

CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, APRIL 25, 2026, AT 7:30 ▶ 4,710TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Sahun Sam Hong, piano

Hyeyeon Park, piano

Aaron Boyd, violin

Bella Hristova, violin

Daniel Phillips, viola

Estelle Choi, cello

Nina Bernat, double bass

Sooyun Kim, flute

Invitation to the Dance

Wolfgang Amadeus

Mozart

(1756–1791)

Five Contradances for Flute, Strings, and Drum,

K. 609 (1791)

KIM, HRISTOVA, BOYD, CHOI, BERNAT, HONG

Franz Schubert

(1797–1828)

Polonaise in E major for Piano, Four Hands, D. 824,

Op. 61, No. 6 (1826)

▶ No. 6 in E major

PARK, HONG

David Serkin Ludwig

(b. 1974)

Three Yiddish Dances for Piano, Violin, and Cello (2010)

▶ Crooked Dance

▶ Slow Hora

▶ Bulgar

PARK, HRISTOVA, CHOI

Dmitri Shostakovich

(1906–1975)

Two Pieces for String Quartet (1931)

▶ Elegy: Adagio

▶ Polka: Allegretto

HRISTOVA, BOYD, PHILLIPS, CHOI

Igor Stravinsky

(1882–1971)

Duo concertant for Violin and Piano (1932)

▶ Cantilene

▶ Eglogue I

▶ Eglogue II

▶ Gigue

▶ Dithyrambe

BOYD, HONG

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

- Alexander Tansman** (1897–1986) *Fantaisie sur les valse de Johann Strauss for Two Pianos* (1961)
HONG, PARK
- Johannes Brahms** (1833–1897) *Selected Hungarian Dances for Violin and Piano* (1868, arr. Joachim 1880)
▶ No. 5 in G minor: Allegro
▶ No. 6 in B-flat major: Vivace
HRISTOVA, PARK
- Frédéric Chopin** (1810–1849) *Introduction et Polonaise brillante in C major for Double Bass and Piano, Op. 3* (1829–30)
BERNAT, PARK
- Johann Strauss II** (1825–1899) *Schatz-Walzer for Two Violins, Viola, Cello, Piano, and Harmonium, Op. 418* (1885, arr. Webern 1921)
BOYD, HRISTOVA, PHILLIPS, CHOI, PARK, HONG

CMS new music programming is supported, in part, by **Samuel I. Newhouse Foundation**, **The Aaron Copland Fund for Music, Inc.**, **Valerie Coleman-Page and Jonathan Page**, and the **Alice M. Ditson Fund of Columbia University**.

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**.

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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

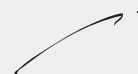
Dear Listener,

Earlier this year, the ever-creative Bruce Adolphe enlisted a marvelous dancer, Meggi Sweeney Smith, to participate in one of his inimitable *Meet the Music!* performances. As we happened to be participants as well, we had the pleasure of seeing her work up close. In the company of some five instrumentalists, what distinguished her visually was the fact that she never stopped moving. Even in conversation, she was not stationary, as though she was dancing to her own words. The book on physical fitness we happen to be rereading at the moment advises people to avoid being still, especially at work, noting that the most successful executives are constantly rising from their desks to answer phone calls, retrieve files, or greet visitors.

This was a roundabout way of pointing out the almost inseparable arts of music and dance, as well as the natural human inclination to move. Which came first is impossible to determine: is music inspired by dance, or is it the other way around? Certainly, in most of tonight's concert, the composers were inspired by dance forms and fit their music to them, each in their own style and language (the language of dance is just as universal as that of music). In the case of Stravinsky's *Duo concertant*, however, it was the choreographer George Balanchine, a close friend of the composer, who sensed dance within Stravinsky's music and created a ballet of the same name, which can be seen on YouTube. We definitely recommend watching it after you hear the work played live by Aaron Boyd, who chose this piece as his musical contribution to our violin celebration season.

