



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

2026–2027 SEASON

Rose Studio & Late Night Rose

CZERNY & BRAHMS

Thursday, October 22, 2026, at 6:30 and 9:00 pm

Daniel and Joanna S. Rose Studio at CMS



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

ChamberMusicSociety.org

*This concert features members of the Bowers Program, CMS's residency for 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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*The Chamber Music Society is deeply grateful to Board member **Paul Gridley** for his very generous gift of the Hamburg Steinway & Sons model “D” concert grand piano we are privileged to hear this evening.*

*The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.*

*This season is supported by public funds from the **New York City Department of Cultural Affairs**, in partnership with the **City Council**, and the **New York State Council on the Arts**, with the support of the **Office of the Governor** and the **New York State Legislature**.*



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Chamber Music Society of Lincoln Center

ROSE STUDIO & LATE NIGHT ROSE

THURSDAY EVENING, OCTOBER 22, 2026, AT 6:30 AND 9:00

► 4,751ST & 4,752ND CONCERTS

Daniel and Joanna S. Rose Studio at CMS

Sahun Sam Hong, piano

Stella Chen, violin

Clive Greensmith, cello

Tommaso Lonquich, clarinet and host

Radovan Vlatković, horn

Carl Czerny (1791–1857) ***Grande sérénade concertante for Clarinet,
Horn, Cello, and Piano, Op. 126*** (c. 1827)

- Introduzione: Adagio
- Tema con variazioni: Allegretto grazioso
- Finale: Allegro vivace con fuoco

LONQUICH, VLATKOVIĆ, GREENSMITH, HONG

Johannes Brahms (1833–1897) ***Trio in E-flat major for Horn, Violin, and Piano,
Op. 40*** (1865)

- Andante
- Scherzo: Allegro
- Adagio mesto
- Finale: Allegro con brio

VLATKOVIĆ, CHEN, HONG

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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Notes on the Program

BY JACK SLAVIN

Carl Czerny

***Grande sérénade concertante* for Clarinet, Horn, Cello, and Piano, Op. 126**

- ▶ Born February 21, 1791, in Vienna
- ▶ July 15, 1857, in Vienna

Composed c. 1827

- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 25 minutes

Carl Czerny's name is inseparable from the craft of piano pedagogy, but there is much more to this 19th-century musician than the myriad exercise books still on piano teachers' shelves today. Born into a musical family, Czerny was one of the most famous pupils of Beethoven, an influence that is easily heard in his own concert music. Despite a remarkable musical memory and impeccable technique, the early promise of a concert career never materialized; instead, Czerny dedicated his life to composition and pedagogy.

The unfortunate reputation of a composer devoid of musical inspiration, mass-producing exercise after exercise, was fueled in part by the assessment of his contemporary and music critic Robert Schumann. In a review of a piece by Czerny, Schumann wrote in the *Neue Zeitschrift für Musik*, "it would be hard to discover a greater bankruptcy in imagination than Czerny has proved."

Schumann's opinion is undercut by Czerny's own distinctions across his oeuvre. He separated his work into four categories: studies and exercises, easy pieces for students, brilliant pieces for concerts, and serious music. The categories show how highly he regarded "serious" music—not even his virtuosic showpieces qualified, let alone the vast collections of etudes. Moreover, composers like Chopin and Liszt (a pupil of Czerny's) recognized him as the committed pedagogue and musician he was, with Chopin

being a frequent visitor in his home and Liszt performing his pieces in concert.

The *Grande sérénade concertante* for Clarinet, Horn, Cello, and Piano no doubt falls into his "serious music" category. The opening bars of the *Adagio* introduction, with their swooping arpeggio in the piano, bring to mind the opening of Beethoven's *Emperor* Concerto, also in the key of E-flat major. Following this declamatory opening, each instrument presents itself starting with a pleasant clarinet melody, a slightly darker horn line, and an even more intense cello entrance. Extensive filigree writing in the piano points to Czerny's status as an authority on virtuosic technique, but it is in service of the music, not an end goal.

