

CMS Chamber Music Society of Lincoln Center

SUNDAY EVENING, OCTOBER 18, 2026, AT 5:00 ▶ 4,750TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Orion Weiss, piano

Julian Rhee, violin

Timothy Ridout, viola

Sterling Elliott, cello

Mendelssohn's B-minor Piano Quartet

Joseph Haydn
(1732–1809)

**Trio in B-flat major for Piano, Violin, and Cello,
Hob. XV:20** (1794)

- ▶ Allegro
- ▶ Andante cantabile
- ▶ Finale: Allegro

WEISS, RHEE, ELLIOTT

**Ludwig van
Beethoven**
(1770–1827)

**Allegretto in B-flat major for Piano, Violin, and Cello,
WoO 39** (1812)

WEISS, RHEE, ELLIOTT

Franz Schubert
(1797–1828)

**Sonata in A minor for Viola and Piano, D. 821,
"Arpeggione"** (1824)

- ▶ Allegro moderato
- ▶ Adagio
- ▶ Allegretto

RIDOUT, WEISS

INTERMISSION

Felix Mendelssohn
(1809–1847)

**Quartet in B minor for Piano, Violin, Viola, and Cello,
Op. 3** (1825)

- ▶ Allegro molto
- ▶ Andante
- ▶ Allegro molto
- ▶ Finale: Allegro vivace

WEISS, RHEE, RIDOUT, ELLIOTT

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**.

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From the Artistic Directors

Dear Listener,

Welcome to a truly enjoyable chamber music listening experience. While the works on this concert appear in chronological order, they do not necessarily illustrate a linear evolution of the art form. The differences between our four composers, although they all traveled the same road, will be obvious. Their contributions to music on this program stand in stark contrast to each other, and that is one of the many reasons we assembled this eclectic selection composed over roughly three decades.

It is not often that the most well-known work on a chamber music program is a piano trio by Haydn, but today that is the case. At the height of his career, on his second celebrated visit to London, Haydn was the most famous musician alive; Mozart had died three years earlier, Beethoven's career had barely begun, and the field was open. During this trip, Haydn composed his famous "London" Symphonies, his final piano sonata, and six masterful piano trios. In this trio (No. 34 of 45) we hear the Haydn of unlimited imagination that we know and love. Two outer movements exhibit all the humor and surprises one could ask for, and the slow movement (where did he get this idea?) begins with a trick: the pianist plays the entire opening melody with only the left hand.

While much classical music is organized by opus numbers, we occasionally encounter listings such as that which identifies the Beethoven Allegretto as follows: WoO 39. The letters stand for the German *Werke ohne Opuszahl*, which means simply *works without opus number*. For whatever reasons, composers occasionally decided not to publish works, and as opus numbers were often assigned by the publishers, these works were never deemed worthy of them. However, that does not mean they don't matter! What is curious about this Allegretto—composed as a gift for a ten-year-old pianist—is that it is not an early-career work, but one that appeared at the end of Beethoven's "heroic" period, which looks forward to his mature style. While innocent in nature, all the sophistication of Beethoven can be heard in this little piece: it indeed breathes the airs of both his past and future.

Twelve years later, the struggling 27-year-old Schubert decided to write a sonata for a newly invented instrument called the arpeggione. Played like a cello but with six strings and frets like a guitar, the instrument went extinct after about a decade. A YouTube search will produce performances of this work on reproductions of the instrument (none from the time survive) and one can draw one's own conclusions as to why it isn't around anymore. To our knowledge,

Schubert's "Arpeggione" Sonata is the absolute greatest piece of music ever composed for an instrument which is no longer in use.