One can only fantasize as to what cave-people did with music and dance, but it's hard to imagine that they didn't always happen simultaneously. Can you imagine how ridiculous a concert of just music would have looked in the Neanderthal age? It only makes sense to us to assume that dance and music came into being together, and while we can't recommend getting up and dancing around in this concert, it's certainly OK to feel the spirit move you. If it does, the composers will have done their jobs.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Essay on the Program

by Nicky Swett

In the 17th and 18th centuries, European aristocrats who danced tended to do so in a French style. In the preface to a choreography guidebook that he published in Paris in 1725, dancing master Pierre Rameau writes with total confidence that “we may say to the glory of our nation that it has a true taste of fine dancing. Almost all foreigners . . . have admired our dancing and formed themselves in our academies and schools.” Most courts had French or French-trained dancing masters, who would belt out the steps to their pupils while playing a rhythmically functional but sonically impoverished version of the music on a *pochette*, a miniature “pocket” violin.

At the ball itself, a band of court musicians would take up the tunes and the whole thing would sound a lot better. Musical forms that accompanied specific dances gradually developed identities as autonomous genres that could be presented in concert for the pleasure of listening, though these newly independent forms always featured interesting holdovers from their functional, dance-related origins. The minuet, for example, became one of the most popular French dances of the 17th century. By the time of J. S. Bach it had developed into a standard musical structure he would include in suites or serenades that had no corresponding choreography. So-called “Trios,” contrasting interludes placed between iterations of a minuet, emerged in part because of the boredom experienced by early court musicians. While repeating a dance *ad nauseum* at a courtly occasion, they would keep themselves awake and entertained by intermittently changing the tune and reducing the texture of the ensemble to two or three musicians.

Most of the minuets and other dance-related pieces by Classical-era composers like Joseph Haydn, Ludwig van Beethoven, and W. A. Mozart were intended for inclusion in a symphony, string quartet, or sonata, or else imagined as stand-alone pieces for performance in the home or in the concert hall. Still, these composers all sometimes had to write at least some functional dances for assorted civic occasions or commissions. In 1787, Mozart was named *Kammermusicus*, the “Imperial Chamber Composer,” a well-paid post in which he was expected to furnish music for the Viennese Imperial Public Ballrooms. The **Five Contradances, K. 609**, written in early 1791 and scored for strings, flute, and drum, are thought to be among the works he composed for this job. A contradance is typically a boisterous number in $\frac{2}{4}$ time, but the fourth of these pieces is in fact a textbook minuet in $\frac{3}{8}$ time, with a robust collection of four short contrasting trio sections. The refrain has just enough metrical play and character to survive a multitude of hearings, and each subsequent trio exhibits more extreme dynamic contrast than the last, creating a pleasing crescendo of activity. The first dance in the set is a playful arrangement of a famous aria from *Le nozze de Figaro*. The reference would have been recognizable to many dancers at the Imperial Ballrooms and functioned as an appealing joke akin to a modern-day club mix of a familiar song.

Most instrumental dance genres have rhythmic motifs that clue listeners into the steps that would have once been associated with them. For the polonaise, a genre rooted in Polish folk dances, the rhythmic trope is a measure of triple time with two short notes that lead into the second beat.



Polonaise rhythm

At the beginning of Franz Schubert's **Four-Hands Polonaise in E major**, the second pianist plays this figure in almost every measure of the piece while the upper voice skips along on top. Trio sections aren't just for minuets. By the late 18th century, most dance movements had a ternary or "A-B-A" shape, with some manner of contrasting interlude sandwiched between two iterations of the main dance. In the trio section of Schubert's Polonaise, the characteristic rhythm is omnipresent but rendered in a less martial form, leaving more room for the musicians to subtly stretch and push the pulse in a manner that is musically satisfying, though it would be tricky to dance to.

In the many masterful polonaises written by Frédéric Chopin, freewheeling, virtuosic piano filigree floats on top of this solid, rhythmic background. He wrote his *Introduction et Polonaise brillante* as a piano showcase, in which a cellist (or, as on this program, a double bassist) plays a wealth of finely wrought melodies while the keyboard provides the characteristic rhythm of the dance and also an astonishing array of sweeps up and down the instrument. Many cellists, and others who have arranged the piece for their own instruments, have been dissatisfied with Chopin's original distribution of virtuosic passagework, and it is common for instrumentalists to filch impressive, challenging lines from the piano part to make it into more of a showpiece for both players.