The heart of the *Grande sérénade* is a theme-and-variations movement built around a graceful and measured main theme. The first variation is bouncy, with the levity of the cello's pizzicato complimenting the flitting trills and grace notes in the piano, all marked *pianissimo* and *leggierissimo* (very softly and very lightly). The piano's sparkling sixteenth-note triplets are the focal point of the second variation, while the clarinet takes the melody in the third. The cello drives the fourth variation, which sees more interplay across the parts, while the fifth is a true cello solo. Next is the obligatory minor variation, in which the horn's unique timbre casts the sunny theme in a wistful light. The final variation's modulation to the distant key of E major and curious cello cadenza upend expectations for this form and lead to a distinct *Adagio* section to round out the movement. The profound *Adagio* gives way to a driving finale—a brief but rousing conclusion to the *Grande sérénade*.

Johannes Brahms

Trio in E-flat major for Horn, Violin, and Piano, Op. 40

► Born May 7, 1833, in Hamburg

► April 3, 1897, in Vienna

Composed in 1865

► First CMS performance on December 12, 1971, by hornist Barry Tuckwell, violinist Itzhak Perlman, and pianist Richard Goode

► Duration: 30 minutes

Brahms composed the E-flat major Horn Trio in 1865 while vacationing in Baden-Baden, on the edge of the Black Forest in Germany. One of many summers spent drawing creative inspiration from his surroundings and enjoying the company of friends, that year it was veiled by grief over the recent death of his mother. This trio expresses the full range of Brahms's emotional experience, capturing the intersection of nature, nostalgia, sorrow, and the carefree setting of a summer holiday.

Though it is heard today on a valved horn (what we usually refer to as the French horn), Brahms originally composed the piece for the natural horn. An earlier version of the instrument, the natural horn lacked valves that could adjust the length of the tubing which would in turn change the pitch. On a natural horn, only the notes of the overtone series corresponding to that horn's fundamental pitch can be produced with full sound. The player can create other pitches by inserting their hand into the bell, but this alters the tone of the resulting note. For Brahms, this timbral variety was a reason to stick with the natural horn, despite the fact that by 1865, valved horns were widely available. He is said to have written this unkind assessment of the new instrument in a letter to a friend: "But I would be apprehensive about hearing it with the valve horn. All poetry is lost, and the timbre is crude and dreadful right from the start." Sonic capabilities aside, the natural horn also had an element of nostalgia for Brahms, as it was his father who taught him the instrument

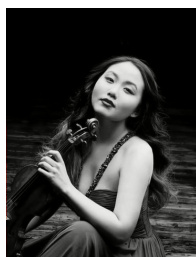
when he was a child. It is only fitting then, that this trio—a tribute to his mother composed in the idyllic Black Forest—was written with the natural horn in mind.

The first movement, marked *Andante*, is unexpected in its formal structure. The standard for an opening movement, especially one by Brahms, is sonata form. This *Andante*, however, is closer to a rondo-like structure, alternating two distinct themes. The first is gentle, measured, and dignified in its simplicity, featuring a slurred eighth-note motif. In a section marked *Poco più animato* (slightly more animated), the second theme emerges, this time led primarily by the violin. The second movement is a lively *Scherzo*, replete with crisp staccato octaves in the piano and punctuated by occasional duple measures that momentarily disrupt the triple meter. The *Trio* section, by contrast, is dark and wistful, a foreshadowing of what is to come.

The emotional core of the piece is the *Adagio mesto*, a relatively uncommon marking meaning slowly and with sadness. If the opening *Andante* was a direct representation of the natural beauty of Brahms's surroundings, then this third movement points with equal clarity to the grief within the composer. Rolled chords in the piano usher in a somber, elegiac theme. Throughout the movement, from the softest moments to the *fortissimo* climaxes, the unique timbre of the horn highlights the melancholy nature of the music. The trio ends with a rousing finale in a bouncy time signature. Here too, the horn shines in a lively hunting tune that serves as the movement's main theme.

Program notes © Jack Slavin

About the Artists



FAV FOX

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.

Clive Greensmith



Clive Greensmith has a distinguished career as soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving over 100 performances each year in the most prestigious international venues. As a soloist, he has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. Over 25 years, he has built up a catalogue of landmark recordings, most notably the complete Beethoven string quartet cycle for

Harmonia Mundi with the Tokyo String Quartet. He was appointed professor at the Colburn School in Los Angeles in 2014. In 2019, he became the artistic director of the Nevada Chamber Music Festival and was appointed director of chamber music master classes at the Chigiana International Summer Academy in Siena, Italy. He performs on a cello made by Stefano Gibertoni & Valerio Nalin made in Milan 2021 and is a Pirastro Strings Artist.

