



Chamber
Music Society
of Lincoln Center

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2026–2027
SEASON

MENDELSSOHN'S B-MINOR PIANO QUARTET

Saturday, October 17, 2026, 7:30 pm

Concert Hall at Drew University



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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*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 Cabn Jr., and Patricia Kopec Selman and Jay E. Selman, MD.***

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Chamber Music Society of Lincoln Center

MENDELSSOHN'S B-MINOR PIANO QUARTET

SATURDAY EVENING, OCTOBER 17, 2026, AT 7:30

Concert Hall at Drew University

Orion Weiss, piano
Julian Rhee, violin
Timothy Ridout, viola
Sterling Elliott, cello

Joseph Haydn **Trio in B-flat major for Piano, Violin, and Cello,**
(1732–1809) **Hob. XV:20** (1794)

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

WEISS, RHEE, ELLIOTT

Ludwig van Beethoven **Allegretto in B-flat major for Piano, Violin, and**
Cello, WoO 39 (1812)
(1770–1827) WEISS, RHEE, ELLIOTT

Franz Schubert **Sonata in A minor for Viola and Piano, D. 821,**
(1797–1828) **"Arpeggione"** (1824)

- ▶ Allegro moderato
- ▶ Adagio
- ▶ Allegretto

RIDOUT, WEISS

—INTERMISSION—

Felix Mendelssohn **Quartet in B minor for Piano, Violin, Viola, and**
Cello, Op. 3 (1825)
(1809–1847)

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

WEISS, RHEE, RIDOUT, ELLIOTT

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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

- 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

► 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 since her marriage to Franz Brentano had lived in Frankfurt due to her husband's work as a banker in that city. It was during her return to Vienna, to take care of her father and 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

- Duration: 8 minutes

In April 1823, a brief article ran in the Leipzig-based 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 bassoon 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

► 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 Berlin 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 on November 14, 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 Bacasmot

About the Artists



TITILAND AMANGLOE

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.



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 Raikin, 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.



KAUFMANN

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 Cambeleng, 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.



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 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, 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.

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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.

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