

CMS Chamber Music Society of Lincoln Center

SATURDAY AFTERNOON, JULY 18, 2026, AT 5:00 ▶ 4,735TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Orion Weiss, piano

Aaron Boyd, violin

Sean Lee, violin

Lawrence Dutton, viola

Milena Pájaro-van de Stadt, viola

Mihai Marica, cello

Summer Evenings IV

**Henry Thacker
Burleigh**

(1866–1949)

***Southland Sketches for Violin and Piano* (1916)**

- ▶ Andante
- ▶ Adagio ma non troppo
- ▶ Allegretto grazioso
- ▶ Allegro

BOYD, WEISS

Antonín Dvořák
(1841–1904)

***Trio in G minor for Piano, Violin, and Cello, Op. 26*
(1876)**

- ▶ Allegro moderato
- ▶ Largo
- ▶ Scherzo: Presto
- ▶ Finale: Allegro non tanto

WEISS, LEE, MARICA

INTERMISSION

**Ludwig van
Beethoven**
(1770–1827)

***Quintet in C major for Two Violins, Two Violas, and
Cello, Op. 29* (1801)**

- ▶ Allegro moderato
 - ▶ Adagio molto espressivo
 - ▶ Scherzo: Allegro
- Presto—Andante con moto e scherzoso

BOYD, LEE, PÁJARO-VAN DE STADT, DUTTON, MARICA

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**.

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From the Artistic Directors

Dear Listener,

Today's Summer Evenings concert offers a special listening treat as we hear the music of Harry T. Burleigh followed by an early work of Dvořák. We'll explain:

Although Burleigh's story is in your program notes (and well worth reading) we will recap it here. Burleigh, a talented musician and the grandson of enslaved African Americans, introduced Antonín Dvořák to the spirituals sung to him by his mother, his first teacher. Dvořák, with great conviction, predicted that these songs could become the basis for an authentic American classical music. Burleigh and Dvořák met in New York in 1892, where Burleigh had just been accepted into the National Conservatory of Music, and Dvořák had been recruited to serve as the conservatory's director. On scholarship, Burleigh was asked to help out around the school, and used to sing spirituals in the hallways as he mopped floors. This caught Dvořák's ear, and the rest is history. A handful of Dvořák's most beloved works were created in America, and they are imbued with musical signatures of both African American and Native American music.

The special treat we mentioned above is the fact that today we are able to hear music that was *about* to have a profound effect on Dvořák, *before* we hear music of Dvořák composed when he had no inkling of what that music was. His second piano trio was composed in 1876, more than two decades before the invitation to America arrived at his doorstep. Dvořák was 35 years old, heading towards a major career. Inspired by Brahms's *Hungarian Dances*, he was about to compose his own *Slavonic Dances*, which would earn him Brahms's unqualified endorsement and lifelong friendship. So as we listen to Dvořák today, the fact that we all can tell his future should bring a smile or two.

It's possible as well to listen to Beethoven's early and only string quintet with a sense of where his music was headed. This work was composed literally on the cusp of his momentous stylistic leap into his famous "heroic period." Resolved to answer his call to art in spite of his encroaching deafness, Beethoven would soon compose works that were longer, more difficult to play, and more adventurous than any music of the Classical period. When listening to this quintet, it is easy to sense the restless, almost desperate energy inside the composer, straining to burst the artistic boundaries of the era he was born into.

This program is one that looks to the future, for Dvořák and Beethoven. And it provides great satisfaction to know those futures, in advance.

Enjoy the performance,



David Finckel

Wu Han

ARTISTIC DIRECTORS



Notes on the Program

by Nicky Swett

Henry Thacker Burleigh

***Southland Sketches* for Violin and Piano**

- ▶ Born December 2, 1866, in Erie, Pennsylvania
- ▶ Died September 12, 1949, in Stamford, Connecticut

Composed in 1916

- ▶ First CMS performance on October 15, 2019, by violinist Chad Hoopes and pianist Wu Han
- ▶ Duration: 11 minutes

Singer and composer Henry “Harry” Thacker Burleigh began his first full year at the National Conservatory of Music in the fall of 1892. He quickly drew the attention of the school’s new director, Czech composer Antonín Dvořák, whom the institution’s founder, Jeannette Thurber, had brought to New York City to help develop a national approach to writing classical music. Dvořák was not officially one of Burleigh’s teachers, but the two developed a friendship partly rooted in the older composer’s interest in the music of African Americans from the South.

