

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JULY 23, 2024, AT 7:30 ▶ 4,456TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

ORION WEISS, piano
LUN LI, violin
DANBI UM, violin
PAUL NEUBAUER, viola
STERLING ELLIOTT, cello
RICARDO MORALES, clarinet

Summer Evenings V

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

**Trio in E-flat major for Clarinet, Viola, and
Piano, K. 498, “Kegelstatt” (1786)**

- ▶ Andante
 - ▶ Menuetto
 - ▶ Rondeaux: Allegretto
- MORALES, NEUBAUER, WEISS

RICHARD STRAUSS
(1864–1949)

**Sonata in E-flat major for Violin and Piano,
Op. 18 (1887–88)**

- ▶ Allegro ma non troppo
 - ▶ Improvisation: Andante cantabile
 - ▶ Finale: Andante—Allegro
- UM, WEISS

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

ROBERT SCHUMANN *Fantasiestücke [Fantasy Pieces] for Clarinet and Piano, Op. 73* (1849)

(1810–1856)

- ▶ Zart und mit Ausdruck
 - ▶ Lebhaft, leicht
 - ▶ Rasch und mit Feuer
- MORALES, WEISS

ERNŐ DOHNÁNYI *Quintet No. 1 in C minor for Piano, Two Violins, Viola, and Cello, Op. 1* (1895)

(1877–1960)

- ▶ Allegro
 - ▶ Scherzo: Allegro vivace
 - ▶ Adagio, quasi andante
 - ▶ Finale: Allegro animato
- WEISS, LI, UM, NEUBAUER, ELLIOTT

The Summer Evenings Audience Engagement Initiative is underwritten, in part, by **Rita E. Hauser**. Additional support provided by **Judy and Tony Eynin**, **Leon Levy Foundation**, **The Seth Sprague Educational and Charitable Foundation**, and a **generous anonymous donor**.

This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

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All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

ABOUT TONIGHT'S PROGRAM

Dear Summer Evenings Listener,

Welcome back, or welcome for the first time, to CMS Summer Evenings. We came up with the idea to do these concerts when we realized, regrettably, that we were abandoning our listeners during the summer months. Shouldn't chamber music happen at Lincoln Center in all four seasons? Since 2015, this series has proven that it indeed should, and you've helped make that a fact by attending in record numbers. Thank you for supporting this series!

Now, a word or two about tonight's program. While most of the music in our Summer Evenings series requires little introduction, it's still fun to know a bit about where the music came from, about the composers and performers, and any features of the works especially worth catching.

Mozart's "Kegelstatt" Trio is well known among musicians and an audience favorite. In fact, the piece has made the word itself famous without most actually knowing what it means. "Kegel" (in German) is a bowling pin, and "statt" is a location, so it means "a place for bowling." Around the time Mozart composed this trio, he wrote on the front page of a collection of works "composed while playing skittles." Somehow, the piece got tagged with this name, not by the composer, but it certainly makes it even more memorable. Keep in mind as well the genius of Mozart at work here: this is the very first classical trio in history to employ a clarinet, and with a viola as partner, no less.


Many listeners know Richard Strauss through his big tone poems, giant orchestral works like *Ein Heldenleben* or *Till Eulenspiegel's Merry Pranks*, as well as through his operas. He composed his violin sonata, and a lot of other music, before he tackled the large forces, and in this sonata you can hear his orchestral imagination at work. His first tone poem, *Don Juan*, would emerge one year later.

Robert Schumann was the quintessential Romantic composer, and it's in works like the *Fantasy Pieces* on this program that you experience his unbridled passion and imagination in full force. And

Ernő Dohnányi's First Quintet is worth noting not only because it's great music, but also because it was praised by Johannes Brahms, the toughest critic of young composers who ever lived.

