

CMS Chamber Music Society of Lincoln Center

SATURDAY AFTERNOON, JULY 11, 2026, AT 5:00 ▶ 4,731ST CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Evren Ozel, piano

Wu Han, piano

Stella Chen, violin

Danbi Um, violin

Matthew Lipman, viola

Sterling Elliott, cello

Summer Evenings II

Wolfgang Amadeus **Trio in E major for Piano, Violin, and Cello, K. 542** (1788)

Mozart

(1756–1791)

▶ Allegro

▶ Andante grazioso

▶ Allegro

OZEL, CHEN, ELLIOTT

Maurice Ravel **Sonata for Violin and Piano** (1923–27)

(1875–1937)

▶ Allegretto

▶ Blues: Moderato

▶ Perpetuum mobile: Allegro

UM, WU HAN

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

George Gershwin Three Preludes for Violin and Piano

(1898–1937) (1926, arr. Heifetz 1942)

- ▶ Allegro ben ritmato e deciso
- ▶ Andante con moto e poco rubato
- ▶ Allegro ben ritmato e deciso

UM, WU HAN

Antonín Dvořák Quintet in A major for Piano, Two Violins, Viola, and Cello, Op. 5 (1872)

(1841–1904)

- ▶ Allegro ma non troppo
- ▶ Andante sostenuto
- ▶ Allegro con brio

OZEL, CHEN, UM, LIPMAN, ELLIOTT

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Robert S. Feldman and Katherine Vorwerk**, the **Musicians Advocacy Fund**, **Leon Levy Foundation**, **Judy and Alan Kosloff**, and with public funds from the **National Endowment for the Arts**.

This concert features members of the Bowers Program, CMS's residency for young professional musicians of exceptional quality. 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**.

Jerome L. Greene Foundation is the 2026–2027 CMS Season Sponsor.

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

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

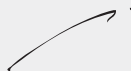
Dear Listener,

Tonight's Summer Evenings program hops from country to country, visiting four distinct cultures in under two hours. While this is not possible to do physically, in the chamber music world almost any itinerary is feasible. Beginning in Vienna, we will jump to Paris, then over to New York City, and end up in Prague. Yet, in spite of these lightning-fast excursions, there are indeed threads that tie the four works together.

If there is a core to this concert, it lies in the middle, where we juxtapose works by Ravel and Gershwin. Both are heard using the instrumentation of violin and piano. Ravel, an undisputed master of orchestration, had no problem composing music perfectly suited to the violin; and Gershwin was indeed fortunate, in retrospect, to have the incomparable Jascha Heifetz arrange his memorable preludes for his instrument. They were good friends, and Heifetz urged him to write a violin concerto; alas, Gershwin died too soon, at the age of only 38, the same as Mendelssohn. These arrangements by Heifetz serve as the legendary virtuoso's tribute to one of America's greatest composers.

Ravel and Gershwin's works for violin and piano are book-ended in this concert by chamber works in which the piano plays a central role. At the time Mozart composed his piano trios, the stringed instruments were barely coming into their own as solo voices; however, by the time Dvořák composed his heartfelt first piano quintet, the Romantic age was in full bloom, and every composer of that era took advantage of the violin's expressive vocal possibilities. Still, in this work, everything revolves around the piano, creating a satisfying blend of chamber dialogue and instrumental individuality.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

by Nicky Swett

Wolfgang Amadeus Mozart

Trio in E major for Piano, Violin, and Cello, K. 542

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

Composed in 1788

- First CMS performance on February 25, 1972, by pianist Richard Goode, violinist Charles Treger, and cellist Aldo Parisot
- Duration: 19 minutes

Today, we describe almost anything written for Piano, Violin, and Cello as a “Piano Trio.” The label acknowledges both the central role that the keyboard tends to play in these works and the cooperation and interaction required among the group’s three voices. But most of the pieces that Joseph Haydn and W. A. Mozart wrote for these instruments had a specific musical and social role. The piano trio was a particularly satisfying genre for amateur pianists—it includes the virtuosity and extroverted playing of a solo sonata and the interactions between keyboard and strings typical of a solo concerto, all playable from the comfort of one’s living room.

The later Haydn trios involve independent and impressive violin parts. But the cello is routinely assigned the role of doubling the low lines in the left hand of the piano, providing essential color and grounding the group, but not getting much opportunity for interruption or interaction. Early trios by Mozart display much the same strategy, but by 1788 when he wrote

his Sonata in E major for Piano with Violin and Cello Accompaniment (K. 542), he had begun to give the cello much greater freedom. The results are beneficial not just to the cellist, but to the left hand of the piano, which in this piece is available to create intricate inner voice textures while the cello holds down the bassline.