In a 1941 interview, Burleigh describes a colorful scene from early in his time at the conservatory, when Dvořák:

asked me to come to his house to sing Negro folk music. He was in his shirt-sleeves, with all his kids around him. There were lots of them. He had bird-cages all over the house with thrushes in them. He kept the cagedoors open so the thrushes flew about freely and joined in the singing. I’d accompany myself at the piano. Dvořák especially liked *Nobody Knows the Trouble I’ve Seen* and *Go Down Moses*. He asked hundreds of questions about Negro life. He would jump up and ask: ‘Did they really sing it that way?’

Dvořák encouraged Burleigh to “give those melodies to the world” by making arrangements of these folk tunes and writing original music inspired by this repertoire. In the decades following his graduation from the National Conservatory, Burleigh produced well over 200 art songs and spiritual transcriptions. He also wrote a few pieces of instrumental music, including a set of six piano sketches called *From the Southland*, completed between 1904 and 1910. He dedicated the volume to his friend Samuel Coleridge-Taylor, the Black British composer who visited America several times at the start of the 20th century and who produced a groundbreaking, large-scale book of piano arrangements of spirituals (*24 Negro Melodies*, Op. 59) in 1905. In *From the Southland*, Burleigh prefaced each of six numbers with an epigraph credited to the poet Louise Alston Burleigh, the composer’s wife, which explicitly tied his instrumental creations to their source material in Black American folk music.

In 1916, Burleigh released another set of *Southland Sketches*: four entries, this time for violin and piano. The first in the group, an optimistic tune that builds on a skipping rhythmic gesture, starts in quite a stately manner, and gradually picks up energy as if hurried along by some unseen hand. The second, a melancholic *Adagio*, begs the violin to be as vocal as possible. Here, articulations in the score show the player how to pronounce each note with crystal-clear diction. In the third of these sketches, Burleigh weaves together a snappy ditty with strains of Stephen Foster’s “Old Folks at Home” (also known as “Swanee River”). He appropriates just enough of Foster’s hook

for it to be recognizable, but turns it in new harmonic directions, smoothly folding it into his own novel invention. The final number, an up-tempo romp, is a bit too quick to be

singable, but the ragtime middle section calls back to the piano sketches of *From the Southland* and out to the broader musical environment of New York City in the 1910s.

Antonín Dvořák

Trio in G minor for Piano, Violin, and Cello, Op. 26

► Born September 8, 1841, in Nelahozeves, Bohemia

► Died May 1, 1904, in Prague

Composed in 1876

► First CMS performance on October 16, 2012, by pianist Gloria Chien, violinist Nicolas Dautricourt, and cellist Nicolas Alstaedt

► Duration: 32 minutes

In 1874, Antonín Dvořák submitted a substantial portfolio, including overtures, symphonies, and songs, to the Austrian State Prize for Composition and won an award of 400 gulden. He began to apply every year and built up a good track record, particularly when Johannes Brahms joined the jury and offered great encouragement. Dvořák had to write a prolific amount to keep up with these regular deadlines—for example, for his successful submission in 1876, he sent in a string quartet, another symphony, and his Piano Trio in G minor.

These portfolio submissions were often made well before official premieres of the works. The Trio in G minor didn't see its first public performance until 1879, with the composer playing together with violinist Ferdinand Lachner and cellist Alois Neruda. Dvořák likely had informal readings of the pieces before handing them off, but his willingness to submit such fresh works indicates a growing confidence in his craft and his individual style. In this trio, we can hear hints of the approach to blending Czech folk music with Classical forms and structures that would be a distinctive feature of the composer's work from the late 1870s until his death in 1904.

Many scholars and critics have suggested that Dvořák wrote his G-minor Trio in conversation with the trio in the same key by his teacher, Bedřich Smetana. Smetana wrote an elegiac Piano Trio in G minor in 1855 while mourning the death of his beloved, musically talented daughter Bedřiška. There is something direct and searing about the grief contained in that piece. It is specifically dedicated to her memory, there is scarcely a complete theme in a major key, and the final movement is even interrupted by a haunting funeral march.

Dvořák had likewise suffered a terrible loss around the time he wrote his G-minor Trio: his first daughter, Josefa, died two days after birth in August of 1875. But if his trio is likewise a piece of mourning, it expresses that process in a much less deliberate way than Smetana's trio. The minor-key themes Dvořák writes in his first movement are angry, searching for some sense of purpose, but also matched by outbursts of joy and playfulness. It is only in the recapitulation section, when the violin plays an agonizingly slow version of the opening tune, the cello plucks out sorrowful statements, and the piano provides understated triplets, that a heavy sense of loss begins to emerge. For the remainder of the movement, each theme, presented in turn, is in some way halted or stretched; what was confident in the exposition is made to sound full of doubt.