We hope you've enjoyed this short concert tour. Now, let's get to the music. Please welcome our performers warmly.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Trio in E-flat major for Clarinet, Viola, and Piano, K. 498, "Kegelstatt"

WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756, in Salzburg
- ▶ Died December 5, 1791, in Vienna

Composed in 1786

What do skittles have to do with Mozart's Trio in E-flat Major for Clarinet, Viola, and Piano? Unsurprisingly, neither the brand-name candy nor the historical British bowling game has anything to do with this piece. However, Mozart did write a set of horn duets while playing skittles with his friends and mentioned this fact in the manuscript. It is suggested that the nickname *Kegelstatt*—German for

- ▶ First CMS performance on October 18, 1969, by clarinetist Gervase de Peyer, violist Walter Trampler, and pianist Charles Wadsworth
- ▶ Duration: 20 minutes

the location where *Kegeln* (skittles) are played—was mistakenly assigned to this trio instead of to the horn duets in Ludwig von Köchel's catalogue of Mozart's oeuvre. It has stuck ever since, and for good reason: the convivial spirit of this trio is very much reminiscent of a fun game played in the company of good friends.

The trio's premiere took place at the home of Mozart's friends, the von

Jaquuin family. Their daughter (and Mozart's pupil) Franziska von Jacquuin played the piano, Anton Stadler (for whom Mozart had already written the Clarinet Concerto and Quintet, suggesting close acquaintance) played clarinet, and Mozart himself took the viola part. Though not quite the same as a game of skittles, one can imagine the lively atmosphere of such house concerts.

The trio, like Mozart's earlier piano sonata in the same key, starts with a slow movement. This *Andante* is a compact sonata form characterized by the omnipresent *gruppetto* (ornamental turn). Less than half a measure into the bold, *forte* opening, this delicate turn appears in the viola and right hand of the piano and ushers in a contrasting, soft dynamic. Following a curious pause, the piano offers a demure response. This exchange repeats to close out the symmetrical, quintessentially Classical opening phrase. The second theme is as graceful as the first, with chromatic appoggiaturas (accented grace notes) throughout. After a short development section, the recapitulation begins but is instantly distinct from its expository counterpart: all three parts carry the *gruppetto* motif in a true celebration of friendship, in both the musical and social sense.

While the *Andante* is sunny, sweet, and concise, the *Menuetto* is—considering the movement's origins in the courtly dance tradition—unusually expansive, innovative, and dramatic.

In the first phrase, key thematic units are initially interwoven across the three parts before the piano tacks on a metrically ambiguous solo postscript. The second phrase intensifies, with stark dynamic contrasts, dissonant chords, and thicker counterpoint. This shift in tone foreshadows the trio section, which alternates a mysterious, chromatic four-note call in the clarinet with an agitated triplet response in the lower register of the viola. The trio proceeds to develop these motifs with extensive chromaticism throughout.

The final movement is in rondo form, with statements of the main theme (refrains) interspersed with contrasting sections (episodes). The clarinet introduces the main theme in the first refrain, and the piano restates it with an accompaniment figure in the viola. The first episode features virtuosic sixteenth-note passages in the piano part, either played solo or punctuated by a three-note motif in the viola and clarinet. The brief, piano-only second refrain ushers in a stormy C-minor viola outburst at the opening of the second episode—the halfway point of the movement. As the finale progresses, the *Kege!statt* moniker (inaccurate as it may be) is top of mind: a jubilant celebration of musical collaboration culminating in a unison statement of the theme just before the coda. ♦

*Jack Slavin is a pianist,
music educator, and arts
professional based in New York City.*

Sonata in E-flat major for Violin and Piano, Op. 18

RICHARD STRAUSS

- ▶ Born June 11, 1864, in Munich
- ▶ Died September 8, 1949, in Garmisch-Partenkirchen, Germany

- ▶ First CMS performance on January 31, 1993, by violinist Ani Kavafian and pianist Lee Luvisi
- ▶ Duration: 26 minutes

Composed in 1887–88

Richard Strauss is best known for the remarkable orchestral tone poems, operas, and *Lieder* (German art songs) composed throughout his nearly 80-year career. Rightfully so, as these were the musical genres and forms through which he defined himself as the most important German composer of his generation. His early career, however, saw considerable experimentation with smaller-scale instrumental works. In this early period, Strauss is said to have had a highly structured approach to composition in which he intentionally worked his way through various instrument groupings. Last in the lineup of quartets, sonatas, and concertos came the Sonata in E-flat major for Violin and Piano. Due to its reliance on Classical forms and the fact that it is a relatively early work, this sonata is often overlooked, but its beautiful melodies and textures suggest nothing short of a mature composition. The influence of Brahms is also clear, and was likely intentional on the part of the composer, who himself coined the term *Brahmsschwärmerei*, or Brahms adoration.

