



Chamber  
Music Society  
of Lincoln Center

DAVID FINCKEL AND WU HAN,  
ARTISTIC DIRECTORS

2025-2026 SEASON

**ROSE STUDIO  
& LATE NIGHT ROSE**

Thursday, March 19, 2026,  
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

212-875-5788

ChamberMusicSociety.org

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

*Ani Kavafian occupies the **Fan Fox and Leslie R. Samuels Violin Chair**.*

*The **Jerome L. Greene Foundation** is the 2025–2026 CMS Season Sponsor.*

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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

## **DRUŽECKÝ, LOEFFLER, & WIDOR**

THURSDAY EVENING, MARCH 19, 2026, AT 6:30 AND 9:00

▶ 4,690TH AND 4,691ST CONCERTS

**Daniel and Joanna S. Rose Studio at CMS**

**Michael Stephen Brown**, piano

**Ani Kavafian**, violin

**Julian Rhee**, violin

**Matthew Lipman**, viola and host

**Mihai Marica**, cello

**Juri Vallentin**, oboe

**Jiří Družecký** **Quartet in G minor for Oboe, Violin, Viola,**  
(1745–1819) **and Cello (c. 1806)**

▶ Adagio—Allegro

▶ Andante

▶ Allegro

VALLENTIN, RHEE, LIPMAN, MARICA

**Charles Martin** **“La Cornemuse” from Two Rhapsodies for**  
**Loeffler** **Oboe, Viola, and Piano (1901)**  
(1861–1935)

VALLENTIN, LIPMAN, BROWN

**Charles-Marie** **Quintet in D minor for Piano, Two Violins,**  
**Widor** **Viola, and Cello, Op. 7 (1868)**  
(1844–1937)

▶ Allegro

▶ Andante

▶ Molto vivace

▶ Allegro con moto moderato

BROWN, KAVAFIAN, RHEE, LIPMAN, MARICA

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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# Notes on the Program

BY KATELYN SIMONE

Jiří Družecký

## Quartet in G minor for Oboe, Violin, Viola, and Cello

- ▶ Born April 7, 1745, in Jemníky, West Bohemia
- ▶ Died June 21, 1819, in Buda
- Composed c. 1806**
- ▶ These are the first performances of this piece.
- ▶ Duration: 12 minutes

The late 18th century was an exciting time to play a woodwind instrument in Central Europe. Changes in social life, continental conflicts, and technological advancements all helped move winds in the Classical tradition from supporting roles beside the strings towards the center of the stage.

Aristocrats were moving their social lives outdoors and taking music with them. More practical and portable than strings, small woodwind ensembles called *Harmonie*—usually pairs of oboes, clarinets, horns, and bassoons—became fashionable entertainment at garden parties, dinners, and *digestifs*. That repertoire, *Harmoniemusik*, came to prominence through works by composers such as Mozart and Haydn (who even titled his late Mass in B-flat the “*Harmonie Mass*” for its rich wind parts).

Meanwhile, the Revolutionary and Napoleonic Wars increased demand for wind bands. Composers expanded *Harmonie* instrumentation for larger forces and public settings, requiring more players and better instruments. Improved craftsmanship brought greater power, more stable intonation—and better players. Woodwind voices emerged as virtuosos in their own right.

Czech composer Jiří Družecký lived and worked at these intersections. Born in the small village of Jemníky in 1745, he studied oboe in Dresden and enjoyed a long career as a virtuoso. He also served as a timpanist in a regimental wind band that traveled through Vienna and other Austrian and Czech cities, where chamber music and *Harmoniemusik* filled streets, inns, and homes. In 1783 he settled in Vienna and joined the *Tonkünstler-Sozietät*, later serving as a *Kapellmeister* in Bratislava.

Družecký wrote most of his music not for the aristocratic *Harmonie* but for working military wind players, including works for a 21-wind ensemble, a trio for basset horns, and numerous partitas. Winds, and especially the oboe, are also central to his concert and chamber works, among them approximately 27 symphonies, a *Missa Solemnis*, three oboe concertos, and at least six oboe quartets (plus a concerto for the full forces of six timpani).

