



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

2025-2026 SEASON

**ROSE STUDIO
& LATE NIGHT ROSE**

Thursday, October 16, 2025,
at 6:30 and 9:00 pm

Daniel and Joanna S. Rose Studio at CMS



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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ChamberMusicSociety.org

*This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund, Colburn Foundation, and Patricia Kopec Selman and Jay E. Selman, MD.***

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

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*The Chamber Music Society is deeply grateful to Board member **Paul Gridley** for his very generous gift of the Hamburg Steinway & Sons model “D” concert grand piano we are privileged to hear this evening.*

*The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.*

*This season is supported by public funds from **New York City Council Member Gale A. Brewer**; 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 **Governor Kathy Hochul** and the **New York State Legislature.***



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CMS Chamber Music Society of Lincoln Center

HUMMEL & ONSLOW

THURSDAY EVENING, OCTOBER 16, 2025, AT 6:30 AND 9:00

▶ 4,605TH AND 4,606TH CONCERTS

Daniel and Joanna S. Rose Studio at CMS

Michael Stephen Brown, piano and host

Sahun Sam Hong, piano

Richard Lin, violin

Paul Neubauer, viola

Dmitri Atapine, cello

Nina Bernat, double bass

Johann Nepomuk Hummel
(1778–1837) **Quintet in E-flat minor for Piano, Violin, Viola,
Cello, and Double Bass, Op. 87** (1802)

- ▶ Allegro e risoluto assai
- ▶ Menuetto: Allegro con fuoco
- ▶ Largo
- ▶ Finale: Allegro agitato

HONG, LIN, NEUBAUER, ATAPINE, BERNAT

George Onslow
(1784–1853) **Quintet in G major for Piano, Violin, Viola,
Cello, and Double Bass, Op. 76** (c. 1847)

- ▶ Largo—Allegro
- ▶ Scherzo: Allegro vivace
- ▶ Romanza: Andantino molto cantabile
- ▶ Finale: “Le Coup de vent”

BROWN, LIN, NEUBAUER, ATAPINE, BERNAT

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Notes on the Program

BY KATHRYN BACASMOT

Johann Nepomuk Hummel

Quintet in E-flat minor for Piano, Violin, Viola, Cello, and Double Bass, Op. 87

- ▶ Born November 14, 1778, in Pressburg (now Bratislava)
- ▶ Died October 17, 1837, in Weimar
- Composed in 1802**
- ▶ First CMS performance on January 19, 1975, by pianist Richard Goode, violinist Jaime Laredo, violist Walter Trampler, cellist Leslie Parnas, and double bassist Alvin Brehm
- ▶ Duration: 20 minutes

Everyone loves a good rivalry. More than 200 years ago in Vienna, there was one between Johann Nepomuk Hummel and Ludwig van Beethoven, the distinguished cosmopolitan and the passionate rebel, respectively. As a child, Hummel was a striking prodigy who became a student of Wolfgang Amadeus Mozart at eight years old. Hummel's father described their first meeting, in which Mozart exclaimed, "You must leave the lad here with me. I shan't let him out of my sight—something can be made of him!" From that point on, Hummel lived with the Mozart family, studied for free, went almost everywhere with Mozart, and was one of the first to play through new compositions. After a two-year period, at Mozart's urging, Hummel went on a multi-year tour of Europe when he was ten. Later, when Hummel was a young adult, Joseph Haydn recommended him for a job in Stuttgart. Eventually, Hummel progressed to work for Haydn's former employer, Prince Nikolaus Esterházy.

