



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

2025-2026 SEASON

**MOZART, SHOSTAKOVICH,
AND SCHUBERT**

Wednesday, March 25, 2026, at 7:30 pm

Trinity Episcopal Church



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

ChamberMusicSociety.org

The Chamber Music Society of Lincoln Center is deeply grateful to the following generous supporters who have helped to bring our musicians to Vero Beach.

***Linda and Robert Williams**, CMS Vero Beach Season Sponsor*

***Emily and Ned Sherwood**, CMS Vero Beach Season Sponsor*

***Lisa and Willie Bullock**, Concert Co-Sponsor*

***Marion and Terence Martin**, Concert Co-Sponsor*

Additional major support was generously provided by the following individuals.

Baerbel O'Haire

Monica and Rick Segal

Richard Vogel and Donna Weinberg

Francesca and Bradley M. Anderson

Jayne Becker

Robit and Katharine Desai

Susan Braddock

The Galant Foundation

Donald H. Layton and Sandra Lazo

Seth and Anne Milliken

Northern Lights Foundation

Kimberly and Brian Robbins

Pat and Peter Thompson

Michèle Witt

(List as of March 6, 2026)

*The **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**.*

CMS Chamber Music Society of Lincoln Center

MOZART, SHOSTAKOVICH, AND SCHUBERT

WEDNESDAY EVENING, MARCH 25, 2026, AT 7:30

Trinity Episcopal Church

Wu Han, piano
Benjamin Beilman, violin
David Finckel, cello

Wolfgang Amadeus Mozart (1756–1791) **Sonata in E minor for Violin and Piano, K. 304** (1778)
▶ Allegro
▶ Tempo di menuetto
BEILMAN, WU HAN

Dmitri Shostakovich (1906–1975) **Trio No. 2 in E minor for Piano, Violin, and Cello, Op. 67** (1944)
▶ Andante—Moderato
▶ Allegro con brio
▶ Largo
▶ Allegretto
WU HAN, BEILMAN, FINCKEL

—INTERMISSION—

Franz Schubert (1797–1828) **Trio No. 2 in E-flat major for Piano, Violin, and Cello, D. 929** (1827)
▶ Allegro
▶ Andante con moto
▶ Scherzo: Allegro moderato
▶ Allegro moderato
WU HAN, BEILMAN, FINCKEL

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

Notes on the Program

Wolfgang Amadeus Mozart

Sonata in E minor for Violin and Piano, K. 304

► Born January 27, 1756, in Salzburg

► Died December 5, 1791, in Vienna

Composed in 1778

► Duration: 12 minutes

Minor tonalities are seldom found in Mozart's instrumental works. Of all his symphonies and piano sonatas, just two of each form are in minor keys, and the Sonata for Violin and Piano, K. 304, is the only minor-key violin sonata of the nearly three dozen that he wrote. The somber tonality, eerie opening motif, and melancholy minuet are so uncharacteristic of Mozart that they lead many to draw hasty conclusions about the influence of certain life events on this composition. After being unceremoniously dismissed from his employment at the Salzburg court in the summer of 1777, Mozart set out to find a job elsewhere, accompanied by his mother. He was unsuccessful in securing a post in Munich and Mannheim, and at his father's insistence, he and his mother continued on to Paris in the early spring of 1778. In June of that year, Mozart's mother fell ill and passed away shortly thereafter, on July 3. From the available evidence, scholars cannot date the K. 304 sonata any more precisely than the early summer of 1778. While it provides a convenient explanation for the uncharacteristically bleak character of the piece, his mother's death could very well have come after its composition. Interpretations of this work that are unequivocally centered around grief ought to be approached with a degree of skepticism as they prevent the listener from appreciating the full spectrum of emotions explored and evoked.

