

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MAY 17, 2026, AT 5:00 ▶ 4,722ND CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Anne-Marie McDermott, piano

Wu Han, piano

Benjamin Beilman, violin

David Finckel, cello

Schubertiade

Franz Schubert **Fantasie in F minor for Piano, Four Hands, D. 940**
(1797–1828) (1828)

McDERMOTT, WU HAN

Rondo in B minor for Violin and Piano, D. 895 (1826)

BEILMAN, McDERMOTT

INTERMISSION

Trio No. 2 in E-flat major for Piano, Violin, and Cello,
D. 929 (1827)

- ▶ Allegro
- ▶ Andante con moto
- ▶ Scherzo: Allegro moderato
- ▶ Allegro moderato

WU HAN, BEILMAN, FINCKEL

Anne-Marie McDermott occupies the **Alice Tully and Edward R. Wardwell Piano Chair**.

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From the Artistic Directors

Dear Listener,

It seems that this season's concerts and events have occurred at a breathless pace. And suddenly, we have arrived at closing night. Lest we forget: let's look back briefly on our 2025–26 season.

Today's all-Schubert program is the final single-composer program of six this season, including: Jean-Efflam Bavouzet's stunning all-Ravel recital in November; our season-announcement all-Beethoven program in January; the extraordinary Shostakovich program in February featuring the CMS debut of the chamber version of his 15th Symphony; a program of cantatas by J. S. Bach in December, as well as his "Brandenburg" Concertos. We should mention that it is an honor for us to close this season, and this concert, with Schubert's epic final trio, in the thrilling company of violinist Benjamin Beilman.

Our season theme, *The Magnificent Violin*, played out above and beyond expectations, as we heard some 50 works for solo violin or violin and piano, written by some 35 composers, and performed by CMS's incomparable roster of violinists. Those who experienced the amazing range of repertoire, from Vivaldi's *Four Seasons* to the Fritz Kreisler tribute, had their violin horizons doubled in scale. Each CMS violinist brings to the stage his or her distinctive sound and musicality, and stunning individual performances this season will remain long in our memories. And without two special individuals, the violin season would not have been the same: violinist-lecturer Aaron Boyd, who brilliantly led and participated in four special explorations of the violin's history, composers, and repertoire; and luthier Samuel Zygmuntowicz, in our opinion the Antonio Stradivari of our time, whose incomparable instruments are played by so many CMS artists.

A special mention goes to the dynamic young Viano Quartet, who, while still in their Bowers Program residency, performed two all-quartet recitals this season, one for Summer Evenings and one in March. This extremely accomplished ensemble is deservedly establishing itself as the newest star in the quartet heavens.

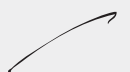
This season's recitals further cemented the essential role that this historic genre plays in the world of chamber music. The Beilman-Chien recital, Gilbert Kalish's 90th birthday celebration, the aforementioned Ravel marathon from Bavouzet, and programs by hornist David Byrd-Marrow, violinist Yura Lee, and violinist Richard Lin constituted a major, wide-ranging recital series.

Our *Century of Winds*, *Spotlight: Viola*, and *Bach Cantatas* programs momentarily shone the spotlight away from the violin, as did performances by

the Miró, Escher, and Shanghai Quartets. The fifteen composers heard in our four Sonic Spectrum concerts further expanded CMS's growing understanding of chamber music.

As we've reached the end of our letter, we had better conclude. But as you must know, we did not mention everything. To give each element of this season credit would fill many pages. We look forward to seeing you at Summer Evenings.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



Notes on the Program

By Kathryn Bacasmot

Franz Schubert

Fantasia in F minor for Piano, Four Hands, D. 940

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

Composed in 1828

- ▶ First CMS performance on March 5, 1975, by pianists Richard Goode and Charles Wadsworth
- ▶ Duration: 18 minutes

Schubert wrote around 30 works for piano duet or four hands, but the Fantasia in F minor stands out from the rest as a kind of Janus piece, looking both backward and forward, as the composer struggled against time. Written in January of 1828, and perhaps performed that same month at the last Schubertiade gathering during his lifetime, it is one of his final compositions. By that

time Schubert had been living with the effects of syphilis for half of the decade, teetering between hospitalizations and attempts to exist as normally as possible. He could either live with the disease for many years or fade more quickly—it was an unknown that surely haunted his thoughts.