In contrast, Beethoven wanted to study with Mozart, but did not have the opportunity before Mozart died. Like Hummel, he studied with Haydn, but the two had a somewhat rocky dynamic. By the time both Hummel and Beethoven were established pianists and composers, they had developed very different

performance styles, and were backed by loyal and opinionated groups of fans. Hummel was known for playing with elegance and clarity, while Beethoven approached the piano with passion and power. Carl Czerny (perhaps biased as a pupil of Beethoven), summarized their differences by noting that Beethoven was "far ahead of his time" while Hummel was "well calculated to suit the manner of the time." Despite the occasionally contentious relationship between them, they were ultimately friends. Memorably, Hummel played drums for celebratory performances of Beethoven's *Wellington's Victory*, and rushed to Beethoven's bedside during his final days. In the end, Beethoven would win the legacy competition, but during their lifetimes it was anyone's guess as to who would be remembered over time.

Among the plethora of his compositions, Hummel wrote only one piano quintet. The dramatic opening of the Quintet in E-flat minor is offset by a light and graceful melody introduced in the viola. Throughout, the piano is in nonstop motion as the rapidly changing movement progresses. In the second movement, Hummel writes a minuet in a serious, almost suspicious, mood that sandwiches a brighter trio section in the middle. For the third movement, we hear a melancholy meditation out of which emerges a beautiful melody in the piano. Almost like a dream, it suddenly fades into the agitated character of the final movement. Midway, we are surprised by a delightful new melody, carried by the viola and answered by the violin. However, this sunlit attitude dissipates quickly and the feverish first theme returns, concluding the work with a dramatic flourish.

George Onslow

Quintet in G major for Piano, Violin, Viola, Cello, and Double Bass, Op. 76

- ▶ Born July 27, 1784, in Clermont-Ferrand, France
- ▶ Died October 3, 1853, in Clermont-Ferrand
- Composed in 1847**
- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 30 minutes

George Onslow is not familiar to us today, but during his life he was widely known and well regarded by musical colleagues who performed his works—including Felix Mendelssohn, Robert Schumann, and Franz Liszt. Born to an aristocratic English father and a French mother, Onslow was a lifelong member of the leisure class. His financial freedom had a direct impact on his works, simply because he could write whatever he liked, disregarding the usual considerations of his peers for commission or sales. Additionally, his multinational family gave him a series of connections and opportunities across cultures, and he remained involved in English musical life during his visits, though he chose to stay close to his country estate in Clermont-Ferrand, 260 miles south of Paris, where he was born and died.

While known and respected for his abilities as a keyboardist (having studied with a list of distinguished pianists of the era, including Jan Dussek, Johann Cramer, and Johann Nepomuk Hummel), Onslow spent the majority of his time on composition. Although he wrote in a variety of genres, including symphonic, piano, opera and song repertoire, the clear focal point of his output was chamber music. Among the smattering of trios, sextets, and nonets, there are 34 string

quartets and 37 string quintets, many of which were likely played at the frequent chamber music parties he hosted at his home. Thanks to the robust publishing industry, his pieces became popular sheet music, purchased and enjoyed by many amateur musicians living in Paris and beyond.

The Quintet in G major opens with a stately fanfare with a distinctive rhythm. After this introduction, the music shifts to a lyrical style and is sometimes turbulent, other times sweet, and even playful—listen for the fake ending. The second movement has a touch of mischief with all the instruments scampering quickly up and down, contrasted by slower, song-like passages. For the final two movements, Onslow dipped into his own catalog, taking material from previously published works. The third movement is an arrangement of the Romance from his Op. 7 piano duet. In this context he gives the beautiful main melody to the cello, which is notable because Onslow learned the cello in order to play along with his friends. As the music progresses, it vacillates between tranquility and nervousness. The fourth movement is an arrangement of the finale of his Symphony No. 4, subtitled “The Gust of Wind,” which we hear vividly depicted. A dramatic tremble opens the last movement, unleashing the stormy, howling wind, though soon the sun comes out. In an entertaining twist, we hear the howling wind effect again later, but transformed into a brighter mood in preparation for the celebratory ending.

