

# CMS Chamber Music Society of Lincoln Center

SATURDAY EVENING, JULY 27, 2024, AT 5:00 ▶ 4,457TH CONCERT

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

**SEAN LEE**, violin  
**CHO-LIANG LIN**, violin  
**AARON BOYD**, violin/viola  
**JAMES THOMPSON**, viola  
**NICHOLAS CANELLAKIS**, cello  
**TARA HELEN O'CONNOR**, flute

## Summer Evenings VI

**LUDWIG VAN  
BEETHOVEN**  
(1770–1827)

**Serenade in D major for Flute, Violin, and Viola,  
Op. 25 (1801)**

- ▶ Entrata: Allegro
  - ▶ Tempo ordinario d'un menuetto
  - ▶ Allegro molto
  - ▶ Andante con variazioni
  - ▶ Allegro scherzando e vivace
  - ▶ Adagio—Allegro vivace e disinvolto
- O'CONNOR, BOYD, THOMPSON

**FRANZ SCHUBERT**  
(1797–1828)

**Rondo in A major for Violin and String Quartet,  
D. 438 (1816)**

LEE, LIN, BOYD, THOMPSON, CANELLAKIS

## INTERMISSION

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

**HEINRICH WILHELM  
ERNST**  
(1812–1865)

***Grand Caprice on Schubert's "Erkönig" for  
Violin, Op. 26*** (1854)  
LEE

**WOLFGANG  
AMADEUS MOZART**  
(1756–1791)

**Quintet in C major for Two Violins, Two Violas,  
and Cello, K. 515** (1787)

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

LIN, LEE, THOMPSON, BOYD, CANELLAKIS

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

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

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

# ABOUT TONIGHT'S PROGRAM

Dear Summer Evenings Listener,

We begin tonight's concert with a serenade, probably the most appropriate music one could choose for this series. A serenade in classical music is just what it sounds like: music to be played to someone on a pleasant occasion. During the time of Haydn, Mozart, and Beethoven, serenades were often performed outside of someone's house in their honor. Wind instruments were popular for serenades as they were easily transportable, relatively weather-proof, and *loud*. Because serenades sometimes traveled from house to house, many individual movements were needed. Mozart and Beethoven developed the form of the serenade into sophisticated concert music on a level with their finest works, and in Beethoven's Serenade for Flute, Violin and Viola, you are about to hear just that.

Next, we move to two highly entertaining works that shine the spotlight on a solo violin. Schubert, although mostly known as the composer of songs and symphonies, really knew his string instruments: he grew up in a family that played chamber music every night. So it was easy for him to write a delightful, showy work for violin with quartet accompaniment. Not long after Schubert's time, the violin virtuoso Wilhelm Heinrich Ernst took Schubert's famous song "The Erlking" and figured out a way for a solo violin to play the whole piece all by itself. You won't believe the tricks that our wizard-turned-violinist Sean Lee will play to perform it for you.

Finally, we close our Summer Evenings concert with Mozart. Mozart has been a familiar and perennially welcoming name on the Lincoln Center campus for decades, and we are so fortunate that he composed so much chamber music which is eternally uplifting. In the spirit of Mozart, we wish you a joyous concert experience, and thank you again for being a part of Summer Evenings.

Enjoy the concert,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

## Serenade in D major for Flute, Violin, and Viola, Op. 25

### LUDWIG VAN BEETHOVEN

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

- ▶ First CMS performance on November 28, 1969, by flutist Paula Robison, violinist Charles Treger, and violist Walter Trampler
- ▶ Duration: 24 minutes

### Composed in 1801

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Prior to the 18th century, the serenade had a very specific musical use case: a piece—usually vocal, though instrumental works gradually came to be recognized as serenades as well—performed outdoors in the evening, often directed toward a romantic interest. Mozart’s compositions imposed upon the genre certain stylistic and formal expectations, redefining the serenade for the Classical era.