Looking back, the F minor seems to summon two significant details from Schubert's youth. First, it recalls the genre of his first composition, the Fantasia in G major for Four Hands, D. 1, written around age 13. Second, its dedication (though only in the posthumous first edition, not definitively in Schubert's hand) to Caroline Esterházy alludes to a pivotal moment in his professional career.

Caroline was one of Schubert's students. Her father, Count Johann Karl Esterházy, a relative of Haydn's patrons, extended an offer to the 21-year-old Schubert to tutor his daughters in their countryside summer estate. At the time, Schubert was at a crossroads. Though he had studied with the legendary Salieri, had sung as a member of what is now the Vienna Boys' Choir, and had composed hundreds of works (sometimes reaching an average of 65 measures per day), he had chosen to become certified to teach at his father's school. It proved unsatisfactory, however, as he itched to delve into music again. He wrote in a letter, "Thank God I live at last, and it was high time, else I should have become nothing but a thwarted musician." After a few more years of wavering between teaching and composing, he was invited to tutor the Esterházy girls again, and he finally dedicated himself to a life in music.

Looking forward, the *Fantasia* hints at a direction in which Schubert hoped to go. With its impressive scale at nearly 20 minutes in length, it not only displays tremendous sophistication by interweaving free-flowing material with more structured sonata form over the course of four movements, but it also includes an impressive fugue section in the final movement. Later the same year of its composition, in early November, Schubert expressed to his friend and fellow composer Joseph Lanz an interest in gaining greater proficiency at counterpoint, saying he mostly studied scores with Salieri and wanted to perfect double fugues. Lanz later noted in his personal recollections that he agreed because he felt Schubert's fugue in the *Fantasia* was weak, and so they went for a lesson with theorist Simon Sechter. The following week Schubert and Lanz were scheduled for a second lesson, but Lanz went alone, as Schubert was feeling ill. Less than two weeks later, Schubert had died.

Franz Schubert

Rondo in B minor for Violin and Piano, D. 895

Composed in 1826

- ▶ First CMS performance on December 2, 1977, by violinist Ani Kavafian and pianist Richard Goode
- ▶ Duration: 14 minutes

The Czech violinist Josef Slavík began making his way in the world as a performer while still a child, playing with an amateur string quartet at nine years old. Soon, his obvious talent caught the attention of a patron whose support allowed him to enroll in the Prague Conservatory, where he studied from ages ten to seventeen. After a brief stint as an orchestral musician and concertizing soloist, Slavík decided to move to Vienna in 1826 to try his luck among some of the best and brightest of the time. Shortly after his arrival, Slavík became acquainted with Franz Schubert, who wasted no time writing the Rondo in B minor

for Violin and Piano for his new friend. The premiere was given by pianist Carl Maria von Bocklet along with Slavík during a private performance the following year.

Rondo form is a musical structure that features a theme, or refrain, which repeatedly returns between statements of contrasting musical material. It is used most often for the final movement of a sonata, and occasionally as the framework for a stand-alone solo piece. In his lifetime, Schubert completed six self-contained rondos, among them the Rondo in A major for Violin and String Quartet (1816) and the Grand Rondo in A major for Piano, Four Hands (1828). The B-minor Rondo, given its instrumentation for solo violin and piano, overlaps with a similarly small collection of works Schubert wrote for solo violin. Those include four sonatas for violin and piano written in 1816–17,

and the Fantasy in C major (1827)—the latter of which was also written for Slavik.

