba, or flute. With this so-called *obbligato* keyboard, Bach created sonatas that are true collaborations between a keyboardist and another instrumentalist—not instrumental solos with keyboard accompaniment.

The *Adagio* of the Sonata in E major for Violin and Keyboard, BWV 1016, features a lyrical, heavily ornamented violin part over a densely polyphonic texture in the keyboard. The moments of C-sharp minor are strikingly melancholic with the lone violin *cantabile* (singing) line hovering over somber chords, while the same texture renders the contrasting major-key phrases stately and proud. The separation of roles is dropped in the *Allegro*, a brisk fugal movement full of playful syncopations. In the opening of the *Adagio ma non tanto*, the keyboard part—a descending left-hand line resembling a lament bass with chords in the right hand—is texturally similar to that of the first movement, if not tonally or affectively related. Bach proceeds to break apart this characteristically keyboard-style layout in the next phrase, where the violin plays the chords previously in the right hand of the keyboard, which in turn plays the violin's triplet runs. Such swapping of material continues throughout the movement. A seemingly definitive C-sharp minor cadence is upended by one last flourish of triplets in the violin and right hand before the movement comes to an end on an unresolved dominant chord, leaving us with a sense of incompleteness. The joyful *Allegro* contrasts different rhythmic motifs intertwined in the top voices. The brusque interjections of one into the other lend a conversational and, at times, humorous quality to this final movement.

Program note © Jack Slavin

Giuseppe Tartini

Sonata in G minor for Violin and Continuo, “Devil’s Trill”

- ▶ Born April 8, 1692, in Pirano, Istria (now Piran, Slovenia)
- ▶ Died February 26, 1770, in Padua

Composed before 1756

- ▶ First CMS performance on January 23, 1971, in an arrangement for string quartet played by violinists Charles Treger and Koichiro Harada, violist Kazuhide Isomura, and cellist Sadao Harada
- ▶ Duration: 17 minutes

Giuseppe Tartini was a Baroque violinist, pedagogue, and theorist. He is said to have believed his research and teaching to be duties directly assigned to him by God. It is ironic, then, that his most famous composition, the Sonata in G minor for Violin and Continuo, boasts one of music history’s most supernatural origin stories: a dream about a deal with the devil (hence the sonata’s nickname “Devil’s Trill”). In this dream, Tartini allegedly handed his violin to the devil, who proceeded to play the most exquisite sonata the composer had ever heard. The overwhelming beauty of the music jolted him out of his slumber, at which point he reached for his instrument and tried to recreate what the devil had played. The result was the piece you’ll hear today—full of polished melodies and wickedly challenging technical passages. Tartini referred to it as his best sonata, but was also adamant that it

did not live up to the arresting beauty of the devil’s original. Given how popular Tartini’s version is, one can only speculate what the devil played for him in that fateful dream.

The sonata’s opening movement is restrained, almost surprisingly so in light of its nickname. The compound time signature and long-short rhythms give a gentle lilt to the main theme. Even in its sunniest major-key iterations, this melody retains a faintly ominous quality; throughout the movement, subtle chromaticism and pointed accents build tension. The declarative violin entrance to the *Allegro* gives way rather quickly to breathless sixteenth-notes. The technical demands and increased ornamentation hint at the virtuosic whirlwind that is to come in the final movement. Following a brief and meditative *Andante*, the finale launches into a fast opening featuring the eponymous devil’s trill. Using the double-stop technique (playing on two adjacent strings simultaneously), the soloist maintains a trill on one of the strings while executing a melodic line on the other. Quasi-funereal slow passages alternate with frenzied ones in this polarized movement, ultimately culminating in a diabolical—pun intended—cadenza.

Program note © Jack Slavin

Wolfgang Amadeus Mozart

Sonata in B-flat major for Violin and Piano, K. 454

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

Composed in 1784

- ▶ First CMS performance on March 26, 1978, by violinist Henryk Szeryng and pianist Tamás Vásáry
- ▶ Duration: 21 minutes

On April 29, 1784, Mozart took his seat at the keyboard in one of Vienna's most illustrious theaters to play alongside a 23-year-old violinist from the Lombardy region of Italy named Regina Strinasacchi. Given how rare it was for a female virtuoso violinist to enjoy a public career in the 18th century, this was an exceptional event. Strinasacchi came from a family of female musicians and received her early training at the Ospedale della Pietà, where Vivaldi had taught and composed, known for providing excellent musical training for young women. Underscoring her reputation as a world-class performer, this concert was just one in a handful Strinasacchi would present in Vienna as part of a multi-year tour in Europe.

Each virtuoso has a trademark sound and style. For Strinasacchi it was a precise yet nuanced tone. Mozart observed “a great deal of taste and feeling” among her qualities, which his father echoed, writing, “She doesn't play a note without expression. . . . She puts her entire heart and soul into the melody she performs, and her tone is as powerful as it is beautiful.” A review remarked, “The sound that she draws from her Cremonese fiddle is like finely polished silver.” Notably, this nonchalant reference is to Strinasacchi's 1718 Stradivarius violin, crafted in Cremona during the maker's so called “golden period.” It would transfer hands in 1821 to Louis Spohr, a friend and colleague of Beethoven. Audiences today can still hear this instrument, now played by Miriam Fried.