In the first movement, the piano presents the main themes, and the violin and cello repeat, elaborate, and vary in response. The cello asserts its role as a conversational partner in a closing passage at the end of the exposition (opening section), in a canonic section at the start of the development (middle section), and when that freer material from the end of the exposition returns in the instrument’s singing, tenor range in the recapitulation (closing section). The slow movement is a sweet song, with a snapping dotted motif, again introduced by the piano and then varied by string countermelodies. In a minor-key middle section, the violin and the left hand of the piano trade figures in a transporting, strange moment of Baroque counterpoint. The final *Allegro* has all the competitiveness of the finale of a solo concerto. The piano and violin egg each other on, in turn presenting sequences of string-crossing triplets and running sixteenth notes, while the cello tries to get a word in—and once or twice succeeds!

Maurice Ravel

Sonata for Violin and Piano

- ▶ Born March 7, 1875, in Ciboure, France
- ▶ Died December 28, 1937, in Paris

Composed in 1923–27

- ▶ First CMS performance on April 25, 1980, by violinist Ani Kavafian and pianist John Browning
- ▶ Duration: 18 minutes

In 1921, seeking a respite from the hustle and bustle of Paris life, Maurice Ravel moved to the nearby town of Montfort L'Amaury and bought a small house, an eccentric bungalow that his friend Manuel Rosenthal said was “like a slice of Camembert cheese that wouldn’t be nicely cut.” It was not far from the city, so Ravel could still regularly travel in for performances and events. Often, he would visit jazz clubs and concerts in the company of his companion, the violinist Hélène Jourdan-Morhange. According to Rosenthal, Ravel once asked her to marry him, but she turned him down, feeling they were incompatible, and they remained close friends for the rest of his life. She inspired him to compose a violin sonata, a project he had previously avoided, and between 1923 and 1927 he slowly worked away at it. When the sonata was finally finished, he dedicated it to Jourdan-Morhange, but by that point she had developed serious arthritis and so its 1927 premiere was instead given by the Romanian violinist and composer George Enescu.

The piece is best known for its second movement, a “Blues” that is often played as a standalone piece, in which the violinist strums and slides up and down the instrument and the piano taps out a walking bass. Ravel, like many of his fellow Parisian composers at the time, was convinced that jazz and blues represented the future of music. When he took the Violin Sonata on tour in 1927, he went as far as to suggest that the people he met in America didn’t take jazz “seriously enough.”

Ravel had strong views on violin sonatas, seeing the violin and piano as “instruments which are, in my opinion, essentially incompatible. Far from balancing their contrasts, the Sonata reveals their incompatibility.” The second movement certainly seems geared toward this end. The two instruments exist in their own worlds, imitating the sounds of a double bass, a singer, and a keening trumpet in order to create a convincing blues number, yet never quite aligning in their efforts. But the contrast is clearest when the instruments play the *same* music, as in the first movement, when violin and piano chirp out the same playful, repeated-note figures to radically different effect. The final perpetual-motion toccata is a brilliant tour de force for the violinist. The piano provides support and occasional interruption, further foregrounding the composer’s view that these instruments do best when serving different roles.

George Gershwin

Three Preludes for Violin and Piano

► Born September 26, 1898, in Brooklyn, New York

► Died July 11, 1937, in Hollywood, California

Composed in 1926, arranged by Jascha Heifetz in 1942

► First CMS performance on January 9, 2000, by violinist Joshua Bell and pianist Frederic Chiu

► Duration: 7 minutes

Johann Sebastian Bach's two volumes of masterful Preludes and Fugues, which he called *The Well-Tempered Clavier*, are undoubtedly the most famous collections of works that feature entries in all 24 major and minor keys. Countless 19th- and 20th-century pianist-composers, including Carl Czerny, Frédéric Chopin, Sergei Rachmaninoff, and Dmitri Shostakovich, tried to follow in his footsteps, composing keyboard preludes (and, in Shostakovich's case, fugues as well) that covered the range of options for home keys in Western tonality.

In January of 1925, George Gershwin entered "Preludes" at the top of a new book of manuscript paper and started scribbling fragmentary themes. It seems likely that he intended to write a complete set of jazz-inspired preludes in the make of Bach

and Chopin, but he was swept up by other projects and ultimately wrote only a few. He played seven "preludes" on a concert in December of 1926, though some of these pieces were borrowings from other short piano works, and he eventually whittled the set down to just three numbers that he published in 1927.

