Chamber Music Society of Lincoln Center

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

2026–2027 SEASON



Rose Studio & Late Night Rose

WANHAL, BRITTEN, & REINECKE

Thursday, November 19, 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 Cahn 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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CMS Chamber Music Society of Lincoln Center

ROSE STUDIO & LATE NIGHT ROSE

THURSDAY EVENING, NOVEMBER 19, 2026, AT 6:30 AND 9:00

▸ 4,767TH AND 4,768TH CONCERTS

Daniel and Joanna S. Rose Studio at CMS

Gloria Chien, piano
Yura Lee, violin
Matthew Lipman, viola
Sterling Elliott, cello and host
Juri Vallentin, oboe

Johann Baptist Wanhal (1739–1813)

Quartet in F major for Oboe, Violin, Viola, and Cello, Op. 7, No. 1 (1771)

- Allegro moderato
- Cantabile
- Menuetto—Trio
- Presto

VALLENTIN, LEE, LIPMAN, ELLIOTT

Benjamin Britten (1913–1976)

***Temporal Variations* for Oboe and Piano** (1936)

- I. Theme
- II. Oration
- III. March
- IV. Exercises
- V. Commination
- VI. Chorale
- VII. Waltz
- VIII. Polka
- IX. Resolution

VALLENTIN, CHIEN

Carl Reinecke (1824–1910)

Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 34 (1853)

- Allegro molto e con brio
- Andante
- Intermezzo: Allegretto grazioso
- Finale: Allegro molto vivace

CHIEN, LEE, LIPMAN, ELLIOTT

Lighting for this program was designed by **Joshua Benghiat**.

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Notes on the Program

BY NOÉMIE CHEMALI

Johann Baptist Wanhal

Quartet in F major for Oboe, Violin, Viola, and Cello, Op. 7, No. 1

- Born May 12, 1739, in Nechanice, Bohemia
- Died August 20, 1813, in Vienna

Composed in 1771

- These are the first CMS performances of this piece.
- Duration: 17 minutes

Johann Baptist Wanhal was born in 1739 in Nechanice, Bohemia, into a world with little room for a musical career. His family were serfs on the estate of the Schaffgotsch family, and from birth, his life belonged to someone else. As a young man he left home to serve as organist in the nearby town of Opočno, and later as choir director in Nemyčeves. His talent caught the attention of Countess Schaffgotsch, who brought him to Vienna to study. There, his career eventually bought him something his parents never enjoyed: freedom.

In Vienna, he became a rarity for his time, a composer who made his living largely by selling and publishing his music rather than serving a single court. That independence allowed his quartets to travel far and wide in short order, finding audiences across Europe, well beyond the city where they were written.

The opening movement of the oboe quartet follows the stonata form being codified by Wanhal's Viennese contemporaries, Mozart and Haydn. A graceful, galant-style theme in F major sets the scene, and the oboe immediately takes on a *concertante* role, passing melodic fragments back and forth with the string trio like a conversation among friends. In the *Cantabile* second movement, the oboe steps forward as the storyteller. The cello and viola support it with a gently lilting accompaniment, while the violin adds countermelodies, like a quiet aside from a listener who cannot resist chiming in. Returning to F major, the third movement, a stately minuet, unfolds with courtly poise. The trio section breaks the formality with a distinctly more playful spirit. The closing Presto is a $\frac{2}{4}$ sprint that asks the oboist for the utmost agility in articulation. Driving rhythms, mischievous syncopations, and quick-fire exchanges between oboe and strings carry the quartet to a joyous, high-spirited finish.

Benjamin Britten

Temporal Variations for Oboe and Piano

- Born November 22, 1913, in Lowestoft, England
- Died December 4, 1976, in Aldeburgh, England

Composed in 1936

- These are the first CMS performances of this piece.
- Duration: 14 minutes

When Britten's *Temporal Variations*, then called *Temporal Suite*, was first heard, the ink was barely dry. Oboist Natalie Caine and pianist Adolph Hallis gave the premiere at London's Wigmore Hall on December 15, 1936, when Britten was just 23. His diary after the concert recorded that they played well, if not brilliantly, and that the piece was well received. Even so, Britten withdrew it, and it was not published until four years after his death.

The piece grew out of Britten's increasing interest in the oboe. This fascination began

with the *Phantasy Quartet* of 1932, premiered by oboist Léon Goossens, and continued with the *Two Insect Pieces* of 1935, written for Goossens's student Sylvia Spencer as part of a planned suite for oboe and strings. Natalie Caine was also a Goossens student, and she later recalled that Britten wanted to bring out the darker side of the oboe alongside its sweetness. When he heard her low notes in her rendition of the *Oration* variation at her rehearsal for the Wigmore Hall premiere, he asked her to make them less polite.

As oboist George Caird notes, "temporal" plays on three meanings: relating to time (the variations use different time signatures), timely, and worldly. Britten began the piece in August 1936, when his diaries record deep anxiety about the Spanish Civil War, and Caird hears it as reflecting that unease.