In his Op. 25, Beethoven pays homage to the Mozartean standard in six movements written for flute, violin, and viola—a modest instrumentation that compensates for what it lacks in the bass register with an inherent buoyancy accentuating the light-hearted nature of the piece. So clear is the Classical influence in the Serenade that it has led some to posit a composition date as early as 1792, citing stylistic similarities to other works from Beethoven’s time in Bonn. Extant sketches support the more widely accepted 1801 date, but notable still is the discrepancy between the carefree joy of Op. 25 and the composer’s struggle with hearing loss in the first years of the century.

The flute fanfare at the start of the *Entrata* provides a ceremonious

start to the Serenade. The playful yet celebratory tune is imitated and amplified by the strings throughout the movement. As in Mozart’s serenades, the second-movement minuet has two trio sections that contrast with the gently flowing main melody. The first trio showcases the strings in alternating bouts of sixteenth-notes, while the second reintroduces the flute, also with fast filigree passages. Despite the feisty *sforzandos* (accents) and D-minor tonality, the darkness of the *Allegro molto*’s opening phrase dissipates quickly. Major and minor modes vie for the spotlight in the outer sections, while the gentle melody of the middle part is set squarely in D major.

The fourth movement is a theme and three variations. Double stops in the violin and viola—a technique in which neighboring strings are bowed simultaneously, producing two pitches instead of one—create a sound that is every bit as rich as a string quartet. The flute leads the lively first variation, full of bouncy staccatos. The subsequent variations are similar in character, with the violin’s triplets at the core of the second, and an elegant viola melody showcased in the third.

Beethoven deviates from Mozart’s standard in the fifth movement, a

scherzo instead of a second minuet. Dotted (long-short) rhythms punctuated by sharp *staccato* markings contrast with the *legato*, chromatic gestures of the middle section of the movement. A slow introduction transitions *attacca*

(without pause) into the finale—a bright, vivacious conclusion to this delightful Serenade. ♦

*Jack Slavin is a pianist, music educator, and arts professional based in New York City.*

## Rondo in A major for Violin and String Quartet, D. 438

### FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Vienna
- ▶ Died November 19, 1828, in Vienna

#### *Composed in 1816*

The years between 1814 and 1816 have been referred to as Schubert's "miracle years" for the volume of works he produced. A brief glimpse at his output for one year alone reveals 150 songs, two string quartets (each written in just over one week), two symphonies, two masses, and four singspiels. For perspective, it's been computed that at one point he was writing an average of 65 new measures of music per day, though it could have been even more. This would be astonishing under any circumstances, but Schubert, who came from a family of educators, was simultaneously in the middle of classes and exams to earn a teaching certificate. His auspicious music education, which included lessons with Antonio Salieri and membership in what is now the Vienna Boys Choir, had led him to a crossroads in his late teen years, when the practicality of earning a living clashed with his desire for creative independence. This tension in his life culminated in his first refusal to go back to teaching. He was able to afford this decision by taking up an

- ▶ First CMS performance on March 20, 1977, by violin soloist James Buswell and the Tokyo String Quartet (violinists Koichiro Harada and Kikuei Ikeda, violist Kazuhide Isomura, and cellist Sadao Harada)
- ▶ Duration: 15 minutes

offer of free housing from his friend Franz Schober. By the following year he would be teaching again, but just for a brief time before ultimately answering the call of an artistic life.

During the pause from work that Schober's generosity allowed, Schubert continued producing hundreds of songs, two more symphonies (including his Fifth) and a myriad of other works, including the only two pieces he would write in his lifetime, both for violin, which qualify as anything close to a concerto: the Concertstück, D. 345, and the Rondo, D. 348.

Rondo form features an A theme, or refrain, that continually returns between statements of contrasting musical material (A–B–A–C–A, etc.), almost like a game, lending it an inherent spirit of whimsy. Here, to open the piece, Schubert chose a traditional Classical-era slow introduction to set up the entrance of the violin buoyed by the gentle stateliness of the mood. A slow upward climb by the soloist and a meter change introduce the sprightly

main theme. The exquisite writing between the parts and particularly sweet harmonies were likely informed by Schubert's own youth playing viola in his family's string quartet. Specific features include passages that utilize astonishingly simple repetitions to mercurially transport us into entirely different thematic worlds. This is particularly true in the final quarter of

the piece, when a key change shifts the mood with striking effectiveness. A bit of a gag ending adds a moment of unforeseen suspense before an emphatic pile of declamatory cues that the piece is truly concluding. ♦