The composer Kay Swift, who was Gershwin's lover for the last ten years of his life, spoke about how much he loved playing his Three Preludes and "included them, wherever he could, on programs that were just a little bit too short!" They remain cherished recital material to this day and have been arranged for many instruments besides solo piano.

The first of the three is a syncopated romp in B-flat major that gets more and more virtuosic as it goes along. In the second prelude, a grounded, repeated, rocking harmonic and rhythmic gesture accompanies a blues melody in a mournful miniature that anticipates the beloved song "Summertime" from Gershwin's opera *Porgy and Bess*. The final prelude, a fiery number in E-flat minor, features dissonant combinations of motivic fragments that bring to mind the compositions of modernists like Alban Berg, for whom Gershwin shared a warm, mutual admiration.

Antonín Dvořák

Quintet in A major for Piano, Two Violins, Viola, and Cello, Op. 5

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia
- ▶ Died May 1, 1904, in Prague

Composed in 1872

- ▶ First CMS performance on October 22, 2017, by pianist Michael Stephen Brown, violinists Danbi Um and Alexander Sitkovetsky, violist Yura Lee, and cellist Clive Greensmith
- ▶ Duration: 28 minutes

After graduating from the Prague Organ School in 1859, Antonín Dvořák struggled to find work as an organist, but he managed to score a job playing viola in a local dance band. This role seamlessly morphed into a position as principal violist in the house orchestra of the Provisional Theatre, which opened in 1862. He started composing seriously around 1865 and produced a flurry of early works that drew on a range of influences including the operas of Wagner, who had conducted Dvořák's orchestra, the piano music of Franz Liszt, and the symphonies and chamber music of W. A. Mozart, Felix Mendelssohn, and Robert Schumann. The unfiltered variety and bursts of Wagnerian extravagance found in these first compositions led him to eventually refer to this era as his "Mad Period." In the early 1870s, he publicly declared himself to be a composer and started applying for grants. In order to clarify his voice to the public and to critics, he started to refine his style, shedding some of his more Wagnerian tendencies and deciding to emphasize the Classical streak that can also be found in his youthful creations.

Dvořák wrote his Piano Quintet in A major, Op. 5, in 1872. It was first performed in November of that year, on a series devoted to presenting new Czech compositions that was organized by the publisher and concert

promoter Ludevít Procházka. Then, like many of his early pieces, it fell into obscurity. Luckily, the quintet wasn't among those that he ripped up after determining that music from this era was too "Mad," but he did lose the manuscript! When he wanted to revise it in the 1880s, he had to get in touch with Procházka for a copy of the score. He explained that "these days, I like to take a look at some of my old sins every now and again, and it's been such a long time since I last saw this one."

The opening movement of the quintet features themes in which a simple, singable motif is heard three times with slight harmonic variations. The melody only evolves and moves toward a cadence on that third iteration. There could be something rote or student-like about this strategy, but Dvořák, like Franz Schubert, displays a knack for writing repetitive music that leaves us patiently curious about where themes and sections might go. Harmonically, Dvořák demonstrates great adventurousness. He rapidly changes the key of the main theme from A major to G major, dropping the tonality down a vertiginous whole step and creating an extraordinary contrast in string instrument color. Taking after Robert Schumann in his chamber works, Dvořák writes a long development section compared to the efficient exposition and recapitulation, taking advantage of a luxurious opportunity to dissect and layer important motifs and to establish new themes.

At the start of the *Andante sostenuto*, he channels the early piano sonatas of Ludwig van Beethoven with a keyboard theme based on a simple falling and rising arpeggio. Dvořák lets the violin's subsequent version of the tune wander off into a passionate reverie

that is punctuated by keyboard figures with a distinctive, rhythmic snap. As in many of the composer's later works, the active, varied accompaniment figures give the music its shape, and over the course of the movement they move to the foreground as the melodies are folded into the humming texture.

Dvořák wrote this quintet as part of his efforts to develop a new approach to composition. But in the third movement, which combines the impish energy of a scherzo with the structural ambition of a finale, we

hear a little bit of "Mad Period" Antonín. The helter-skelter rhythms and ambiguous harmonies at the opening have the quality of a devilish, programmatic piano piece by Franz Liszt. These more demonic musical ideas alternate with jolly drinking songs and a bright, sweeping theme that appears at the very end in the brilliant, sparkling high register of the keyboard, bringing the work to a close in a raucous, celebratory fashion.