Like several other sonatas published in the same set, K. 304 is in two movements. The *Allegro's* primary theme is played first in hollow octaves, giving the already gloomy E-minor melody an unsettlingly bare quality. The bouncy second theme dispels the darkness of the opening with jaunty dotted rhythms and a shift to the major mode. The quintessentially Mozartean playfulness here is hard to reconcile with the traditional "grieving son" interpretation of the sonata. The stormy energy of the development that follows bleeds into the recapitulation, which trades the sparse texture of the opening for a bold conclusion.

A similar arc is heard in the *Tempo di menuetto*, which begins with a piano solo marked *sotto voce*. Literally translating to "under the breath," this instruction refers not only to a reduction in volume but also to the hushed tone quality that is desired, akin to a string player using a mute. The violin quickly restates the piano's introspective melody at a *forte* (loud) dynamic level, brightening the wistful introduction. The E-major middle section is marked *dolce*—another term that means more than just "quietly" and encompasses qualities like sweet (its literal meaning), soft, and warm. The piano's chorale-like passage is a textural novelty, with a layered and rich—albeit quiet—sound. The first theme returns to close out the piece, this time agitated by triplet arpeggios in a driving, *forte* finish.

Program note © Jack Slavin

Dmitri Shostakovich

Trio No. 2 in E minor for Piano, Violin, and Cello, Op. 67

- ▶ Born September 25 (O.S. September 12), 1906, in Saint Petersburg
- ▶ Died August 9, 1975, in Moscow
- ▶ **Composed in 1944**
- ▶ Duration: 27 minutes

At the start of Dmitri Shostakovich's E-minor Piano Trio, he gives a pained, soulful tune to the cello, but he writes it in artificial harmonics. This is a challenging instrumental technique in which the player must press down one finger quite hard to stop the string, while touching another finger lightly but precisely above the blocked note. The combination produces a piercing and yet fragile pitch. Shostakovich also asks for the instrument to be muted, which dampens some of the natural ringing of the instrument, lending the harmonics an additional degree of purity and making the solo all the more difficult to execute for the performer. The cello's melody is answered by low violin and piano lines that add supportive depth and grit to the stratospheric singing of an instrument that normally provides a solid foundation. The musical ideas introduced in this opening develop into a marching *Moderato* and a range of angular themes that turn from cheer to urgent, fearful anger at the drop of a hat. The precipitous, rabid *Allegro con brio* is similarly capricious. Shostakovich presents exuberant, trumpeting themes that often veer into disruptive, drunken belligerence. The brief, skipping middle section is full of delicious, gratuitously aggressive gestures played by the strings on all down-bows, projecting a sarcastic tone.

The *Largo* is a somber passacaglia—continuous variations on a slow, repeated harmonic pattern—based on the eight chords the piano plays at the start of the movement. The cello and violin patiently develop a duet of extraordinary pathos while the piano simply

repeats the dark refrain at the menacingly steady pace of one chord per measure. The *Allegretto* finale follows without a pause, with an understated, chromatic melody plucked in the violin that is delightful but also a little bit creepy. Then, the mood changes and the piano belts out a crying tune that gets stuck on obsessive, looping figures. The rest of the piece is a raucous, macabre dance, in which the tragic themes of the opening movement and of the *Largo* are brought back to great effect.

The composer finished the first movement of the trio in February of 1944, a few days after his dear friend, the pianist Ivan Sollertinsky, died of heart failure. Shostakovich had been working on the piece since the end of 1943, and the elegiac nature of the music he had written thus far made it most appropriate for him to dedicate the work to Sollertinsky, whose loss was unexpected and quite devastating. The work fits into the long, Slavic tradition of memorial piano trios, which goes back to Bedřich Smetana's G-minor Trio (1854–55), Pyotr Ilyich Tchaikovsky's Trio "In Memory of a Great Artist" (1881–82), the two trios of Sergei Rachmainoff (1892, 1894), and many works for these instruments by later composers.