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

## ***Grand Caprice on Schubert's "Erkönig" for Violin, Op. 26***

### **HEINRICH WILHELM ERNST**

- ▶ Born May 6, 1814, in Brno
- ▶ Died October 8, 1865, in Nice

- ▶ First CMS performance on February 3, 2023, by violinist Sean Lee
- ▶ Duration: 5 minutes

### ***Composed in 1854***

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In late March 1828, Niccolò Paganini arrived in Vienna to launch his first multi-city concert tour outside of what is now Italy. In the audience was an ailing Franz Schubert and a bright teenage violinist, Heinrich Wilhelm Ernst, who developed a consuming obsession with Paganini. He went to multiple performances, and even went so far as booking hotel rooms next to Paganini in hope of catching snippets of practice sessions (which were few and far between) to learn more about the virtuoso's techniques and copy down pieces by ear.

In time, Ernst forged his own brilliant career as a violin virtuoso and produced some of the most challenging repertoire for the instrument, such as the *Grand Caprice* on Schubert's song for voice and piano "Erkönig" (Erkling), and *The Last Rose of Summer*, an etude on the Irish folk tune. Ernst began working on his setting of "Erkönig" in

1842 and may have been inspired by hearing Liszt's version for solo piano earlier that same year. While both composers achieved an astonishing feat by compressing the piano accompaniment and vocal solo, Ernst arguably had the more difficult task, given that he had to restructure everything to be played with four fingers, rather than ten.

The song sets a poem by Johann Wolfgang von Goethe in which we hear from three main characters, the Erlking, a young child, and his father, as they endure a terrifying ride on horseback through the night. Menacingly, the child cries that he hears the Erlking, a symbol of death, continually sweet-talking him while the father tries to divert his son's attention, offering a string of excuses and natural explanations ("the wind is rustling in the withered leaves"). We hear the varying moods of each voice, the horror of the child and father, and the dance-like temptations of the

Erlking. An incredible blend of drama and technique, Ernst's adaptation preserves the intensity of Schubert's original with endlessly repeated notes illustrating the horse's gallop, thereby placing a demand on the soloist to master the difficult technical challenge of playing multiple notes while simultaneously projecting the melody.

Additionally required are sections of plucking with the left hand and harmonics, all of which necessitates an incredible amount of control over the individual fingers of the left hand as well as the right arm as it articulates the rhythm and chords through bowing. ♦

— Kathryn Bacasmot

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

### WOLFGANG AMADEUS MOZART

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

#### *Composed in 1787*

The ebullient Quintet in C major was crafted during a phase of satisfying professional achievement for Mozart, between the creation of two operas that would be among his most enduringly beloved works. *The Marriage of Figaro* premiered in Vienna during the spring of 1786 and was well received with a successful run, but when the production opened in Prague, it ballooned into a runaway smash hit. Mozart was invited to visit the following January and was treated like a celebrity. In an effusive letter to a friend Mozart wrote that in the city, "Nothing is played, sung, or whistled but *Figaro*." This led to a commission for another opera, *Don Giovanni*, to be premiered in Prague that October. Astonishingly, just a couple of months after the Mozart family returned to Vienna, he produced not only one, but two, string quintets in quick succession. The first, in C major, was completed on April 19, and the second, in G minor, on May 16.

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

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

The Quintet in C major is a substantial work, reaching almost orchestral proportions in its scope over the course of its four movements. From the onset, we are greeted with two of Mozart's particular talents, his sense of fun and humor, and his seemingly endless capacity to generate a hummable tune. In the opening movement, Mozart toys with our sense of meter and pulse, and creates a puzzle for himself by deliberately elongating the phrases. What we expect to hear is a well-balanced pair of four-measure segments, but instead Mozart delivers slightly off-kilter five-measure groups that he corrects by abruptly inserting a full measure of resting silence. The remainder of the movement is a play on

this set-up of even or uneven groupings, all while showcasing a parade of serene melodies. In the second movement, Mozart returns to the asymmetrical phrasing that dominated the first, but here it is highlighted even more since the minuet would normally be danceable. A graceful *Andante* follows, featuring tender exchanges in the style of vocal duets—unsurprising given the work's genesis between operas. Concluding the work is a jovial rondo, in which we hear the main theme interpolated between contrasting sections, tinged only slightly by dramatic urgency or minor-key shadowing before its sunny ending. ♦

— Kathryn Bacasmot

# ABOUT THE ARTISTS



SOPHIE 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, 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.