Program notes © Kathryn Bacasmot

About the Artists



Dmitri Atapine

Cellist Dmitri Atapine has been praised for his “brilliant technical chops” (*Gramophone*) and performances that are “highly impressive throughout” (*The Strad*). He has appeared at leading venues worldwide and performs frequently with CMS, where he is an alum of the Bowers Program. He has been featured at festivals including Music@Menlo, La Musica Sarasota, Aldeburgh, and Aix-en-Provence. His recordings appear on Naxos, Bridge, MSR, and other labels, and include a world-premiere release of cello sonatas by Lowell Liebermann. He has received awards including first prize at the Carlos Prieto Cello Competition and top honors at the Premio Vittorio Gui and Plowman competitions. He holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. Atapine is cello professor at the University of Nevada, Reno; Artistic Co-Director of Friends of Chamber Music Kansas City; founder of Apex Concerts (Nevada); and Co-Director of Music@Menlo’s Young Performers Program.



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.



Michael Stephen Brown

Michael Stephen Brown is a composer and pianist hailed by the *New York Times* as “one of the leading figures in the current renaissance of performer-composers.” The 2026 Andrew Wolf Award Winner and a recent fellow at both MacDowell and Yaddo, he is also a recipient of Lincoln Center’s Emerging Artist Award and an Avery Fisher Career Grant. Brown performs internationally and receives commissions from orchestras, soloists, and festivals around the world. Recent highlights include a recital at Alice Tully Hall for CMS, and collaborations with cellist Nicholas Canellakis and violinists Pinchas Zukerman, Kristin Lee, and Arnaud Sussmann. He is currently composing *The Carnival of Endangered Wonders*, a CMS-led project co-presented by a consortium of US presenters. His first album devoted entirely to his music, *Twelve Blocks*, will be released in February 2026. Brown is also composing the score for Angeline Gragasin’s upcoming film *Look But Don’t Touch* and lives in New York City with his two 19th-century Steinways, Octavia and Daria.



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.



Richard Lin

Taiwanese-American violinist Richard Lin continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and is on faculty at the National Taipei University of Education. In spring 2025, he released a new album with pianist

Thomas Hoppe on the Azica label featuring his Carnegie Hall program with works by Vitali, Richard Strauss, John Corigliano, and Frolov. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and the Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively. He is an alum of CMS's Bowers Program.



Paul Neubauer

Violist Paul Neubauer, hailed by *The New York Times* as a "master musician," will release two new albums in 2025 on First Hand Records, featuring the final works of two great composers: an all-Bartók album including the revised version of the Viola Concerto, and a Shostakovich recording that includes the monumental Viola Sonata. Appointed principal violist of the New York Philharmonic at the age of 21, Neubauer has appeared as soloist with the New York, Los Angeles, and Helsinki Philharmonics; the Chicago, National, St. Louis, Detroit,

Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He has premiered viola concertos by Bartók (revised version), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is artistic director of the Mostly Music series in New Jersey and serves on the faculties of the Juilliard School and Mannes College.

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.

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CMS Chamber Music Society
of Lincoln Center

2025-2026 SEASON

HIGHLIGHTS INCLUDE:

The pairing of works by Antonín Dvořák and his mentor Johannes Brahms, offers one of music's most fertile landscapes. (Fri, Oct 24 and Sun, Oct 26)

Jean-Efflam Bavouzet brings to CMS a great pianistic feat dedicated to Ravel's complete published works for solo piano. (Tue, Nov 18)

An Evening with Benjamin Beilman and Gloria Chien (Sun, Nov 23), featuring Beilman playing Ysaÿe's own 1740 Guarneri del Gesù violin while performing works by Ysaÿe, Bartók, and Franck

Two opportunities (Sat, Dec 6 and Sun, Dec 7) to experience Vivaldi's glorious *Four Seasons* during this year's Baroque Festival

CMS's Winter Festival, with four concerts celebrating the violin: From Bach to Beethoven (Fri, Feb 20), The Age of Romance (Tue, Feb 24), Violin Visionaries (Sat, Feb 28), and Destination: Kreisler (Sun, Mar 8)

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