The piece opens with a bold piano flourish that is echoed meekly in the violin. After a few exploratory gestures, the movement unfolds in earnest, immersing the listener in a richly interwoven texture that rivals the composer's orchestral masterpieces. Rhapsodic violin melodies soar over a virtuosic and harmonically colorful piano part.

Marked *Adagio cantabile* (slowly, in a singing manner), the second movement is—true to its name—a song for the violin. Ranging from extroverted, full-throated lines to hushed *pianissimo* (very quiet) passages, its lyricism is reminiscent of the earlier Romantic-era *Lieder* that Strauss had studied extensively. A passionate middle section fueled by a rapidly pulsating piano accompaniment introduces a dark intensity to this delicate and loving movement.

The finale begins with an *Andante* introduction in the piano; brooding and almost funereal in nature, this passage is vexing but short-lived. It fades quickly into the triumphant *Allegro*, whose arrival is announced by brusque ascending scales in the violin and punchy chords in the piano. The sonata's opening motif returns, as does the melodious, lyrical quality of the earlier movements. Mischievous staccato passages interrupt the lush Romantic soundscape in what some scholars consider an attempt to incorporate scherzo-like elements into the finale, recreating the traditional four-movement structure on a smaller scale. The *Allegro's* momentum does not wane, surging through the bright chords in the violin and sweeping runs in the piano that conclude the sonata. ♦

— Jack Slavin

Fantasiestücke [*Fantasy Pieces*] for Clarinet and Piano, Op. 73

ROBERT SCHUMANN

- ▶ Born June 8, 1810, in Zwickau, Saxony
- ▶ Died July 29, 1856, in Endenich, near Bonn

- ▶ First CMS performance on April 4, 1970, by clarinetist Gervase de Peyer and pianist Richard Goode
- ▶ Duration: 11 minutes

Composed in 1849

Throughout his life, Robert Schumann, like other members of his family, struggled with mental health. Today it is believed he may have been bipolar, given the extreme swings he experienced. In 1844, at one of his lowest points, his condition sometimes confined him to bed for days at a time, and necessitated the sale of the music journal that he had co-founded ten years earlier, the *Neue Zeitschrift für Musik*, to provide more time and energy for composing when he felt up to the task. Schumann and his wife, Clara, decided to move to Dresden, where Clara's father had relocated, and where they could also be in proximity to health spas and treatments for Robert's condition. Over the coming months and years he slowly recovered balance in his life, and he entered a phase focused on the voice, composing multiple dramatic stage pieces including an opera, and working as a choral conductor.

In addition to these larger works, Schumann continued to write chamber music, producing pieces like the *Fantasiestücke*, Op. 73. Though the first edition of the music indicates the solo part can be played by violin or cello, Schumann conceived of the work for the clarinet. It was written speedily between February 12 and 14,

1849, in close consultation with Johann Gottlieb Kotte, the principal clarinetist of the Royal Orchestra in Dresden. Kotte and Clara performed the work in private run-throughs just days after the ink dried on the manuscript, and the following year *Fantasiestücke* was given its first public performance by Iwan Müller, one of the most renowned and influential clarinetists of the era.

Schumann's expertise in lyricism and writing for voice is reflected in the singing quality and dialogue between the two instruments in the *Fantasiestücke*. The three pieces that constitute the work, *Zart und mit Ausdruck* ("delicate and with expression"), *Lebhaft, leicht* ("lively, slightly"), and *Rasch und mit Feuer* ("quickly and with fire"), are distinct but designed to be played as a group and without pause. The sequence reveals a cumulative narrative of increasing intensity and passion. In the first piece we hear a sense of agitation in the piano against a yearning melody in the clarinet. A touch of playful conversation sparkles in the second, and in the third we hear a growing triumphal spirit with melodic lines constantly swelling upward. ♦

Kathryn Bacasmot writes about music and is a regular program annotator for CMS.