SOPHIE ZHAI

## NICHOLAS CANELLAKIS

▶ Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation, praised in the *New Yorker* as a “superb young soloist.” Recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony, and the American Symphony Orchestra; Europe and Asia tours with CMS; and recitals throughout the US with his longtime duo

collaborator, pianist-composer Michael Stephen Brown. An alum of CMS’s Bowers Program, he is a regular guest artist at many of the world’s leading music festivals. Canellakis is the Artistic Director of Chamber Music Sedona in Arizona and is a graduate of the Curtis Institute of Music and New England Conservatory.



DARIO ACOSTA

## SEAN LEE

▶ A recipient of a 2016 Avery Fisher Career Grant, violinist Sean Lee has performed as soloist with orchestras including the San Francisco Symphony, Israel Camerata Jerusalem, and Orchestra del Teatro Carlo Felice. As a season artist at CMS and an alum of the Bowers Program, he continues to perform regularly at Lincoln Center and on tour. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before

moving at age 17 to study 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, with bows made circa 1890 by Joseph Arthur Vigneron and circa 1910 by W. E. Hill & Sons.

SOPHIE ZHAI



## 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 Hong Kong International Chamber Music Festival, 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 Schifrin, and Joan Tower. Lin performs on the 1715 "Titian" Stradivari and a 2000 Samuel Zygmuntowicz. His recordings can be heard on the Sony Classical, Decca, BIS, Delos, and Ondine labels.

LISA MARIE MAZZICCO



## TARA HELEN O'CONNOR

► Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director—along with her husband, violinist Daniel Phillips—of the Music from Angel Fire Festival in New Mexico, and a member of the woodwind quintet Windscape and the Bach Aria Group. Additionally, she is a founding member of the Naumburg Award-winning New Millennium Ensemble. She has premiered hundreds of new works and has collaborated with the Orion String Quartet, St. Lawrence Quartet, and Emerson Quartet. A Wm. S. Haynes flute artist, O'Connor is on faculty at Yale School of Music. Additionally, she teaches at Bard College and the Manhattan School of Music.

CARINI NA



## JAMES THOMPSON

► Violinist James Thompson is on faculty at Music@Menlo and has been a member of CMS's Bowers Program since 2021. He has performed for prestigious chamber music organizations across the country, including the Four Arts Society, Parlance Chamber Concerts, the Perlman Music Program, and the Taos School of Music. Solo engagements include appearances with the Cleveland Orchestra, the Cleveland Institute of Music Orchestra, the Cleveland Pops Orchestra, and the Blue Water Chamber Orchestra. He has been invited to speak at a variety of concert series and has recently served as a teaching fellow at the Encore Chamber Music Festival and the Western Reserve Chamber Music Festival. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music.

# ABOUT THE CHAMBER MUSIC SOCIETY

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

# Travel with CMS Artists to Bonnie Scotland

**September 18–26, 2024**

With Co-Artistic Director Wu Han and CMS Artists



CMS patrons will enjoy a trip to Edinburgh to explore the city's historic sites, experience fine local dining, and of course, attend intimate chamber music concerts by CMS musicians. Other attractions include excursions into the countryside to explore Scotland's ancient history and to peek into the culture of the Highlands, and a performance of rousing Gaelic folk music.

We hope you will join us for a wee taste of this braw (fantastic) city and dazzling countryside on this unforgettable trip!

**For more information, contact Marie-Louise Stegall at 212-875-5782 or email [mlstegall@chambermusicsociety.org](mailto:mlstegall@chambermusicsociety.org)**

**CMS** Chamber Music Society of Lincoln Center

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

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