With composers always in focus at CMS, the final work on this concert is overwhelmingly dominated by Mendelssohn. At the age of barely 16, he showed prodigiousness of technique and musicality comparable only to Mozart. You are about to get a sense of how astounded his listeners must have been, hearing such a delicate youth storm through the piece you are about to hear.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

by Kathryn Bacasmot

Joseph Haydn

Trio in B-flat major for Piano, Violin, and Cello, Hob. XV:20

- ▶ Born March 31, 1732, in Rohrau, Lower Austria
- ▶ Died May 31, 1809, in Vienna
- Composed in 1794**
- ▶ First CMS performance on April 4, 1975, by pianist Richard Goode, violinist Jaime Laredo, and cellist Leslie Parnas
- ▶ Duration: 14 minutes

One of the earliest documented attempts to lure Joseph Haydn to London was spearheaded by the 4th Earl of Abingdon, as reported in the *Public Advertiser*, on July 13, 1782. But according to the *Morning Herald*, the initial excitement had cooled to uncertainty by late November: "The musical world

are rather alarmed, lest the celebrated Haydn should decline visiting England." Haydn did not appear in England that year. In fact, Londoners would wait nine years for the "Shakespeare of Music" (as he was dubbed in the papers) to arrive.

It was Johann Peter Salomon, an ambitious violinist and impresario from Bonn (remarkably, born and raised in the same building that Beethoven later inhabited), who triumphed where others failed. Upon hearing about the death of Haydn's employer, Prince Nikolaus Esterházy, in 1790, Salomon successfully persuaded Haydn to make the journey. Prince Anton Esterházy had dramatically

reduced the need for music upon his succession, thereby shifting Haydn's full-time responsibilities to occasional work. Haydn now had the desire for additional income as motivation, plus the leeway to pursue other opportunities. He would be richly rewarded. The London years grew Haydn's already established renown into full-blown fame, and his bolstered bank account proved it.

Haydn's first London sojourn, from 1791 to 1792, was so enjoyable that he immediately schemed to return. He embarked again on January 19, 1794, arriving in London by February 4. However, only three days after Haydn's departure, Prince Anton died unexpectedly. In tribute, Haydn dedicated his Piano Trio in B-flat major, Hob. XV:20, to Princess Maria Anna, the prince's widow. It was published at the end of the year in London.

Haydn produced nine piano trios during his time in London. The city was home to John Broadwood & Sons, the elite maker of highly coveted fortepianos (Jane Austen would later write the gifting of a Broadwood into her novel *Emma*), and the company

provided an instrument to Haydn during his stay. It was also a lucrative genre. Across England and the continent, sales of fortepianos for the home were on the rise, translating into a robust market for sheet music.

A stately *Allegro* launches the Trio in B-flat major; it blossoms into a lively exploration of high and low registers as we hear the musicians exchange ascents and descents. In its middle section, a consternated spirit transforms the mood before a quirky piano solo transitions to a restatement of the opening material. The emotional heart of the work is the *Andante cantabile*. A moving, simple melody is introduced "solo con mano sinistra"—by the left hand only. Given the dedication to the recently widowed Princess Maria Anna, this gesture may represent her loss. The *Finale: Allegro*, structured as a minuet and trio, begins with a liltingly syncopated main theme. The contrasting trio section dips into a minor key and introduces a waltz rhythm. The sunny mood returns with the reprise of the minuet theme, and the steady ascent of closing chords winks at the extremes from the first movement.

Ludwig van Beethoven

Allegretto in B-flat major for Piano, Violin, and Cello, WoO 39

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

► Died March 26, 1827, in Vienna

Composed in 1812

► First CMS performance on December 14, 1986, by pianist Charles Wadsworth, violinist Eugene Drucker, and cellist David Finckel

► Duration: 7 minutes

Found among Beethoven's belongings after he died was an unsent letter, written between July 6 and 7, after the composer's arrival in 1812 in the spa town of Teplitz (now Teplice, Czechia). The ten pages, written in pencil,

confess his fervent desire for a woman with whom he was passionately in love. The fact that she goes unnamed, referred to only as "my Immortal Beloved," sparked broad speculation regarding her identity that began from the moment the letter was discovered. While new theories on various plausible candidates continue to emerge occasionally, the consensus view has accepted Maynard Solomon's argument, made in the early 1970s, that the Immortal Beloved was Antonie Brentano.