The work opens with a theme, a four-note motif of a semitone followed by a rising minor sixth in the oboe line. Eight variations follow: a powerful *Oration;* a *March* and *Exercises* that parody military marching and forced drill; and the *Commination*, the climax, named for the Anglican Ash Wednesday liturgy's recital of divine threats against sinners. The terrifying sequence then dissolves into a plain *Chorale* in which the oboe states only the first four notes of the theme. A bizarre *Waltz* and a strange *Polka* follow. In the *Resolution* variation the opening semitone returns over dark harmonies. Whether the sermonizing *Commination* and the ironic *Waltz* and *Polka* carry a political charge is a question each listener can decide, but it's hard to hear the closing *Resolution* without wondering what, exactly, is being resolved.

Carl Reinecke

Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 34

- Born June 23, 1824, in Altona, Denmark
- Died March 10, 1910, in Leipzig

Composed in 1853

- These are the first CMS performances of this piece.
- Duration: 24 minutes

Carl Reinecke lived to be 85, and across his long life he seemed to be everywhere in German musical life simultaneously. He was a celebrated concert pianist, the conductor who made the Leipzig Gewandhaus Orchestra one of the finest in Europe, and a teacher at the Leipzig Conservatory, where he later served as director. Today his name is better known to specialists than to concert audiences, which makes his chamber music a rewarding discovery.

The E-flat Piano Quartet was published in 1853, when Reinecke was still in his twenties, and dedicated to the composer Cornelius Gurlitt. It comes from a young musician's world dominated by Robert Schumann, and Schumann's influence is audible: the quartet is warm-hearted, spacious, and driven by a confidence that one 21st-century reviewer, Stephen Pettitt, called "headstrong." Reinecke was also one of the most brilliant pianists of his day, and the keyboard part has the dazzle to prove it.

The first movement, *Allegro molto e con brio*, opens with a fresh, rhythmically energetic theme, followed by a warmer, more lyrical second subject. The *Andante* slows the pace for a songlike interlude in a minor key. In place of a scherzo comes an *Intermezzo*, marked *Allegretto grazioso*, which is graceful and lighter in touch, and the *Finale: Allegro molto vivace* races to the close with syncopated episodes that give the rhythm a playful kick.

When Reinecke returned to the piano quartet five decades later with his Op. 272, he aimed for something more concise and called it "in the easier style." Op. 34 is the work of a younger man with more to say and fewer reasons to hold back.

Program notes © Noémie Chemali

About the Artists



PILWAX STUDIOS

Gloria Chien

Pianist Gloria Chien has a diverse musical life as a performer, concert presenter, and educator. She made her orchestral debut at age 16 with the Boston Symphony Orchestra under Thomas Dausgaard. In 2009 she launched String Theory, a chamber music series in Chattanooga, and the following year was appointed Director of the Chamber Music Institute at Music@ Menlo. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo became Artistic Directors at Chamber Music Northwest in 2020, and were named the recipients of the 2021 Award for Extraordinary Service to Chamber Music from CMS. Ms. Chien received her bachelor's, master's, and doctoral degrees from New England Conservatory, where she was named the Advisor for the prestigious Institute for Concert Artists in 2024. She is an artist-in-residence at Lee University in Cleveland, Tennessee; a Steinway Artist; and an alum of CMS's Bowers Program.



TITILAYO AYANGADE

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 mutli-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.



Yura Lee

Violinist/violist Yura Lee has a multifaceted career as a soloist and chamber musician. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the *Performance Today* awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant and numerous other international prizes. She plays a Giovanni Grancino violin kindly loaned to her through the Beares International Violin Society by generous sponsors. For viola, she plays an instrument made in 2002 by Douglas Cox. Lee is a professor at the University of Southern California, Thornton School of Music, holding the Alice and Eleonore Schoenfeld Endowed Chair, and is an alum of CMS's Bowers Program. She divides her time between Los Angeles, California, and Portland, Oregon.



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.



VERENA BRUENING

Juri Vallentin

German oboist Juri Vallentin has gained international attention as a prize winner of major competitions such as the International Tchaikovsky Competition as first oboist, the German Music Competition, and the International Oboe Competition of Japan. He has performed as soloist with the MDR Symphony Orchestra, the Mariinsky Orchestra, the Lower Saxony State Orchestra, the Brandenburg State Orchestra, and the Munich Chamber Orchestra, among others. His albums Rush, featuring Italian concertos, Ebenbild, which combines music and literature, and Bridges, with music from five centuries, as well as numerous radio productions for BR, SWR, and Deutschlandfunk, document his artistic work. He co-founded the wind quintet BREEZE in 2021. Born in Mainz, he studied in Nuremberg and at the Conservatoire de Paris, where he graduated with highest honors. Vallentin is Professor of Oboe at the Karlsruhe University of Music and a member of CMS's Bowers Program.

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 of Lincoln Center

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TUE 12/8/26 • 7:30 PM

BACH AND SONS: PASSING THE TORCH
FRI 12/11/26 • 7:30 PM

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SUN 12/13/26 • 5:00 PM
TUE 12/15/26 • 7:30 PM
FRI 12/18/26 • 7:30 PM

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