Shostakovich completed the remaining movements of his trio in August of 1944, at the Soviet composers' retreat at Ivanovo, outside Moscow, and he played piano in its premiere the following November. After hearing the piece, Sollertinsky's sister expressed how the madcap second movement seemed to her to represent a portrait of her late brother: "his temper, his polemics, his manner of speech, his habit of returning to one and the same thought, developing it." In the finale, Shostakovich's insistent, obsessive theme is written in a style that intentionally imitates Jewish folk music. Many scholars and

musicians have interpreted this magnificent, cumulative, joyous, yet devastating movement as expressing grief not only for Sollertinsky, but also for those murdered by the Nazis in

concentration camps, whose horrific deaths Shostakovich was gradually learning of while he was working on this trio.

Program note © Nicky Swett

Franz Schubert

Trio No. 2 in E-flat major for Piano, Violin, and Cello, D. 929

- ▶ Born January 31, 1797, in Vienna
- ▶ Died November 19, 1828, in Vienna
- Composed in 1827**
- ▶ Duration: 43 minutes

On March 26, 1828—one year to the day of Ludwig van Beethoven’s death—audiences gathered to hear the only public concert consisting entirely of the works of Franz Schubert presented during the composer’s lifetime. On the program were a variety of recent works in genres ranging from chamber music to solo songs and choral works. One of the newest pieces on the program was the Trio No. 2 in E-flat major, written the year before. As the only multi-movement work performed in its entirety, it functioned as the focal point of the concert. It was first heard on January 28, 1828, at the engagement party of Schubert’s lifelong friend, Josef von Spaun. There, the performers were the pianist Carl Maria von Bocklet, violinist Ignaz Schuppanzigh, and cellist Joseph Linke. For the public concert, Schuppanzigh was replaced by Joseph Böhm due to illness.

The audience reception was enthusiastic, largely due to Schubert’s friends who supported him through attendance and worked to make the event happen. Spaun, noting that Schubert needed the money, later recalled, “The exceptional responsiveness of the packed audience matched the rare enjoyment of his evening, which will certainly remain unforgettable.” Regarding the financial gains, Schubert took a portion of his earnings to buy tickets to see Niccolò Paganini, the violin virtuoso who was launching his first-ever European tour from Vienna. Schubert was so

enraptured that he urged a friend to go with him a second time, exclaiming, “I tell you, we shall never see the fellow’s like again! And I have stacks of money now—so come on!”

Expansive to the point of symphonic, wide-ranging emotionally, and intensely technically demanding, Schubert’s Trio No. 2 is an impressive work challenging the bounds of chamber music (much like Beethoven’s late works). Opening in a unison declaration, the broad *Allegro* movement feeds off the swirling energetic contrast between raw urgency and disarming charm contained within the dancelike $\frac{3}{4}$ meter. In the second movement, Schubert—the great writer of vocal works—weaves together an instrumental interpretation of a song. In this instance it is *Se solen sjunker* (*See, the Sun Is Setting*) by the Swedish composer Isak Albert Berg, expanded, yet true to its original. A *Scherzo* third movement follows, its characteristic playfulness expressed through points of imitation where we hear a melody echoed in response, while its *Trio* section freely scatters forceful accents. Though lengthy, the finale captivates through its remarkable early use of cyclical structure, a technique that would be favored by the next generation of composers, such as Franz Liszt. As it progresses, we suddenly hear the second-movement theme again, as if the piece is remembering its own past. This occurs multiple times, each recollection its own variation, generating an excitement of discovery as the piece gathers intensity to end with a definitive flourish.