The waltz, which today is probably the most famous of ballroom steps, grew out of related German dances like the Ländler and came to prominence in the second half of the 18th century. Waltzing partners hold one another at a close proximity, which caused great concern to prudish observers like the British music critic Charles Burney, who described "how uneasy an English mother would be to see her daughter so familiarly treated, and still more so to witness the obliging manner in which the freedom is returned by the females." Partly because of its erotic power, the waltz was the most popular dance in the 19th century, particularly in Vienna, where it became a cultural phenomenon. Beethoven and Schubert both published sets of waltzes, and later composers like Joseph Lanner and Johann Strauss II worked to make the waltz into a widespread concert genre akin to the minuet and polonaise.

Strauss was particularly successful in his efforts to marry the soothing sentiments of an oom-pah-pah bassline and the highly expressive, chromatic twists offered by high Romantic composers in the melodies of their stand-alone concert miniatures and salon pieces. In his *Schatz-Walzer*, a collection of tunes from his 1885 opera *Der Zigeunerbaron*, an assortment of catchy melodies drift to and fro with an infectious Viennese spirit. In 1921, Anton Webern arranged Strauss's piece for string quartet, piano, and harmonium for the chamber music society that Arnold Schoenberg founded to cultivate "true and precise understanding of modern music for artists and friends of art." These arch-modernists loved Strauss's sense of soaring expression and his flexible, Viennese rhythmic swagger. In his transcription, Webern engages in curious, sudden doubling of parts in ways that emphasize the most emotionally laden moments in the original tunes. He also takes great pleasure in the sound of the harmonium, which lends the whole piece the quality of something played *al improvviso* in a tavern.

The Polish composer and pianist Alexandre Tansman presents a slightly chillier take on Strauss in his *Fantasie sur les valse de Johann Strauss for Two Pianos*. The haunting introduction to the piece is reminiscent of the glassiest, most mystical passages in works by Alexander Scriabin and Olivier Messiaen. Once the string of waltzes begins, many of Strauss's tunes appear relatively unaltered, but gradually the jazz harmonies that Tansman loved begin to sneak into the picture, creating a distinctive union between the different popular dance music of the 19th and 20th centuries.

Composers did not only turn to courtly dances for rhythmic and formal inspiration. In the 19th century, composers began to routinely swap out minuets and polonaises for less generic numbers that were influenced by specific folk traditions. In his sets of *Hungarian Dances*,

Johannes Brahms fills Viennese Classical forms with features of Hungarian and Romani traditional music, producing exciting miniatures filled with contrast and rhythmic ingenuity. Romani violinists like Janos Bihari had a tremendous influence on 19th-century interpretations of a “Hungarian” sound, and these features shine through particularly clearly in Brahms’s *Hungarian Dance* No. 5 in G minor. In No. 6, the players oscillate between employing a heavy, plodding pulse that sounds as though the dancer’s shoes are stuck in the mud and sections where the tempo springs forward in a carefree manner. Both dances are particularly well served by the violin arrangements furnished by Brahms’s friend Joseph Joachim, which emphasize the connection between folk fiddling and the composer’s broader sense of Hungarian style.

The 19th-century practice of writing concert pieces based on folk songs and styles continues to thrive in today’s musical environment. American composer David Serkin Ludwig is a great admirer of Béla Bartók’s *Contrasts*, a trio for Clarinet, Violin, and Piano that draws on folk music in a multitude of ways. In his 2010 collection of *Three Yiddish Dances*, his reverence for Bartók and for the long history of folk-dance-inspired music shines through. This is especially true for the first piece in the set, *Kriva Hora* (Crooked Dance), a Bulgarian dance that has a catchy, asymmetrical, 13-beat groove. In the second movement, the pianist must go inside the body of the instrument and hit the strings with wooden poles to create a shining tremolo effect akin to the timbre of a hammered dulcimer. The piece closes with a lively, Klezmer-style *Bulgar* that, in the composer’s words, “alternates between the lively and the schmaltsy, just to end in a festive crash.”

The tropes and traditions of dance movements were commonplace enough by the 20th century that they could be subject to musical mockery. Such is the case with the witty *Polka* by Dmitri Shostakovich, one of the **Two Pieces for String Quartet** that he arranged from his earlier works in 1931. It is a playful number based on a galloping $\frac{2}{4}$ dance type that gained popularity in Bohemia in the 19th century. Shostakovich takes the typical rhythmic features of a polka and fills those figures with a spicy supply of just the right wrong notes. Plucking, scraping of the bows along the strings, and a slurpy, drunken viola solo all contribute to this rare, genuinely hilarious composition. The exaggerations of this dance are all the more biting because it stands in contrast to the first piece of the set, a brooding *Elegy* that also appears as an aria in his controversial, contemporaneous opera *Lady Macbeth of the Mtsensk District*.