Sahun Sam Hong



Renowned for his “imaginative, intoxicating . . . high-voltage” playing (*Sindelfinger Zeitung*) and “wide range of rich colors” (*San Diego Story*), Korean-American pianist Sahun Sam Hong commands the world’s most prestigious stages with his distinctly magnetic tone and effortless vitality. He is a prize winner of numerous international competitions, including the Naumburg Competition, Vendome Prize, Beethoven Competition Vienna, and the American Pianists Awards. In addition to performing, Hong is a prolific arranger and orchestrator recognized for his

innovative transcriptions that are featured in the touring programs of Orpheus

Chamber Orchestra, Mount Vernon Virtuosi, and ensemble132, which he co-directs. His primary mentors have included John Owings, Leon Fleisher, and Yong Hi Moon. A member of CMS's Bowers Program and a Steinway Artist, Hong is currently based in New York City and serves on the faculty of CUNY Queens College.

Tommaso Lonquich



ANDRIJ GRILIC

Italian clarinetist Tommaso Lonquich enjoys a distinguished international career. He is Solo Clarinetist with Ensemble MidtVest, and as a chamber musician has partnered with Christian Tetzlaff, Pekka Kuusisto, Carolin Widmann, Ani and Ida Kavafian, Nicolas Dautricourt, David Shifrin, David Finckel, Nicolas Altstaedt, Wu Han, Gilbert Kalish, Anneleen Lenaerts, Yura Lee, Gilles Vonsattel, and the Danish and Vertavo string quartets. As a guest principal in several orchestras, he has collaborated with conductors including Zubin Mehta, Vladimir

Ashkenazy, Fabio Luisi, and Leonard Slatkin. As a soloist, he has appeared with the Radio Television Orchestra of Slovenia, Orchestra Canova, and the Orchestra del Teatro Olimpico of Vicenza, among others. An alum of CMS's Bowers Program, Lonquich is Founder and Co-Artistic Director of Schackenburg Musikfest, and can be heard on more than twenty albums.

Radovan Vlatković



BRANIO HRKAC

Radovan Vlatković has popularized the horn around the globe as a recording artist and teacher. He is the winner of numerous competitions, including the 1979 Premio Ancona and the 1983 ARD Competition. He has premiered works by Elliott Carter, Sofia Gubaidulina, Heinz Holliger, Krzysztof Penderecki, and several Croatian composers. As a chamber musician, he has performed at Gidon Kremer's Lockenhaus, Sviatoslav Richter's December Evenings in Moscow, and András Schiff's Mondsee, as well as major festivals. He has appeared as soloist with many

orchestras, such as the Bavarian Symphony Orchestra, Stuttgart Radio Orchestra, Deutsches Symphonie-Orchester, Mozarteum Orchestra, Santa Cecilia Orchestra Rome, Melbourne Orchestra, the NHK Orchestra in Tokyo, and the Scottish Chamber Orchestra. Vlatković is on the faculty of the Mozarteum Salzburg and Hochschule Zürich, holds the Canón horn chair at the Queen Sofia School in Madrid, and is an Honorary Member of the Royal Academy of Music.

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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CMS Chamber Music Society
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DVOŘÁK, DEBUSSY, AND CHAMINADE

**FRIDAY,
OCTOBER 30
7:30 PM**

ALICE TULLY HALL

Join us for expressive Romantic piano trios.

French composer Cécile Chaminade composed more than four hundred works in the shadows of her contemporaries Johannes Brahms and Camille Saint-Saëns, yet her music was so popular that "Chaminade Clubs" sprang up in the United States during her lifetime. Here, her Trio No. 1 is presented alongside another overtly Romantic piece: Claude Debussy's early Trio in G major. And to illustrate just how beloved piano trios can be, look no further than Antonín Dvořák's "Dumky," a musical farewell to his homeland.

Anna Geniushene, Wu Han, PIANO • Chad Hoopes, Arnaud Sussmann, VIOLIN
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