A standout feature of the Rondo in B minor is its sheer dramatic scope, unmatched in Schubert's other works in the genre. Some observers note this may be a result of its chronological proximity to his extraordinary final string quartet (in G major, D. 887), written just four months earlier the same year, as they share characteristics of emotional breadth and scale. The Rondo begins with an extensive *andante* introduction. At the top, it displays a severe and lofty in mood which quickly softens into

flowing lyrical conversation between the two instruments before returning to the opening material, though reversing the direction of the violin's sweeping scales. This all ends abruptly as the action shifts hesitantly, and then decisively to the winsome and rollicking *allegro* section, which cycles through a myriad of contrasting sections while maintaining a relentless energetic drive forward. When the work was published by Artaria, it was given the descriptor "brilliant," which is apt, particularly given the virtuosic nimbleness demanded of both pianist and violinist culminating in a bravura conclusion.

Franz Schubert

Trio No. 2 in E-flat major for Piano, Violin, and Cello, D. 929

Composed in 1827

- ▶ First CMS performance on April 16, 1971, by pianist John Browning, violinist Charles Treger, and cellist Pierre Fournier
- ▶ Duration: 43 minutes

On March 26, 1828—one year to the day of Ludwig van Beethoven's death—audiences gathered to hear the only public concert consisting entirely of the works of Franz Schubert presented during the composer's lifetime. On the program were a variety of recent works in genres ranging from chamber music to solo songs and choral works. One of the newest pieces on the program was the Trio No. 2 in E-flat major, written the year before. As the only multi-movement work performed in its entirety, it functioned as the focal point of the show. It was first heard on January 28, 1828, at the engagement party of Schubert's lifelong friend, Josef von Spaun. There, the performers were the pianist Carl Maria von Bocklet, violinist Ignaz Schuppanzigh, and cellist Joseph Linke. For the public concert, Schuppanzigh was replaced by Joseph Böhm due to illness.

The audience reception was enthusiastic, largely due to Schubert's friends who supported through attendance and worked to make the event happen. Joseph Sonnleithner, uncle of Franz Grillparzer, Schubert's friend and artistic collaborator, observed, "Since he was not at all the man to initiate anything of this kind himself, it was once more his friends who gladly and with affection arranged and managed the concert." Spaun, noting that Schubert needed the money, added his recollection of the mood, "The exceptional responsiveness of the packed audience matched the rare enjoyment of his evening, which will certainly remain unforgettable." Regarding the financial gains, Schubert took a portion of his earnings to buy tickets to see Niccolò Paganini, the violin virtuoso who was launching his first-ever European tour from Vienna. Schubert was so enraptured that he urged a friend to go with him a second time, exclaiming, "I tell you, we shall never see the fellow's like again! And I have stacks of money now—so come on!"



A Schubertiade drawn in sepia by Moritz von Schwind, a friend of Schubert who depicted this scene from memory in 1868. The composer is seated at the piano, surrounded by listeners including Josef von Spaun, Franz Grillparzer, and the artist himself. In the portrait on the wall is Countess Caroline Esterházy, Schubert's student and—according to several of his friends—unrequited love interest, though the evidence for the exact nature of Schubert's feelings for her remains hearsay.

— John Sherer

Expansive to the point of symphonic, wide-ranging emotionally, and intensely technically demanding, Schubert's Trio No. 2 is an impressive work challenging the bounds of chamber music (much like Beethoven's late works). Opening in a unison declaration, the broad *Allegro* movement feeds off the swirling energetic contrast between raw urgency and disarming charm contained within the dancelike $\frac{3}{4}$ meter. In the second movement, Schubert—the great writer of vocal works—weaves together an instrumental interpretation of a song. In this instance it is *Se solen sjunker* (*See, the Sun Is Setting*) by the Swedish composer Isak Albert Berg, expanded, yet true to its original. A *Scherzo* third movement follows, its characteristic playfulness expressed

through points of imitation where we hear a melody echoed in response, while its *Trio* section freely scatters forceful accents. Though lengthy (and originally significantly longer before Schubert was asked to make cuts), the finale captivates through its remarkable early use of cyclical structure, a technique that would be favored by the next generation of composers such as Franz Liszt. As it progresses, we suddenly hear the second-movement theme again, as if the piece is remembering its own past. This occurs multiple times, each recollection its own variation, generating an excitement of discovery as the piece gathers intensity to end with a definitive flourish.