The tune of the slow movement starts in E-flat major but keeps making its way to darker tonal regions. The repetition and the nature of the theme give the movement the feeling of a Mendelssohnian *Song Without*

Words, an expression of some sentiment that is too specific to communicate in language. In the first measures of the *Presto*, the composer forces several moments of metrical re-evaluation, with the result that everything feels syncopated, in multiple ways, even though it's not. A momentary *moderato*, which acts like a miniature contrasting trio section in the middle of the scherzo, creates playful confusion about where we are in the movement. The trio proper, a jollier dance that sounds a bit like a Christmas carol, points forward to the trios in the massive

symphonies Dvořák would write at the end of his career.

The theme of the final movement, like the second, starts in swaggering E-flat major, but quickly wanders off into other tonal spaces. The mood of this *Allegro non tanto* is generally positive—a starkly different atmosphere than the finale of Smetana's trio. But in the swinging coda at the end, there are many questioning digressions, as if Dvořák is drifting away for a moment or two to dwell on some forgotten sadness before returning to the celebratory outlook that dominates the movement.

Ludwig van Beethoven

Quintet in C major for Two Violins, Two Violas, and Cello, Op. 29

► Baptized December 17, 1770, in Bonn (likely born December 16)

► Died March 26, 1827, in Vienna

Composed in 1801

- First CMS performance on October 18, 1969, by violinists Yoko Matsuda and Charles Treger, violists Boris Kroyt and Walter Trampler, and cellist Leslie Parnas
- Duration: 35 minutes

String quintets with two violins, two violas, and one cello were somewhat uncommon in the 18th century. Fortunately, Michael Haydn, younger brother of Joseph, wrote a couple of them, which purportedly inspired Mozart to try his hand at the genre. The results of Mozart's experiments were some of his best pieces of chamber music. At times, his viola quintets manage to simultaneously achieve the intimacy of his string quartets and the orchestral power of his symphonies. This is the promise of what we might call augmented string quartet chamber music: works that reach beyond the efficient, interactive force of four players and point to the sound of a much larger band of musicians.

Ludwig van Beethoven wrote his lone viola quintet in 1801 at the request of Moritz von Fries, a Viennese patron. A major

publishing kerfuffle followed, in which Beethoven came off rather badly. He wrote a letter of complaint when an edition from the publishing house Artaria emerged with numerous errors, but had to walk back his negative comments on the matter after a police investigation found that he was acting in a “dishonorable and unjust manner.” The episode tells us something about his cranky character and his critical eye for editions, but quite little about his ideas regarding the remarkable music we find in the piece itself.

Was Beethoven gesturing toward a more symphonic form of chamber music in the C-major Quintet? I would suggest he goes a step even further, composing a small ensemble work with an ear toward opera. The first movement has the quality of an overture or prelude. Three of the strings—a violin, viola, and cello—start with music that is not so much a theme but a mood, wavering between a couple of pitches and very gradually climbing a scale. After a cadence, the violins launch into a flurry of triplets, a striking call to attention (or perhaps to take your seats), but not music that sticks in the ear. It is the impressive sense of atmosphere in this work that many

later composers of augmented string quartets latched onto. Franz Schubert, in his Cello Quintet (also in C major), wrote a corresponding, majestically placid opening *Allegro ma non troppo*; Johannes Brahms, under the influence of Joseph Joachim, started the grand, gradually developing first movement of his Op. 18 String Sextet with the same three-instrument texture as Beethoven's quintet. There is something provocative to the inviting, almost naked sound at the start of this piece, as if the composer is daring us to expect something bombastic and making us wait for it until much later.

In the slow movement, Beethoven clearly gestures to Mozart. There is an astonishing range of textures in this *Adagio molto espressivo*, which means that though the music is always expressive and tender, it is not actually always so slow. The Mozartian melodies are full of simple yearning, though there is an outburst close to the end of the movement that reminds us that this was *not* written by that other Viennese master. The *Scherzo* is

based on triumphant trumpeting gestures played by all members of the ensemble, which are usually supported by hurdy-gurdy drones in some voice or other. This is the impish Beethoven, the kind of scoundrel who might just badmouth his publisher without cause.