Antonie was born into a wealthy family in Vienna, but ever since her marriage to Franz Brentano had lived in Frankfurt due

to her husband's work as a banker there. It was during her return to Vienna, to take care of her father and manage his extensive estate after his death, that she met Beethoven. Her artistically inclined sister-in-law, Bettina Brentano, visited during this time and later arranged a meeting between Beethoven and Johann Wolfgang von Goethe that took place in Teplitz, just days after the Immortal Beloved letter was penned and pocketed. The poet's account of the composer paints a complicated man whose talents were saddled with "an utterly untamed personality, who is not altogether in the wrong in holding the world to be detestable, but surely does not make it any the more enjoyable either for himself or for others by his attitude."

In late June, before departing to Teplitz, Beethoven presented Antonie with a short trio for her ten-year-old daughter, Maximiliane, bearing the inscription, "Vienna, 26 June 1812. For my little friend Maxe Brentano to encourage her with her piano playing." The *Allegretto* is a delightful student work for a young child. A single-movement piece, it unfolds at a relaxed pace, featuring beautiful melodic lines. The ease of the string accompaniment would have allowed players

of many skill levels to play along and also allowed the little soloist ample spotlight to shine throughout.

Exactly what transpired in Vienna between Antonie and Beethoven is lost to time. We do know that Beethoven left Teplitz to meet up with the Brentanos in Karlsbad (now Karlovy Vary, Czechia), where they were spending the summer before returning to Frankfurt for good. Surviving records indicate that Beethoven never saw Antonie again, though he continued to correspond with her and her husband for another decade, and the Brentanos even briefly supported Beethoven financially.

In 1823, when their communication finally fell silent, Beethoven dedicated the *Diabelli Variations*, Op. 120, to Antonie. Two years earlier, Beethoven had dedicated his Piano Sonata Op. 109 to Maximiliane. In a moving and emotionally transparent letter to the then nineteen-year-old, Beethoven notified her of the dedication, remarking, "Well, this is not one of those dedications which are used and abused by thousands of people," and went on to mention that he was in their old neighborhood in Vienna: "I see you all before me. . . . The memory of a noble family can never fade in my heart."

Franz Schubert

Sonata in A minor for Viola and Piano, D. 821, "Arpeggione"

- Born January 31, 1797, in Vienna
- Died November 19, 1828, in Vienna

Composed in 1824

- First CMS performance on February 13, 1971, by cellist Leslie Parnas and pianist Brooks Smith
- Duration: 25 minutes

In April 1823, a brief article ran in the Leipzig periodical *Allgemeine musikalische Zeitung* (*General Music Newspaper*), under the header *Miscellany*: "The indefatigable

instrument maker Mr. Stauffer—accustomed neither to treading only the well-worn path nor to practicing his art in a merely mechanical fashion by stopping halfway—has introduced a new instrument he calls the *Guitarre d'amour*. Similar in shape to ordinary guitars but larger in size and strung with a combination of wound and gut strings, it is played not by plucking with the fingers but by bowing. In the beauty, fullness, and sweetness of its tone, it approaches the oboe in the upper register and the basset horn in the lower; it is exceptionally

well-suited for the greatly facilitated execution of chromatic passages—even those involving double stops—and is acclaimed by all experts as a welcome enrichment to the art.”

The body of Johann Georg Stauffer’s instrument, also known as the arpeggione, blended design elements of a guitar with a viola d’amore while being held like a cello. It had six strings and 24 metal frets. Its invention was claimed by at least one other luthier, though Stauffer had a corner on marketing, given his status as a premiere maker of guitars in Vienna (Schubert owned a Stauffer guitar).

Heinrich August Birnbach and Vincenz Schuster were the two notable virtuosos of the instrument, working not only to establish their own reputations but also to broaden and educate potential audiences for this niche interest. Unfortunately, their efforts yielded diminishing returns. Within a decade the arpeggione had fallen by the wayside. By the time Schubert’s Sonata in A minor was posthumously printed in 1871, the publisher provided violin or cello parts, assuming that no one would own an arpeggione or perhaps even remember its existence. Subsequent publications adapted the arpeggione part for a wide variety of instruments.

