

**Chamber Music Society of Lincoln Center**  
**Radio Program, 2024–2025**  
Spring Quarter

**PROGRAM #:** CMS 25-27  
**RELEASE:** March 18, 2025

**Berg and Brahms for Strings**

Both Alban Berg and Johannes Brahms hail from the Viennese school of classical composing and the works featured on this program showcase the strength and musicality that came out of that period. Brahms' G major String Quintet, Op. 111 evokes the fresh mountain air and serene lakes that would have surrounded the composer as he wrote this work from his idyllic summer retreat in Upper Austria. While Brahms' Quintet is one of the final he wrote, Alban Berg's String Quartet No. 3 was composed during the early period of his career. In it, you can hear him begin to develop the hyper-romantic language he would become known for in works like his famous, "Lyric Suite."

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| Alban Berg | Quartet for Strings, Op. 3 (1910)<br><i>Amphion String Quartet (David Southorn, Katie Hyun, violin; Andy Lin, viola; Mihai Marica, cello)</i> |
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| Johannes Brahms | Quintet in G major for Two Violins, Two Violas, and Cello, Op. 111 (1890)<br><i>Philip Setzer, Shmuel Ashkenasi, violin; Richard O'Neill, Arnaud Sussmann, viola; Paul Watkins, cello</i> |
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**PROGRAM #:** CMS 25-28  
**RELEASE:** March 25, 2025

**Schubert's Ingenuity**

Though he had a short life, Franz Schubert packed an unbelievable amount of composing into his 31 years. As a young man, he experimented freely with writing string quartets and his innate lyrical sensibilities shine through clearly in his 1817 String Trio in B-flat major, written when he was 20 years old. While he may lull you into a sense of security with the work's string sonority, he soon introduces daring modulations and exciting rhythms. Written only 10 years later, though after finding much inspiration from his peers and mentors, his Fantasy for Violin and Piano is a long, impressive tour de force for both the violinist and the pianist.

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| Franz Schubert | Trio in B-flat major for Violin, Viola, and Cello, D. 581 (1817)<br><i>Kristin Lee, violin; Richard O'Neill, viola; Clive Greensmith, cello</i> |
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| Franz Schubert | Fantasy in C major for Violin and Piano, D. 934, Op. 159 (1827)<br><i>Benjamin Beilman, violin; Gloria Chien, piano</i> |
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**PROGRAM #:** CMS 25-29  
**RELEASE:** April 1, 2025

**Culturally Inspired**

Classical music may be the most extensive genre of music there is: there's more of it, composed by more people, over more years, and from more lands and cultures than any other kind of music. Travel across the world in the space of an hour on this program. Begin the journey with Jean Francaix's quintessentially

French string trio, composed in 1933, then fly to America in 1986 to find pianist, composer, mathematician, and Hebrew scholar Paul Schoenfield re-imagining the clarinet trio with music that would be appropriate for Chassidic gatherings as well as the concert hall. And finally, catapult back to Western Europe all the way to the northern Caucasus Mountains, to find Sergei Prokofiev — evacuated from Moscow because of the war in 1941, and his zesty string quartet based on local Kabardinian folk tunes.

Jean Françaix                      Trio for Violin, Viola, and Cello (1933)  
*Yura Lee, violin; Richard O'Neill, viola; Nicholas Canellakis, cello*

Paul Schoenfield                  Trio for Clarinet, Violin, and Piano (1986)  
*David Shifrin, clarinet; Ida Kavafian, violin; Anne-Marie McDermott, piano*

Sergei Prokofiev                  Quartet No. 2 in F major for Strings, Op. 92 (1941)  
*Calidore String Quartet (Jeffrey Myers, Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello)*

**PROGRAM #:**                      **CMS 25-30**  
**RELEASE:**                        **April 8, 2025**

### **America's Musical Roots**

The two composers on this program were well acquainted and together helped to form what we think of today as American-spirited works of chamber music. Harry T. Burleigh, an African American singer and composer befriended Antonín Dvořák while he was a student at the National Conservatory. Burleigh's Southland Sketches were among the first pieces of chamber music by an African American composer to be distributed to an audience overseas. Dvořák wrote his Bass Quintet in G major in 1875, well before his famous stay in the United States, but the vibrant folk-infused style of the Quintet foreshadows the music he composed in America, in which he quickly embraced the native music he found in the new world.