In the *Quartet in G minor*, the oboe leads the conversation as a soloist. Družecký exploits the instrument’s new technical capabilities and his own skills as a performer, with long singing lines, nimble passagework across the range, and deft articulation. Light and buoyant, the piece recalls the grace of Mozart’s quartet written decades prior, while its fire and wit put it closer to Haydn. The second movement pays tribute to an even earlier musical titan: it is one of the first pieces not written by Bach to use the B-A-C-H motif (in German notation, B-flat, A, C, B natural) as an integral theme.

Charles Martin Loeffler

## “La Cornemuse” from Two Rhapsodies for Oboe, Viola, and Piano

- ▶ Born January 30, 1861, in Schöneberg, Germany
- ▶ Died May 19, 1935, in Medfield, Massachusetts

### Composed in 1901

- ▶ First CMS performance on February 6, 1970, by oboist Leonard Arner, violist Walter Trampler, and pianist Charles Wadsworth
- ▶ Duration: 12 minutes

Composer and violinist Charles Martin Loeffler was born near Berlin, claimed Alsatian heritage, lived in Russia, and spent most of his career in the United States. From this background, he fashioned a cosmopolitan identity and musical voice that bucked any single lineage or style.

In 1881, Loeffler moved from Paris to New York before settling in Boston. A formidable violinist trained by Brahms’s collaborator Joseph Joachim, he joined the Boston Symphony Orchestra, where he served for two decades as assistant concertmaster. During these years, Loeffler composed widely and became a leading figure in Boston’s artistic life, helping shape an American classical musical tradition.

Loeffler gravitated towards darker instrumental timbres, such as the oboe d’amore, and unusual combinations. The Two Rhapsodies—adapted from an earlier version for clarinet, bass voice, and piano—reflect this palette, and are his best-known chamber work.

The Rhapsodies are among Loeffler’s many settings of poems by the French Symbolist poet Maurice Rollinat. Symbolist art eschews realism to evoke dreams, ambiguity, and the supernatural; the aesthetic pervades Loeffler’s works, including the Rhapsodies. The first, “L’Etang” (The Pond), is restless and murky,

full of shifting reflections. The second, “La Cornemuse” (The Bagpipe), sets this poem:

### “The Bagpipe”

His bagpipe groaned in the woods as the wind that belleth; and never has stag at bay, nor willow, nor oar, wept as that voice wept.

Those sounds of flute and hautboy seemed like the death-rattle of a woman. Oh! his bagpipe, near the cross-roads of the crucifix!

He is dead. But under cold skies, as soon as night weaves her mesh, down deep in my soul, there in the nook of old fears, I always hear his bagpipe groaning as of yore.

*Translation by Philip Hale*

While mournful, Loeffler’s “bagpipe” allows more light to emerge than the poem suggests. It unfolds in fluid lyricism, continuing the autumnal Symbolist atmosphere of the first movement. It opens with a declamatory piano call before retreating with Ravel-like flourishes into the distance.

With a bright outburst, the oboe cuts through the haze. Shaded in myriad sonorities, the three voices first lament separately before weaving together in dialogue—sometimes despairing, sometimes tender. Oboe and viola toss figures back and forth, circling one another, and the oboe briefly drops into a rustic dance. “The Bagpipe” gradually settles and resolves with a gentle major triad, accepting a peace the music once resisted.

Charles-Marie Widor

## Quintet in D minor for Piano, Two Violins, Viola, and Cello, Op. 7

- ▶ Born June 13, 1844, in Lyon
- ▶ Died March 12, 1937, in Paris
- Composed in 1868**
- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 30 minutes

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The name Charles-Marie Widor carries a sound: the grandeur of the French organ. Born in Lyon and educated in Brussels, Widor built his career in Paris, where he was regarded as the greatest organist of his generation. In 1868—the year he wrote the Piano Quintet—he inaugurated the organ at Notre-Dame Cathedral, and soon afterward became organist at the Church of Saint-Sulpice, a prestigious post he would hold for 64 years. Also a prominent teacher, in 1890, he succeeded César Franck as professor of organ at the Paris Conservatory, where his students included Arthur Honegger, Darius Milhaud, and Albert Schweitzer.