Program note © Kathryn Bacasmtot

About the Artists



SOPHIE ZHAI

Benjamin Beilman

Benjamin Beilman's 2025–26 season highlights include appearances with the Minnesota Orchestra, Dresden Philharmonic, Antwerp Symphony, Solistes Européens Luxembourg, Nouvel Ensemble Moderne, and Nashville Symphony. He will also curate, stage, and lead two chamber music programs at Sun Valley Music Festival, and continue his ongoing recital partnership with pianist Steven Osborne. In the summer, he embarks on a month-long tour of Australasia, including appearances with the Sydney Symphony, Tasmanian Symphony, West Australian Symphony, and Auckland Philharmonia. He studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy. He has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček, and Schubert for Warner Classics, and is an alum of CMS's Bowers Program. Beilman performs with the ex-Balakovic F. X. Tourte bow (c. 1820), and plays the "Ysaÿe" Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



LISA MARIE MAZZUCCO

David Finckel

Co-Artistic Director of CMS since 2004, cellist David Finckel has performed on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. In 2022, Music@Menlo, a summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season. He is a professor at both the Juilliard School and Stony Brook University, and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. Along with Wu Han, he received Musical America's 2012 Musicians of the Year Award.



LISA MARIE MAZZUCCO

Wu Han

Pianist Wu Han, recipient of *Musical America's* Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording. Co-Artistic Director of the Chamber Music Society of Lincoln Center since 2004 as well as Founder and Co-Artistic Director of Silicon Valley's Music@Menlo since 2002, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts, and as Artistic Director for La Musica in Sarasota, Florida. She is the Founder and Artistic Director of ArtistLed, classical music's first artist-directed, internet-based recording label. A recipient of the Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

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 and community engagement 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.

The Chamber Music Society of Lincoln Center is grateful for the warm welcome which the knowledgeable, enthusiastic Vero Beach audience and the Trinity Episcopal Church have given us, and proud to have made a home in this community which is steeped in the arts and culture. Our mission and promise to Vero Beach, as with communities around the country and across the globe, is to bring directly to you great chamber music, great musicians from around the world who have committed themselves to this extraordinary art form, and great shared musical experiences.



SHARE THE EXCITEMENT!

Join CMS as a member and receive special insider benefits exclusive to Vero Beach Patrons.

Patrons giving \$2,500 or more receive

- Recognition in programs for each concert in Vero Beach
- Recognition on the CMS website
- Two complimentary tickets to a CMS concert on tour (including Vero Beach, subject to availability)
- Two complimentary tickets to a CMS concert in New York (subject to availability)
- Access to private link to view livestreamed CMS Open Rehearsals (7 annually)

Donors giving \$10,000 or more receive

- Recognition as an underwriter of one concert in Vero Beach
- Invitation to a special reception with the artists in Vero Beach

Gifts of any amount provide invaluable support to CMS and are deeply appreciated.



CMS Chamber Music Society of Lincoln Center

CALL (212) 875-5354
OR VISIT

CHAMBERMUSICSOCIETY.ORG/SUPPORT

Directors and Founders

Robert Hoglund, CHAIR
Susan S. Wallach, CHAIR ELECT
Peter W. Keegan, VICE CHAIR
Tatiana Pouschine, TREASURER
Richard Prins, SECRETARY

Steven M. Berzin
Sally Dayton Clement
Joseph M. Cohen
Linda S. Daines
Peter Duchin
Judy Evinin
Robert S. Feldman
Catherine A. Gellert
Phyllis Grann
Paul B. Gridley
Martha Hall
Walter L. Harris
Matthew D. Hoffman
Priscilla F. Kauff
Vicki Kellogg
John L. Lindsey
Beatrice A. Liu
David W. Niemiec
James P. O'Shaughnessy
Peter Reed
Joseph A. Stern
James Stynes
Suzanne E. Vaucher
Kathe G. Williamson

CHAIR EMERITI

Peter Frelinghuysen
(IN MEMORIAM)
Elinor L. Hoover
James P. O'Shaughnessy
Donaldson C. Pillsbury
(IN MEMORIAM)