Henry T. Burleigh                  *Southland Sketches* for Violin and Piano (1916)  
*Chad Hoopes, violin; Wu Han, piano*

Antonín Dvořák                      Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77 (1875)  
*Calidore String Quartet (Jeffrey Myers, Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello) Xavier Foley, bass*

**PROGRAM #:**                      **CMS 25-31**  
**RELEASE:**                        **April 15, 2025**

### **Britten and Mendelssohn**

This program features a concert of incredibly delightful music, by two of history's most popular composers, though the works themselves are rarely heard. Both pieces were written while the composers were barely out of their adolescent years, at the dawn of stellar careers. The great English composer Benjamin Britten was only twenty-one when he began composing his Suite for Violin and Piano, Op. 6 during a visit to Vienna in which he immersed himself in the Viennese culture and reflected that inspiration in the final movement using the infamous meter of the city, the waltz. Sixteen was a banner year for Mendelssohn, during which he emerged from student status into a full-blown artist composing such works as his famous String Octet as well as this Piano Quartet in B minor, his third and final of his early piano quartets.

Benjamin Britten                      Suite for Violin and Piano, Op. 6 (1934–35)

*Todd Phillips, violin; Gloria Chien, piano*

Felix Mendelssohn

Quartet in B minor for Piano, Violin, Viola, and Cello, Op. 3 (1825)  
*Juho Pohjonen, piano; Erin Keefe, violin; Paul Neubauer, viola; Narek Hakhnazaryan, cello*

**PROGRAM #:**

**CMS 25-32**

**RELEASE:**

**April 22, 2025**

### **Late 19<sup>th</sup> Century France**

The works on this program were born out of the emotions experienced moving into a new stage of life while still mourning the previous one — emotions captured well by the two French composers featured. César Franck's childhood was one defined by his father who pushed him into a world of music and performing that, while showcased his budding talent, proved too demanding and forceful for the young composer. After walking away from his family at the age of 24, he didn't compose for his first instrument, the piano, until some 38 years later with this, *Prélude, choral, et fugue for Piano*. It's a work quintessential of the Late Romantic era full of sonorous harmonies and powerful expression. Gabriel Fauré's C minor Piano Quartet was composed after a failed engagement to the daughter of a prominent musical family and encompasses his heartbreak but also features melodic richness and harmonic sophistication that has made this his most popular work of chamber music.

César Franck

*Prélude, choral, et fugue for Piano* (1884)  
*Alessio Bax, piano*

Gabriel Fauré

Quartet No. 1 in C minor for Piano, Violin, Viola, and Cello, Op. 15  
(1876–79)  
*Wu Han, piano; Paul Huang, violin; Matthew Lipman, viola; Clive Greensmith, cello*

**PROGRAM #:**

**CMS 25-33**

**RELEASE:**

**April 29, 2025**

### **Russian Lyricism**

This program emphasizes the passion and the lyricism of 19<sup>th</sup>- and early 20<sup>th</sup>-century Russian music. For an introductory taste, the program begins with a short variation set that Mikhail Glinka wrote on a theme by Mozart, adding a Russian spin to a Classical tune. Next, the beauty of the Russian language and the spirit of the music from this nation is showcased in a set of songs by a wide range of Russian composers. Finally, Nikolai Rimsky-Korsakov's wonderful though rarely performed Quintet in B-flat major features the sparingly heard but effective combination of piano and four wind instruments.

Mikhail Glinka

*Variations on a theme of Mozart for Piano* (1822, rev. 1827)  
*Michael Stephen Brown, piano*

Mily Alekseyevich Balakirev

*"Song of the Goldfish" for Voice and Piano* (1860)  
*Erika Baikoff, soprano; Gilles Vonsattel, piano*

Modest Petrovich Mussorgsky

*"Where are you, dear star?" for Voice and Piano* (1857)  
*Erika Baikoff, soprano; Gilles Vonsattel, piano*

Sergei Rachmaninoff

*"Arion" for Voice and Piano, Op. 34, No. 5* (1912)  
*Erika Baikoff, soprano; Gilles Vonsattel, piano*