As a composer, Widor helped lay the bedrock of the modern organ repertoire, writing to explore the capabilities of the newly powerful French instruments of his time. He is best known for his ten organ “symphonies”—solo suites named for their expansive scope—and especially for the exuberant Toccata from Symphony No. 5,

which has since crowned countless weddings and church celebrations. Yet beyond Widor’s organ renown lies a substantial body of overlooked stage, vocal, orchestral, and chamber music.

The Quintet in D minor is rarely performed. Widor wrote it at age 24, while still establishing himself as a composer, and as French musicians were shaping a chamber music tradition alongside the German lineage of Schumann and Brahms. Doubtless Widor had in his ear an early model: the Piano Quintet in A minor (1855) of his mentor Camille Saint-Saëns; later, Franck’s Quintet in F minor (1879) would eclipse both.

Widor’s quintet unfolds in lush, late-Romantic language, with French sensibility to color and shading, yet grounded in conventional forms and stable tonality. Unlike the more concerto-like writing of Saint-Saëns, the demanding piano part acts as an equal partner with the strings, which often speak as a single voice. The music carries the rigor of its German predecessors yet moves with French melodic elegance—human in scale, with a preview of grandeur to come.

*Program notes © Katelyn Simone*

# About the Artists

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## 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*, was released in February 2026. Brown is also composing the score for Angeline Gragas’s upcoming film *Look But Don’t Touch* and is an alum of CMS’s Bowers Program. He lives in New York City with his two 19th-century Steinways, Octavia and Daria.



ROSALIE O'CONNOR

## Ani Kavafian

Violinist Ani Kavafian enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of America’s leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. She is a Full Professor at Yale University and has appeared at Carnegie’s Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master’s degree from the Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.



JIVANG CHEN

## Matthew Lipman

American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of CMS’s Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS. An Avery Fisher Career Grant recipient and major prize winner at the Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.



## Mihai Marica

Romanian-born cellist Mihai Marica has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchestra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. A dedicated chamber musician, he has performed at the Chamber Music Northwest, Norfolk, and Aspen music festivals. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music,

where he was awarded master's and Artist Diploma degrees. He is an alum of CMS's Bowers Program. In the fall of 2026 he will join the renowned Takács Quartet.



## Julian Rhee

Winner of the prestigious 2024 Avery Fisher Career Grant, Korean-American violinist Julian Rhee came to international prominence following his prize-winning performances at the 2024 Queen Elisabeth International Violin Competition and Silver Medal finish at the 11th Quadrennial International Violin Competition of Indianapolis. He has appeared with orchestras including the Stuttgarter Kammerorchester, Oregon Symphony, Milwaukee Symphony, Calgary Philharmonic, Belgian National Orchestra, Antwerp Symphony, Indianapolis

Symphony, Pittsburgh Symphony, Richmond Symphony, and San Diego Symphony. Julian is a member of CMS's Bowers Program and has performed at festivals including Marlboro Music, Ravinia Steans Institute, and North Shore Chamber Music Festival. He studied at the New England Conservatory with Miriam Fried, and currently works with Christian Tetzlaff at the Kronberg Academy. Julian is the recipient of the 1699 "Lady Tennant" Antonio Stradivari violin and a Jean Pierre Marie Persoit bow on extended loan through the generosity of the Mary B. Galvin Foundation and the Stradivari Society.



VERENA BRIENING

## Juri Vallentin

German oboist Juri Vallentin has gained international attention as a prize winner of major competitions such as the International Tchaikovsky Competition as first oboist, the German Music Competition, and the International Oboe Competition of Japan. He has performed as soloist with the MDR Symphony Orchestra, the Mariinsky Orchestra, the Lower Saxony State Orchestra, the Brandenburg State Orchestra, and the Munich Chamber Orchestra, among others. His albums *Rush*, featuring Italian concertos, *Ebenbild*, which combines music and

literature, and *Bridges*, with music from five centuries, as well as numerous radio productions for BR, SWR, and Deutschlandfunk, document his artistic work. He co-founded the wind quintet BREEZE in 2021. Born in Mainz, he studied in Nuremberg and at the Conservatoire de Paris, where he graduated with highest honors. Vallentin is Professor of Oboe at the Karlsruhe University of Music and a member of CMS's Bowers Program.

# 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.

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