Igor Stravinsky composed several groundbreaking ballets early in his career, which featured unheard-of rhythmic combinations and inspired controversial, complex choreography. Like Shostakovich, he had a keen sense of musical irony, and the many minuets, giges, and waltzes we find in his neo-Classical works tend to have a slightly nasty edge, as if Stravinsky is delighting in these genres and sneering at them at the same time. In the second movement of his *Duo concertant*, which he wrote to play together with violinist Samuel Dushkin, the violin has echoes of a musette from one of Bach’s *English Suites*—an elegant, sweet dance that unfolds above a serene, bagpipe-like drone. Stravinsky loops and layers renditions of this allusion, creating a new rhythmic fabric from all these combinations. Eventually, he drops the hint of the musette and focuses on spirited, intertwining patter shared by the piano and violin. In the fourth movement, a gigue, the violin is a spritely Baroque-era soloist and also a percussion instrument that chirps out rhythms in the manner of a French Baroque dancing master with his tiny, tinny pocket violin. As in Shostakovich’s *Two Pieces for String Quartet*, the toe-tapping energy of these motoric movements adds to the pathos of the surprisingly sentimental songs they sit next to. Indeed, music rooted in the rhythms and motions of dance is often at its best when meaningfully juxtaposed with other, contrasting forms and structures, as all the composers on this program did in so many of their works.

Program essay © Nicky Swett

CMS Chamber Music Society
of Lincoln Center

ARENSKY AND SAINT-SAËNS

**TUESDAY,
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7:30 PM**

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Join us for exceptional piano quintets and
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The piano quintet is a powerful chamber ensemble, combining the sonic richness of a string quartet with the symphonic aura of a grand piano. Russian master Anton Arensky, teacher of Rachmaninoff, penned a sole quintet in his mature years, and the ever-popular French composer Camille Saint-Saëns began his prolific music career with this early quintet of surprising skill and maturity. Violin duos by virtuosi of the Baroque and Classical eras serve as effervescent preludes.

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About the Artists

MASAN KIM WUJUNIA



Nina Bernat

Double bassist Nina Bernat is a recipient of the 2023 Avery Fisher Career Grant and a member of CMS's Bowers Program. First prizes include the Barbash J.S. Bach String Competition, the Juilliard Double Bass Competition, and the 2019 International Society of Bassists Solo Competition. She has performed as a soloist with the Minnesota Orchestra and as guest principal with the Israel Philharmonic and Oslo Philharmonic. Bernat has quickly established herself as a sought-after pedagogue, giving masterclasses around the country while also serving

on the faculty of Stony Brook University. She has given debut recitals at venues such as Weill Recital Hall and Merkin Hall. Bernat performs on a beautiful and sonorous early-18th-century bass, attributed to Guadagnini and handed down to her from her father.

MOSHÉ ZHAI



Aaron Boyd

Violinist Aaron Boyd enjoys an international reputation as a soloist, chamber musician, orchestral leader, recording artist, lecturer, and pedagogue. A former member of the Escher String Quartet, which was part of CMS's Bowers Program from 2007 to 2010, and with whom he received an Avery Fisher Career Grant and the Martin E. Segal prize, he was also founder of the Zukofsky Quartet. He has been involved in many premieres, working with such legendary composers as Milton Babbitt, Elliott Carter, and Charles Wuorinen. Born in Pittsburgh,

Boyd began his studies with Samuel LaRocca and Eugene Phillips and graduated from the Juilliard School, where he studied with Sally Thomas, Paul Zukofsky, and Harvey Shapiro. He serves as Director of Chamber Music and Chair of Strings at the Meadows School of the Arts at Southern Methodist University.



Estelle Choi

Cellist Estelle Choi has been praised by the *Los Angeles Times* for "giving the impression that music and the room are a single living being." She is a founding member of the Calidore String Quartet, which made international headlines when they won the Grand Prize of the 2016 M-Prize International Chamber Music Competition. The Calidore is an Avery Fisher Career Grant winner, BBC 3 New Generation Artist, recipient of the Lincoln Center Emerging Artist award and a Borletti-Buitoni Trust Fellowship, and alums of CMS's Bowers Program. She

serves on the faculty of the University of Delaware School of Music as Associate Professor of Violin and co-directs the UD Graduate Fellowship Quartet Program and Calidore String Quartet Seminar. She studied with John Kadz and went on to work with Aldo Parisot at the Yale School of Music and Ronald Leonard at the Colburn Conservatory.