The “Arpeggione” sonata was written for Schuster in 1824, while the instrument was still a novelty. It is a work of exceptional expressivity, meant to underline the capabilities of both the instrument and soloist. The *Allegro moderato* begins with an introduction of the melancholic main theme in the piano, echoed in the string part. From there, the work widens to present moments of charming dance-like levity. Throughout, we traverse this duality between shadow and light, minor and major. Schubert is famous for his songs (and was himself a chorister in his youth), and the astonishing beauty of melody displayed in the *Adagio* demonstrates his gift for lyricism. Its sustained mood of gentle introspection flows imperceptibly—via a brief cadenza bridge—straight into the cautious optimism that opens the *Allegretto*. The easygoing lilt of the first theme’s ambling syncopation is soon confronted with the compressed, restless agitation of the second theme, expressed in bustling sixteenth notes. Here, as in the beginning of the work, Schubert cycles through permutations of these juxtapositions to great effect. Then, unexpectedly, the music begins to taper, offers a concluding arpeggiation upward, and comes to rest quietly on two chords.

Felix Mendelssohn

Quartet in B minor for Piano, Violin, Viola, and Cello, Op. 3

- Born February 3, 1809, in Hamburg
- Died November 4, 1847, in Leipzig

Composed in 1825

- First CMS performance on January 8, 1982, by pianist André-Michel Schub, violinist James Buswell, violist Walter Trampler, and cellist Nathaniel Rosen
- Duration: 31 minutes

As the grandson of Moses Mendelssohn, the renowned Enlightenment philosopher (whose rise to prominence included winning

an essay contest over Immanuel Kant), Felix Mendelssohn was educated from childhood with the aim of reaching the ideal of human achievement. Eduard Devrient noted the young Mendelssohn’s exceptionally well-rounded interests, recalling him as “a capital gymnast, swimmer, walker, rider, and dancer,” who spoke with a slight lisp and was remarkably modest and polite. From childhood, Mendelssohn and his siblings received private lessons in both academics

and music. He and his sister, Fanny, were rigorously trained in the fundamentals of music theory by their teacher, Carl Friedrich Zelter, director of the Berliner Singakademie, and performed their compositions for guests who gathered at the weekly Sunday Musicales hosted by his parents in their spacious home.

The famed pianist Ignaz Moscheles attended a Sunday Musicales in November 1824, and marveled, "This is a family the like of which I have never known. Felix, a boy of fifteen, is a phenomenon. What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist." Soon after, Moscheles gave a set of lessons to Mendelssohn. One of the pieces they might have workshoped was the Piano Quartet in B minor, Op. 3, which was in the early stages of composition. By early 1825, Mendelssohn had completed the quartet and had it performed during a trip to Paris for the Italian composer Luigi Cherubini, who received it positively. In late spring, it was dedicated to Goethe, whom Felix had met in 1821. In thanks, Goethe wrote, "I have regarded it as the graceful embodiment of that beautiful, rich, energetic soul which so astonished me when you first made me acquainted with it. Accept my warmest thanks and let me hope that you will soon give me the opportunity again to marvel at your astounding accomplishments." He

would not have to wait long. Upon the family's return home to Berlin, Mendelssohn set to work on the String Octet, completing in a matter of mere weeks what would become one of his most beloved pieces. He was still only sixteen years old.

The tempestuous *Allegro molto* of the Op. 3 Quartet introduces the main theme in the piano, shortly echoed in the strings. Some of this movement's most remarkable features are its mercurial transitions and rich landscape of ideas. Mendelssohn traverses rapidly through contrasting moods and thematic material, transporting us to new places with no idea how we got there, and yet the experience is never jolting. Throughout, there is a wonderful interplay of all four voices. In opposition to the stormy opening is the gorgeous serenity of the *Andante*, with its songlike melody. Like a transparent pool of water, it renders visible the distinct features contained below the surface, like unexpected insertions of dissonance that glint periodically. A second *Allegro molto* follows. Here we are treated to the appearance of what will become a signature of Mendelssohn's musical language—a shimmering, skittering energy. This spirit is carried into the arresting final movement, an *Allegro vivace* that surges forward breathlessly, nearly bursting at the seams as it pushes toward its exhilarating conclusion.

Program notes © Kathryn Bacasnot

About the Artists



TERILLANO AVONGADJE

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.