An anecdote illustrating the astonishing talents of Mozart and Strinasacchi revolves

around Mozart's delay in writing this piece. The performance was on a Thursday evening. The Saturday prior, Mozart wrote to his father, “I am just now writing down a sonata that we'll play together.” This forced Strinasacchi to learn her part quickly, while Mozart ultimately improvised his—though he nonetheless placed a score at the piano. Emperor Joseph II was astounded to discover through his opera glasses that Mozart's pages were mostly blank. Four months later, Mozart completed writing down the piano part, and the “Strinasacchi Sonata” was published.

One characteristic of the sonata is a tremendous sense of fun, which demonstrates how well suited Strinasacchi must have been to Mozart's style. An expansive and noble slow introduction kicks off the first movement, which would have allowed Strinasacchi to coax expression from each note. From there, the music becomes breezy and buoyant, with jaunty rhythms, filigree turns, and brilliant runs. Flirting only temporarily with minor tonalities, some sections are replete with chromatics, lending a whimsical sense of sliding and tipping before the main theme returns. In the slow middle movement, Mozart's skill as an operatic composer is transferred to the instrumental realm. Here, the two instruments sing utterly gorgeous melodies in the manner of an intimate vocal duet. Buzzy energy pervades the final movement, which is in rondo form—the main theme is interpolated with contrasting sections. On full display is Mozart's hyperactive ability to produce ideas with assembly-line regularity. Through fleet fingers, we are treated to a smorgasbord of moods from playful to pensive. The work sails toward the end as the violin hops and skips above a wave of scales in a joyful conclusion.

Program note © Kathryn Bacasnot

Ludwig van Beethoven

Sonata in C minor for Violin and Piano, Op. 30, No. 2

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna

Composed in 1801–02

- ▶ First CMS performance on April 3, 1981, by violinist Cho-Liang Lin and pianist André-Michel Schub
- ▶ Duration: 25 minutes

In 1801 Beethoven began to disclose to his closest friends that he was losing the ability to hear. By that point he had already been experiencing symptoms for a few years, but did everything he could, in a mix of hope and fear, to obfuscate the reality of his condition. In a letter to Franz Gerhard Wegler, a friend since adolescence, he revealed, “For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but in my profession it is a terrible handicap. As for my enemies, of whom I have a fair number, what would they say?” Later in the letter he shares that his new doctor expressed hope that his hearing would improve, even if it would never be fully restored, and implores his friend to join him in the country the following year, where the beauty of the scenery and fresh air might “effect a change.”

Beethoven did get out of Vienna the following year, to the spa town of Heiligenstadt, but he traveled alone. There he would wrestle with an onslaught of emotions as he realized his hearing was unlikely to ever improve. In a now famous letter to his brothers, known as the Heiligenstadt Testament, he vacillates between despair, defiance, and acceptance: “Perhaps I shall get better, perhaps not; I am

ready.” The period that followed, often referred to as his middle, “heroic,” period, produced some of his most famous works, many infused with a deep sense of struggle and triumph.

Almost all of Beethoven’s ten sonatas for violin and piano hail from this time; in particular, the Sonata in C minor was written between 1801 and 1802 at the composer’s turning point. Notably, the key of C minor is a favorite of Beethoven’s, and is used in many works (especially during the “heroic” period), including the “Pathétique” Piano Sonata, the Third and Fifth Symphonies, and the Third Piano Concerto. At the time, that key signature was associated with a searching soul—both longing and languishing. Only three of the sonatas unfold in four movements, including the C-minor Sonata.

Notable, also, is Beethoven’s tweaking of sonata form in the opening movement. Standard practice at the time was to repeat the exposition section, so that the audience had a chance to hear the themes more than once before their development. Here, as if a sense of urgency has taken over, the work goes straight into the development section. Next comes an achingly beautiful slow movement with an astonishing surprise in the form of the sudden, loud insertion of two C-major scales in the piano part—the same gesture that is heard in the opening of the Piano Concerto No. 3, also written around this time. Following a playful scherzo and trio is a brilliant finale made of light and shadow, in which a charming, dance-like spirit is contrasted with unbridled, tumultuous drama.

Program note © Kathryn Bacasmot

Artist Perspectives

For this year's Winter Festival, CMS violinists chose sonatas that are particularly important to them. We asked each soloist on tonight's program to reflect on their selection.

Like many violinists, I had spent countless hours with the incredible solo violin works of Johann Sebastian Bach before I learned that the duo sonatas existed. Discovering the sonatas for violin and keyboard was like finding treasure—I could play Bach's music without having to take care of melody, harmony, and counterpoint all on my own!

— Sean Lee

Tartini's "Devil's Trill" Sonata is a groundbreaking work for its historically daring technical demands and its deeply expressive, almost vocal lyricism. I love it for the way thrilling virtuosity and harmonic suspense coexist, pushing the violin's limits in Tartini's time and opening new expressive possibilities for the instrument. That combination is why the piece means so much to me and why it has endured as a cornerstone of the violin repertoire.