Quintet No. 1 in C minor for Piano, Two Violins, Viola, and Cello, Op. 1

ERNŐ DOHNÁNYI

- ▶ Born July 27, 1877, in Pozsony (now Bratislava)
- ▶ Died February 9, 1960, in New York City

- ▶ First CMS performance on November 17, 1996, by pianist Anne-Marie McDermott, violinists Andrés Cárdenes and Ani Kavafian, violist Paul Neubauer, and cellist Fred Sherry
- ▶ Duration: 29 minutes

Composed in 1895

In Classical sonata form, “Recapitulation” describes a restatement, part-way through, of the theme and key heard at the opening of a movement. Other tunes and ideas are repeated as well, in simpler, stabler forms, before the music closes at a clear cadence. By the end of the 19th century, many composers still wrote in sonata form, but had become less comfortable with verbatim repetition. There was an expectation that they express themselves in a work by pushing the boundaries of form, and thus to be constantly engaged in a process of differentiation, of variation, of saying “this is how my music is different.” Recapitulations, which represent an emphatic return to something heard before, present a problem for this philosophy of composition.

Some dealt with this issue by reversing the order of themes at this stage in the proceedings, or by dispensing with a recap altogether. Others, like Sergei Rachmaninoff in his beloved Second Piano Concerto or Hungarian composer Ernő Dohnányi in the first movement of his C-minor Piano Quintet, Op. 1, chose an alternate solution. They do arrive at a restatement of the first theme in the home key, but they make it an apocalyptic climax, opening up the gates of hell and letting some demonic force emerge from musical ideas

that were rather benign at the outset. In Dohnányi’s music, what began the piece as a singing, syncopated tune punctuated by light, plucked commentary becomes a thundering cry played in piano octaves, egged on by shredded doubled notes in the strings. Though the movement eventually ends with a heroic, major-key coda, it’s hard to shake off the shock of the composer’s explosive recap.

Dohnányi was identified at a young age as a great musical talent. Many expected that he would move abroad to continue his education, but he decided to remain in Hungary and study at the Budapest Academy. It was while he was there, taking piano lessons with István Thomán and composition classes with Hans von Koessler, that he wrote this first piano quintet. It was premiered in the summer of 1895 and attracted the attention of Johannes Brahms. The elder composer gave the quintet quite an endorsement, proclaiming that this was music he could not have written better himself, and he supported future performances of it.

One thing he may have admired in the quintet was the *Scherzo*. It is full of hemiolas, a technique beloved by Brahms where the composer layers a larger, conflicting meter over the prevailing beat pattern, so that the music feels like it is in 2 and 3 at the same time. This strategy lends

Dohnányi's second movement a frantic instability that abates only for a short, prayerful trio passage. The quintet's *Adagio*, with its lullaby-like opening viola solo, is a perfect musical morsel. It has the mellifluous charm of a *Song Without Words* by Felix Mendelssohn combined with an overwrought, late-Romantic expressive urge to let the tunes spin on and on, into longer and longer phrases.

The tolling bell of the piano in the *Finale*, a gesture that gloriously straddles the border between obnoxious and infectious, marks time in an off-kilter folk dance. The resounding upbeats tell us whether we are in 5 or 6, or by their absence whether we are

in the brief respite of a contrasting episode. Toward the end, in serenade-like fashion, Dohnányi reminds us of the major-key, coda version of the first movement's main theme. A long time has passed since we heard that movement, and so it feels less like an extra recapitulation and more like another passing episode that ultimately can't escape the addictive pull of the piano's bells, the strings' leaps, and the asymmetrical beats of this riotous Hungarian romp. ♦

*Cellist, writer, and music researcher
Nicky Swett is a Gates Scholar and
PhD Candidate at the University of
Cambridge.*

ABOUT THE ARTISTS



STERLING ELLIOTT

► Cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and winner of the Senior Division 2019 National Sphinx Competition. He has appeared with the Philadelphia Orchestra, New York Philharmonic, Boston Symphony, Cleveland Orchestra, Dallas Symphony, and Detroit Symphony. Recent debuts include those with the Colorado and Cincinnati Symphonies. He also recently returned to the Hollywood Bowl to perform with the Los Angeles Philharmonic. He serves on

faculty at the Sphinx Performance Academy at Juilliard, and he performs chamber music at festivals including La Jolla SummerFest, Edinburgh Festival, Chamberfest Cleveland, and Festival Mozaic. Elliott is pursuing an Artist Diploma at the Juilliard School, studying with Joel Krosnick and Clara Kim. He is a member of CMS's Bowers Program and performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.