SHIN JONG KIM

Julian Rhee

Winner of the 2024 Avery Fisher Career Grant, Korean-American violinist Julian Rhee rose to international prominence following his prize-winning performances at the 2024 Queen Elisabeth International Violin Competition and Silver Medal at the 11th Quadrennial International Violin Competition of Indianapolis. He has appeared with orchestras including the Stuttgarter Kammerorchester, Pacific Symphony, Oregon Symphony, Milwaukee Symphony, Calgary Philharmonic, Belgian National Orchestra, Antwerp Symphony, Indianapolis Symphony, Pittsburgh Symphony, and San Diego Symphony. Highlights of the 2026–2027 season include debuts with the Gürzenich-Orchester and Andrés Orozco-Estrada, La Orquesta Clásica Santa Cecilia and Daniel Raitskin, and returns to the Richmond and Milwaukee Symphony Orchestras. He is a member of CMS's Bowers Program and has performed at festivals including Marlboro, Rockport, Bridgehampton, Music@Menlo, and North Shore Chamber Music Festivals. Rhee is the recipient of the 1699 “Lady Tennant” Antonio Stradivari violin and a Jean Pierre Marie Persoit bow on extended loan through the Mary B. Galvin Foundation and the Stradivari Society.



KARLO KIRKOS

Timothy Ridout

Violist Timothy Ridout has appeared with orchestras including the Bavarian Radio Symphony Orchestra, Chamber Orchestra of Europe, Tonhalle-Orchester Zürich, BBC Symphony Orchestra, Tokyo Symphony Orchestra, and the Netherlands Philharmonic, working alongside conductors such as Sakari Oramo, Sir Andrés Schiff, Sylvain Cambreling, and Sir Simon Rattle. A committed chamber musician, he performs regularly at Wigmore Hall, Alice Tully Hall, and the Musikverein, with partners including Janine Jansen, Leonidas Kavakos, and Yo-Yo Ma. A champion of new music, Ridout premiered Mark Simpson's Viola Concerto *Hold Your Heart in Your Teeth* with the Deutsches Symphonie-Orchester Berlin under Robin Ticciati. He records with Harmonia Mundi, and has made appearances at the BBC Proms,

Verbier Festival, and Festspiele Mecklenburg-Vorpommern. Ridout is a former BBC New Generation Artist, an alum of CMS's Bowers program, and a Borletti-Buitoni Trust Fellow. He performs on a viola by Peregrino di Zanetto, c.1565–75, on generous loan from a patron of Beare's International Violin Society.



LISAMARIE MAZZUCCO

Orion Weiss

Orion Weiss has performed with the major orchestras of 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 James Ehnes, Augustin Hadelich, and William Hagen, pianists Michael Stephen Brown and Roman Rabinovich, and the Ariel, Parker, Ehnes, Calidore, and Pacific 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, and an Avery Fisher Career Grant. 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 joy of chamber music to more people than any other organization in the world. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of more than 140 acclaimed musicians enables CMS to present chamber music of every instrumentation, style, and historical period.

CMS reaches a global audience with more than 150 performances each season—at its Lincoln Center home (both in Alice Tully Hall and the Daniel and Joanna S. Rose Studio), in free community concerts throughout New York City, and on tour around the world. CMS also offers a wide range of master classes, lectures, and educational programs to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge. Through the Bowers Program, a competitive three-season residency, CMS develops the next generation of classical music leaders, offering exceptional young professional musicians the opportunity to participate in every facet of the organization's activities.

CMS's robust digital presence, which reaches millions of viewers and listeners annually, includes a weekly national radio program, heard locally on WQXR; a partnership with Apple Music Classical; and appearances on SiriusXM's Symphony Hall channel and *In Concert with CMS* on PBS ALL ARTS. Additionally, CMS hosts an online archive of more than 2,000 video recordings of performance and education videos free to the public, as well as extensive digital learning resources.

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Frederick L. Jacobson
Hans and Donna Kilian
Dr. Thomas C. King
Chloë A. Kramer
Harriet and William Lembeck
Phyllis Loeb
Seth Novatt and Priscilla Natkins
Carol L. Obermann
Debra Pincus
Eva Popper
Martin Riskin
Roberta Romano
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)