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.



Bella Hristova

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has appeared as a soloist with orchestras across the US, Asia, Europe, Latin America, and New Zealand. She was the featured soloist for an eight-orchestra concerto commission, written by her husband, composer David Serkin Ludwig, and recently recorded it with the Buffalo Philharmonic and JoAnn Falletta. Her discography also includes the complete Beethoven and Brahms sonatas with pianist Michael Houstoun. A champion of new music, her project Lineage features six new solo violin commissions by Dai Wei, Gloria Kravchenko, Nokuthula Ngwenyama, Eunike Tanzil, Joan Tower, and Ellen Taaffe Zwilich. She is a recipient of a 2013 Avery Fisher Career Grant and first-prize winner of the Michael Hill and YCA competitions. Hristova studied with Ida Kavafian and Jaime Laredo, is an alum of CMS's Bowers Program, and plays a 1655 Nicolò Amati violin.



Sooyun Kim

Since her concerto debut with the Seoul Philharmonic Orchestra, flutist Sooyun Kim has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has appeared in recital in Budapest's Liszt Hall, Millennium Stage at the Kennedy Center, and the Louvre Museum in Paris. She is a winner of the Georg Solti Foundation Career Grant and ARD International Flute Competition. An alum of CMS's Bowers Program, she studied at the New England Conservatory under the tutelage of Paula Robison. She is recently appointed Assistant Professor of Flute at University Cincinnati College-Conservatory and teaches summer courses at Orford Musique. Kim plays on a rare 18-karat gold flute made especially for her by Verne Q. Powell Flutes and has recorded for labels including ArtistLed, Naxos, Toccata Classics, and BR-Klassik. Her album *Confluence* was released to great acclaim in 2025 on the Musica Solis label.



Hyecheon Park

Pianist Hyecheon Park has appeared on major concert stages around the world, performing with orchestras including the Seoul Philharmonic, Incheon Philharmonic, Gangnam Symphony, and Seoul Festival Orchestra. Named *Artist of the Year* by the Seoul Arts Center in 2012, she is also a laureate of numerous international competitions, including Oberlin, Ettlingen, Hugo Kauder, Prix Amadèò, Corpus Christi, Vittorio Gui, and Plowman. Her solo and chamber recordings including *Klavier 1853*, *Wavelength*, and *The Complete Cello-Piano Sonatas by*

Lowell Liebermann. A graduate of the Peabody Institute, Yale School of Music, and the Korea National University of Arts, her teachers include Yong Hi Moon, Peter Frankl, Claude Frank, Daejin Kim, and Kyungsook Lee. Piano Professor at the University of Nevada, Reno, together with cellist Dmitri Atapine, Park shares the Artistic Directorship of Apex Concerts and the Friends of Chamber Music Kansas City, co-leads the Music@Menlo Smith Family Young Performers Program, and will begin as Artistic Co-Director of Music@Menlo in 2027.



Daniel Phillips

Violinist/violist Daniel Phillips co-founded the Orion String Quartet, which gave its last concert in April 2024 at CMS after an illustrious 37-year career. A graduate of Juilliard, he counts among his teachers his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh, and George Neikrug. Since winning the 1976 Young Concert Artists Competition, he has performed as soloist with orchestras including the Pittsburgh, Houston, New Jersey, Phoenix, and San Antonio symphonies. He appears regularly at festivals

including Music from Angel Fire, where he is co-artistic director. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. Phillips is a professor at the Aaron Copland School of Music at Queens College and on the faculties of Bard College Conservatory and Juilliard. He lives with his wife, flutist Tara Helen O'Connor, and their two dachshunds on Manhattan's Upper West Side.

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 enables 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 performances and education events free to the public.

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Sahun Sam Hong, PIANO*
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Angus Webster, PIANO
Kenneth Weiss, HARP/SICHOARD
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

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Aaron Boyd, VIOLIN/VIOLA
Stella Chen, VIOLIN
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and
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Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Leila Josefowicz, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie
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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
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Yoobin Son, FLUTE
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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

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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

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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 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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