LUN LI

► A native of Shanghai currently based in New York, violinist Lun Li won first prize in the 2021 Young Concert Artists Susan Wadsworth International Auditions. He has appeared on major stages around the world, including Helsinki Music Centre, Konzerthaus Berlin, Kulturpalast Dresden, Wiener Konzerthaus, and Verizon Hall at the Kimmel Center. He recently made his solo recital debuts in Merkin Hall at the Kaufman Music Center in New York and at the Kennedy Center in Washington, DC, as

well as his concerto debut at Lincoln Center. An avid chamber musician, he has participated in the Marlboro, Music@Menlo, Verbier, and Angel Fire music festivals. He is a member of CMS's Bowers Program and holds degrees from the Curtis Institute of Music and the Juilliard School; his mentors include Ida Kavafian, Catherine Cho, and Joseph Lin. Li plays the Stradivarius "Samazeuilh" 1735 violin, on generous loan from the Nippon Music Foundation.



RICARDO MORALES

► Ricardo Morales joined the Philadelphia Orchestra as Principal Clarinet in 2003 and made his solo debut with the orchestra in 2004. He previously served as principal clarinetist of the Metropolitan Opera Orchestra. He has also been a featured soloist with the Chicago Symphony, Cincinnati Symphony, Indianapolis Symphony, Seoul Philharmonic, Columbus Symphony, Memphis Symphony, and the Flemish Radio Symphony. In addition, he was a featured soloist with

the US Marine Band, with which he recorded Jonathan Leshnoff's Clarinet Concerto. An active chamber musician, he has performed at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, and the Seattle Chamber Music Summer Festival. A native of San Juan, Puerto Rico, Morales began his

studies at the Escuela Libre de Música along with his five siblings, who are all distinguished musicians. He currently serves on the faculty of Temple University.



ROSALIE O'CONNOR

PAUL NEUBAUER

► Violist Paul Neubauer recently made his Chicago Symphony subscription debut with conductor Riccardo Muti. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of the Juilliard School and Mannes College.



MARCO BORGREVE

DANBI UM

► Violinist Danbi Um is a Menuhin International Violin Competition Silver Medalist, a winner of the prestigious 2018 Salon de Virtuosi Career Grant, and a recent top prizewinner of the Naumburg International Violin Competition. Recent and upcoming engagements include appearances with the Chamber Orchestra of Philadelphia, Cleveland Chamber Music Society, Chamber Music San Francisco, and the Rockport, Moab, Saratoga Performing Arts (SPAC), Santa Fe, and North Shore Music Festivals. Born in Seoul, South Korea, Ms. Um moved to the United States to study at the Curtis Institute of Music, where she earned a bachelor's degree. She also holds an Artist Diploma from Indiana University. She is an alum of CMS's Bowers Program and plays a 1683 "ex-Petschek" Nicolo Amati violin, on loan from a private collection.



JACOB BUCKENSTAFF

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

The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of more than 1,500 video recordings, and broadcasts that are distributed to millions of listeners around the world.

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With Co-Artistic Director Wu Han and CMS Artists



CMS patrons will enjoy a trip to Edinburgh to explore the city's historic sites, experience fine local dining, and of course, attend intimate chamber music concerts by CMS musicians. Other attractions include excursions into the countryside to explore Scotland's ancient history and to peek into the culture of the Highlands, and a performance of rousing Gaelic folk music.

We hope you will join us for a wee taste of this braw (fantastic) city and dazzling countryside on this unforgettable trip!

For more information, contact Marie-Louise Stegall at 212-875-5782 or email mlstegall@chambermusicsociety.org

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Updated on June 25, 2024

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CMS extends a special thanks to the lawyers associated with **Skadden, Arps, Slate, Meagher & Flom** for their great generosity and expertise in acting as pro bono Counsels.

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 **Governor Kathy Hochul** and the **New York State Legislature**.

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