Program notes © Kathryn Bacasmtot

About the Artists



SOPHIE ZHAI

Benjamin Beilman

Benjamin Beilman's 2025–26 season highlights include appearances with the Minnesota Orchestra, Dresden Philharmonic, Antwerp Symphony, Solistes Européens Luxembourg, Nouvel Ensemble Moderne, and Nashville Symphony. He will also curate, stage, and lead two chamber music programs at Sun Valley Music Festival, and continue his ongoing recital partnership with pianist Steven Osborne. In the summer, he embarks on a month-long tour of Australasia, including appearances with the Sydney Symphony, Tasmanian Symphony, West Australian Symphony, and Auckland Philharmonia. He studied at the Curtis Institute of Music with Ida Kavafian and Pamela Frank, and with Christian Tetzlaff at the Kronberg Academy. He has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. He has also recorded works by Stravinsky, Janáček, and Schubert for Warner Classics, and is an alum of CMS's Bowers Program. Beilman performs with the ex-Balakovic F. X. Tourte bow (c. 1820), and plays the "Ysaÿe" Guarneri del Gesù from 1740, generously on loan from the Nippon Music Foundation.



LISA MARIE MAZZUCCO

David Finckel

Co-Artistic Director of CMS since 2004, cellist David Finckel has performed on the world's stages in the roles of recitalist, chamber artist, and orchestral soloist. The first American student of Mstislav Rostropovich, he joined the Emerson String Quartet in 1979, and during 34 seasons garnered nine Grammy Awards and the Avery Fisher Prize. In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. In 2022, Music@Menlo, a summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season. He is a professor at both the Juilliard School and Stony Brook University, and oversees both CMS's Bowers Program and Music@Menlo's Chamber Music Institute. Along with Wu Han, he received *Musical America's* 2012 Musicians of the Year Award.



MATTHEO INSOLINI

Anne-Marie McDermott

One of the most dazzling American pianists of her generation, Anne-Marie McDermott has played concertos, recitals, and chamber music throughout the United States, Europe, and Asia. She is an insightful interpreter of Baroque and Classical masterpieces, 20th-century modernism, and music by influential contemporary composers. McDermott has soloed with the New York Philharmonic, Hong Kong Philharmonic, and the National Symphony Orchestra. She continues her tenure as Music and Artistic Director of the Bravo! Vail Music Festival through 2026. She is the Artistic Director of the Ocean Reef Chamber Music Festival and Artistic Director of the McKnight Center's Chamber Music Festival. McDermott is currently recording the complete Beethoven piano concertos with Mexico City's Orquesta Sinfónica de Minería under Carlos Miguel Prieto. Her recordings also include the complete piano sonatas of Prokofiev, solo works by Chopin, Bach's English Suites and Partitas, and Gershwin's works for piano and orchestra. She received a 2024 honorary doctorate from the Manhattan School of Music.



Wu Han

Pianist Wu Han, recipient of *Musical America's* Musician of the Year Award, enjoys a multi-faceted musical life that encompasses artistic direction, performing, and recording. Co-Artistic Director of the Chamber Music Society of Lincoln Center since 2004 as well as Founder and Co-Artistic Director of Silicon Valley's Music@Menlo since 2002, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and Palm Beach's Society of the Four Arts, and as Artistic Director for La Musica in Sarasota, Florida. She is the

Founder and Artistic Director of ArtistLed, classical music's first artist-directed, internet-based recording label. A recipient of the Andrew Wolf Award, she was mentored by some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enables us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Saturday and Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film *Chamber Music Society Returns* chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performances and education events free to the public.

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Sahun Sam Hong, PIANO*
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Chair)
Ken Noda, PIANO
John Novacek, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Mika Sasaki, HARP/SICHOARD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
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Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

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Paul Huang, VIOLIN
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Updated on February 28, 2026

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