The quintet is sometimes assigned the posthumous nickname "Storm" for the final *Presto*'s dramatic opening tremolos, which sit under the violin's lighting-quick outbursts (a very Rossini-like theme if we're listening anachronistically). There are sudden fermatas; the emergence of an absurd, marching fugue; and a jolly, drunken *Andante scherzoso* in a new time signature that pops up twice. It has all the madness of an act-ending finale from a Mozart opera, but it's presented by just five string players in under ten minutes. It's also quite a detailed, intricate movement, so the composer was admittedly right to be picky about details in the score.

Program notes © Nicky Swett

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About the Artists



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, which was part of CMS's Bowers Program from 2007 to 2010, and 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.



MATT LINE

Lawrence Dutton

Lawrence Dutton was the violist of the nine-time Grammy Award-winning Emerson String Quartet, which concluded its celebrated 47-year career in 2023. Internationally recognized as one of the leading chamber musicians of his generation, he has appeared as guest artist with the Beaux Arts and Kalichstein-Laredo-Robinson Trios, and the Juilliard and Guarneri String Quartets. With Isaac Stern, he collaborated in the International Chamber Music Encounters at Carnegie Hall and in Jerusalem. He studied at the Eastman School of Music and

earned bachelor's and master's degrees from the Juilliard School, studying with Lillian Fuchs. Dutton is Distinguished Professor of Viola and Chamber Music at Stony Brook University and Distinguished Artist at the Robert McDuffie Center for Strings. He is Artistic Director of the Hoch Chamber Music Series in Bronxville, New York, and the Fabian Concert Series in Macon, Georgia. Dutton performs on a 2025 viola by Samuel Zygmuntowicz and uses Thomastik Spirocore strings exclusively in performance.



ERIC EVAN ANDERSON

Sean Lee

With performances described by the *New York Times* as "breathtakingly beautiful," violinist Sean Lee has performed with the Chamber Music Society of Lincoln Center for over a decade, following his participation in CMS's Bowers Program. A recipient of Lincoln Center's Avery Fisher Career Grant, Lee has performed as a soloist with orchestras including the San Francisco Symphony, Jerusalem Symphony, and Orchestra del Teatro Carlo Felice. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist

Ruggiero Ricci before studying 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, and a bow made circa 1890 by Joseph Arthur Vigneron.



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 Saint 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.



EVAN RAVEL

Milena Pájaro-van de Stadt

Violist Milena Pájaro-van de Stadt has appeared as soloist with the Tokyo Philharmonic, the Jacksonville Symphony, and the Sphinx Chamber Orchestra, and has performed in recitals and chamber music concerts around the world, including an acclaimed 2011 debut recital at London's Wigmore Hall. She was the founding violist of the Dover Quartet, and played in the group from 2008 to 2022. In 2013 the Dover Quartet was the first-prize winner and recipient of every special award at the Banff International String Quartet Competition, and won the gold medal and grand prize in the 2010 Fischhoff Chamber Music Competition. Her awards also include first prize of the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and Tokyo International Viola Competition. Pájaro-van de Stadt has degrees from the Curtis Institute of Music and Rice University's Shepherd School of Music. In fall 2026 she will join the faculty of the University of Michigan as Associate Professor of Viola.



Orion Weiss

Orion Weiss has performed with dozens of orchestras in North America including the Chicago Symphony, Baltimore Symphony, Boston Symphony, San Francisco Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, and New York Philharmonic and at major venues and festivals worldwide. Known for his affinity for chamber music, he performs regularly with violinists Augustin Hadelich and James Ehnes; pianists Michael Stephen Brown and Shai Wosner; and the Ariel, Parker, and Pacifica Quartets. Weiss can be heard on the Naxos, Telos, Bridge, First Hand, Yarlung, and Artek labels. He has been awarded the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and the Mieczyslaw Munz Scholarship. A native of Ohio and an alum of CMS's Bowers Program, Weiss attended the Cleveland Institute of Music and the Juilliard School, where he studied with Emanuel Ax.

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.

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Updated on June 25, 2026

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Frederick L. Jacobson
Thomas Jambois
Hans and Donna Kilian
Dr. Thomas C. King
Chloë A. Kramer
Alfred W. Lees
Harriet and William Lembeck
Phyllis Loeb
Seth Novatt and Priscilla Natkins
Carol L. Obermann
Debra Pincus
Eva Popper
Martin Riskin
Mrs. Robert Schuur

Roberta Shinaberry
Susan Stempleski
Abby Stuthers
Leo J. Tick
Suzanne E. Vaucher and
William R. Stensrud
Ruby Vogelfanger
Sarah (Sally) Wardwell
Alan G. Weiler
Janet and Peter White
John S. Wilson
Roger and Jill Witten
Anonymous (3)