Program notes © Nicky Swett

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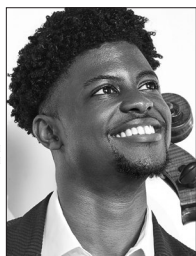
About the Artists



Stella Chen

Praised for her “silken grace” and “brilliant command” (*The Strad*), American violinist Stella Chen captured international attention as the winner of the 2019 Queen Elisabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant. Her debut album, *Stella x Schubert*, was released in 2023 on Apple Music’s Platoon label to critical acclaim, garnering her the title of Young Artist of the Year at the Gramophone Awards. Stella has performed across North America, Europe, and Asia, appearing as soloist with orchestras including the

New York Philharmonic, Chicago Symphony, Minnesota Orchestra, San Francisco Symphony, Brussels Philharmonic, and the Chamber Orchestra of Europe. A recently appointed faculty member of the Juilliard School, she holds a bachelor’s degree from Harvard University and a doctorate from Juilliard, and is an alum of CMS’s Bowers Program. Chen performs on the 1720 “General Kyd” Stradivarius, generously loaned by Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



TITILANO AVANGADE

Sterling Elliott

Acclaimed for his stellar stage presence and joyous musicianship, cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and winner of the 2019 National Sphinx Competition. He has appeared with major orchestras including the Philadelphia and Cleveland Orchestras; the New York and Los Angeles Philharmonics; and the Boston, Dallas, and Detroit Symphonies. Recent debuts include the Phoenix Symphony, the Buffalo Philharmonic, and the BBC Proms. As featured soloist with the Sphinx Virtuosi, he performed in a multi-city

tour at Carnegie Hall, Shriver Concert Series, and Philadelphia Chamber Music Society. He is a member of CMS’s Bowers Program, performing at Alice Tully Hall and on tour throughout the United States. He performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.



Matthew Lipman

American violist Matthew Lipman, recognized by the *New York Times* for his “rich tone and elegant phrasing,” has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra; and at Carnegie Hall, Vienna Musikverein, Berlin Philharmonie, and the Zürich Tonhalle. He made his recording debut with Sir Neville Marriner and the Academy of St Martin in the Fields and has since recorded on Sony and Deutsche Grammophon.

Lipman has premiered works by Clarice Assad, Andreia Pinto Correia, Joel Thompson, and John Williams, and made his film debut in *A. Rimbaud*, playing the role of Paul Verlaine. He is an alum of CMS’s Bowers Program and the recipient of an Avery Fisher Career Grant. Lipman is on faculty at Stony Brook University and is a visiting professor at Juilliard.



Evren Ozel

American pianist Evren Ozel, praised for his compelling artistry and technical mastery, is the Bronze Medalist of the 2025 Van Cliburn International Piano Competition, where he also received the Mozart Concerto Prize. He has appeared with the Cleveland Orchestra, Minnesota Orchestra, and Fort Worth Symphony under conductors including Marin Alsop and Carlos Miguel Prieto. A recipient of a 2023 Avery Fisher Career Grant, Ozel released his debut album of Mozart concertos with the ORF Vienna Radio Symphony Orchestra and

Howard Griffiths on Alpha Classics in 2025. Ozel is a 2024–2027 Bowers Program Artist at the Chamber Music Society of Lincoln Center and performs widely in recital, chamber music, and international festivals. A graduate of the New England Conservatory, he studied with Wha Kyung Byun and has worked with Mitsuko Uchida, Sir András Schiff, and others. He is managed by Concert Artists Guild and makes his home in Boston.



MARCO BORGOGRIEVE

Danbi Um

Praised by *The Strad* as an “utterly dazzling” artist, violinist Danbi Um appears internationally as a concerto soloist, recitalist, and chamber musician. She is a Silver Medalist at the Menuhin International Violin Competition, prizewinner of the Michael Hill International Violin Competition and the Naumburg International Violin Competition, and recipient of the Salon de Virtuosi Career Grant. In 2026, she was appointed Assistant Professor of Violin at the Cincinnati College-Conservatory of Music. Recent and upcoming engagements include per-

formances with the Chamber Orchestra of Philadelphia, the Ridgewood Symphony, and the Phillips Collection. Her second album, *Poème Mystique*, recorded with pianist Juho Pohjonen, was released in February 2025. Her principal teachers include Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. An alum of CMS’s Bowers Program and a winner of Astral Artists’ National Auditions, she performs on the 1683 “ex-Petschek” Nicolò Amati violin, generously loaned by a private collection.



LISAMARIE 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 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.

CMS Chamber Music Society of Lincoln Center

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