DIRECTORS EMERITI

Anne Coffin
Charles H. Hamilton
Helen Brown Levine
Andrea Walton
Alan G. Weiler

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
FOUNDING ARTISTIC DIRECTOR

GLOBAL COUNCIL

Brett Bachman, CO-CHAIR
Kathe G. Williamson, CO-CHAIR
Enid L. Beal
Andrea Fessler
Judi Flom
Sharon Gurwitz
Rita Hauser
Frederick L. Jacobson
Kenneth Johnson
Linda Keen
F. Gary Knapp
Judy Kosloff
Seunghee Lee
Katie Lemire
Irene R. Miller
Sassona Norton
Seth Novatt
Morris Rossabi
Michael Singer
Alfred Z. Spector
Paul Weislogel
Linda Williams
Shannon Wu

Administration

David Finckel and Wu Han, *Artistic Directors* • Suzanne Davidson, *Executive Director*

ADMINISTRATION

Michael Solomon DIRECTOR OF
ADMINISTRATION
Greg Rossi CONTROLLER
John Ruiz ADMINISTRATIVE ASSOCIATE
Joe Krieg ACCOUNTING & FINANCE
ASSISTANT

ARTISTIC PLANNING & PRODUCTION, LINCOLN CENTER

Thomas Novak DIRECTOR OF
ARTISTIC PLANNING, PRODUCTION &
ADMINISTRATION
Sarissa Michaud ASSOCIATE DIRECTOR,
PRODUCTION & VENUE RELATIONS
Dimitri Papadimitriou ARTISTIC
ADMINISTRATIVE MANAGER
Colin Roshak ARTISTIC PLANNING &
SPECIAL PROJECTS MANAGER
John Sherer EDITORIAL MANAGER

ARTISTIC PLANNING & PRODUCTION, TOURING

Rebecca Bogers DIRECTOR OF TOURING &
ARTISTIC PLANNING
Jonathan Hummel ASSISTANT DIRECTOR
OF TOURING
Susanna McNatt TOURING MANAGER

DEVELOPMENT

Marie-Louise Stegall DIRECTOR OF
DEVELOPMENT
Katherine Heberling ASSOCIATE
DIRECTOR OF DEVELOPMENT
Travis Calvert DEVELOPMENT OFFICER,
OPERATIONS
Karen Dumonet DEVELOPMENT OFFICER,
INDIVIDUAL GIVING
Polly Ellman DEVELOPMENT OFFICER,
INSTITUTIONAL GIVING
Léa Goigoux DEVELOPMENT MANAGER,
INDIVIDUAL GIVING
Olivia Laskin SPECIAL EVENTS MANAGER
Lilly McGrath DEVELOPMENT ASSISTANT

DIGITAL CONTENT

Benjamin M. Shapiro DIRECTOR OF
DIGITAL CONTENT
Andrew Alden SENIOR VIDEO MANAGER
Allison Kraus DIGITAL VIDEO PRODUCER/
EDITOR
Winston Cook-Wilson SOCIAL MEDIA
MANAGER
Jesse Jennings DIGITAL CONTENT
MANAGER

EDUCATION & COMMUNITY ENGAGEMENT

Bruce Adolphe RESIDENT LECTURER &
DIRECTOR OF FAMILY PROGRAMS
Emily Harper DIRECTOR OF EDUCATION
& COMMUNITY ENGAGEMENT
Richard Adger ASSISTANT DIRECTOR,
EDUCATION & COMMUNITY
ENGAGEMENT
Rachel Lee SCHOOL PROGRAMS
MANAGER

MARKETING & COMMUNICATIONS

Tamara Vallejos DIRECTOR OF MARKETING
& COMMUNICATIONS
Joel Schimek ASSOCIATE DIRECTOR,
MARKETING & AUDIENCE SERVICES
Reid Shelley SENIOR MANAGER,
AUDIENCE SERVICES
Eric McMillan MARKETING & AUDIENCE
ENGAGEMENT MANAGER
Devon Scalisi DIGITAL MARKETING &
SYSTEMS MANAGER
Erin Gallagher MARKETING ASSOCIATE
Cat Champlin AUDIENCE SERVICES
ASSISTANT