— Chad Hoopes

When asked what Piano and Violin Sonata repertoire I consider to be among my favorites, the Mozart K. 454 in B-flat is near the top of the list. It's Mozart at his best, full of inspired melodies almost romantic in the long lines. The work is a true conversation between the violin and piano, and no one takes a back seat. I especially love the impish last-movement tune with jazzy off-beat accents where Mozart shows his infectious sense of humor. Perfectly constructed, this piece is a gem!

— Ani Kavafian

Beethoven's Op. 30, No. 2 is arguably the most dramatic of the ten sonatas he wrote for piano and violin. It is larger in scope than any of his previous six. Cast in his favorite power key of C minor, this magnificent work covers and demands the full breadth of human emotion.

— Cho-Liang Lin

About the Artists



Sahun Sam Hong

Pianist Sahun Sam Hong is a prizewinner of numerous international competitions, including the Vendome Prize at Verbier, International Beethoven Competition Vienna, and Naumburg International Piano Competition. He has been invited to perform at major chamber music festivals, and is a prolific arranger of chamber music and orchestral works. He is the Co-Artistic Director of ensemble132, a chamber music collective that presents his transcriptions on annual tours all around the world. Hong's primary mentors have included John Owings, Leon

Fleisher, and Yong Hi Moon. A member of CMS's Bowers Program, Hong is currently based in New York City and serves on the faculty of CUNY Queens College. Hong is a Steinway Artist.



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 the San Francisco, Pittsburgh, Houston, and National symphonies. An alum of CMS's Bowers Program, he currently holds the Susan S. and Kenneth L. Wallach Chair at CMS, supported by the Wallach Artist Fund. 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.



Ani Kavafian

Violinist Ani Kavafian enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of America's leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. She is a Full Professor at Yale University and has appeared at Carnegie's Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and

has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master's degree from the Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.



Sean Lee

With performances described by the *New York Times* as “breathtakingly beautiful,” violinist Sean Lee has performed with the Chamber Music Society of Lincoln Center for over a decade, following his participation in CMS’s Bowers Program. A recipient of Lincoln Center’s Avery Fisher Career Grant, Lee has performed as a soloist with orchestras including the San Francisco Symphony, Jerusalem Symphony, and Orchestra del Teatro Carlo Felice. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist

Ruggiero Ricci before studying at the Juilliard School with his longtime mentor, violinist Itzhak Perlman. Lee performs on violins made by Samuel Zygmuntowicz in 1995 and David Bague in 1999, and a bow made circa 1890 by Joseph Arthur Vigneron.



Cho-Liang Lin

Cho-Liang Lin’s concert career launched in 1980 with his debut playing the Mendelssohn Concerto with the New York Philharmonic and Zubin Mehta. He has since performed as soloist with virtually every major orchestra in the world. At age 31 he joined the faculty of the Juilliard School, and in 2006 was appointed professor at Rice University. He was music director of La Jolla SummerFest for 18 years, currently serves as artistic director of the Beare’s Premiere Music Festival in Hong Kong, and recently founded the Taipei Music Academy and

Festival. Many of today’s composers have written for him, including John Harbison, Christopher Rouse, Tan Dun, John Williams, Steven Stucky, Esa-Pekka Salonen, Bright Sheng, Paul Schoenfield, Lalo Schiffrin, and Joan Tower. Lin performs on Stradivari and Samuel Zygmuntowicz violins. His recordings can be heard on the Sony Classical, Decca, BIS, Delos, and Ondine labels.



Evren Ozel

American pianist Evren Ozel, praised for his compelling artistry and technical mastery, is the Bronze Medalist of the 2025 Van Cliburn International Piano Competition, where he also received the Mozart Concerto Prize. He has appeared with the Cleveland Orchestra, Minnesota Orchestra, and Fort Worth Symphony under conductors including Marin Alsop and Carlos Miguel Prieto. A recipient of a 2023 Avery Fisher Career Grant, Ozel released his debut album of Mozart concertos with the ORF Vienna Radio Symphony Orchestra and Howard

Griffiths on Alpha Classics in 2025. Ozel is a 2024–27 Bowers Program Artist at the Chamber Music Society of Lincoln Center and performs widely in recital, chamber music, and international festivals. A graduate of the New England Conservatory, he studied with Wha Kyung Byun and has worked with Mitsuko Uchida, Sir Andrés Schiff, and others. He is managed by Concert Artists Guild and makes his home in Boston.

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, HARP/SICHHORD
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, HARP/SICHHORD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARP/SICHHORD
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
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
Hugo Valverde, HORN
Radovan Vlatković, HORN
David Washburn, TRUMPET

PERCUSSION

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

HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER
Amy Biancollini
Aaron Boyd
Fred Child
David Serkin Ludwig
Samuel Zygmuntowicz

ENSEMBLES

ESCHER STRING QUARTET

Adam Barnett-Hart, VIOLIN
Bryan Lee, VIOLIN
Pierre Lapointe, VIOLA
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