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| Mikhail Glinka          | “The Lark” from <i>A Farewell to St. Petersburg</i> for Voice and Piano (1840)<br><i>Erika Baikoff, soprano; Gilles Vonsattel, piano</i>  |
| Sergei Rachmaninoff     | “These Summer Nights” for Voice and Piano, Op. 14, No. 5 (1896)<br><i>Erika Baikoff, soprano; Gilles Vonsattel, piano</i>   |
| Nikolai Rimsky-Korsakov | “Does not the wind, blowing from the heights” from <i>In Spring</i> for Voice and Piano, Op. 43, No. 2 (1897)<br><i>Erika Baikoff, soprano; Gilles Vonsattel, piano</i>   |
| Nikolai Rimsky-Korsakov | Quintet in B-flat major for Flute, Clarinet, Bassoon, Horn, and Piano (1876)<br><i>Adam Walker, flute; David Shifrin, clarinet; Marc Goldberg, bassoon; David Byrd-Marrow, horn; Michael Stephen Brown, piano</i> |

**PROGRAM #:** CMS 25-34  
**RELEASE:** May 6, 2025

### String Quartet Plus One

A string quartet on its own can sound like a whole orchestra, or like four individuals humming as softly as they can. Giacomo Puccini highlights the string quartet’s strengths in his Scherzo for String Quartet featuring moments of melodic invention, the sparkle of string technique, and the richness of harmonies for these four voices. However, add a contrasting instrument to a string quartet and a wonderful chamber music partnership is born. In Anton Reicha’s Clarinet Quintet, sometimes the quartet is like one instrument — a piano accompanying a singer while the clarinetist diva soars above, while at other moments, each instrument interacts as an individual playing against each other with endless variety and fun. The final work on the program is based on a film score by Zhao Jiping arranged by his son, Zhao Lin and features a string quartet alongside the pipa, a traditional Chinese instrument, which is plucked and sounds somewhat like a lute.

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| Giacomo Puccini      | Scherzo for String Quartet (c. 1880)<br><i>Orion String Quartet (Daniel Phillips, Todd Phillips, violin; Steven Tenenbom, viola; Timothy Eddy, cello)</i>  |
| Anton Reicha         | Quintet in B-flat major for Clarinet, Two Violins, Viola, and Cello, Op. 89 (c. 1809)<br><i>Tommaso Lonquich, clarinet; Alexi Kenney, Sean Lee, violin; Misha Amory, viola; Nicholas Canellakis, cello</i> |
| Jiping/Zhao Lin Zhao | <i>Red Lantern</i> for Pipa and String Quartet (2015)<br><i>Wu Man, pipa; Shanghai Quartet (Weigang Li, Yi-Wen Jiang, violin; Honggang Li, viola; Nicholas Tzavaras, cello)</i>                            |

**PROGRAM #:** CMS 25-35  
**RELEASE:** May 13, 2025

### Romantic Masters

The works on this program wear their hearts on their sleeves. The first, the work of a young man with a brilliant career ahead of him and the other, by a well-known genius with an extremely prolific output.

Czech composer and violinist, Joseph Suk was not only Antonín Dvořák's star composition pupil but also the composer's future son-in-law. Suk's Op. 1 Piano Quartet is a tuneful, exciting, and easily accessible work that requires only to be enjoyed. Felix Mendelssohn, in 1845, had not only become one of the world's most sought-after musicians, but also an overburdened administrator of his own fame. His Trio No. 2 was composed two years before his death while at the height of his commitments. It's a serious work, from the turbulent first movement, to the song-without-words-style slow movement, to the signature Mendelssohnian gossamer scherzo, to the work's most consequential movement, its finale.

Josef Suk                                      Quartet in A minor for Piano, Violin, Viola, and Cello, Op. 1 (1891)  
*Wu Han, piano; Daniel Hope, violin; Paul Neubauer, viola; David Finckel, cello*

Felix Mendelssohn                      Trio No. 2 in C minor for Piano, Violin, and Cello, Op. 66 (1845)  
*Wu Han, piano; Arnaud Sussmann, violin; David Requiero, cello*

**PROGRAM #:**                      **CMS 25-36**  
**RELEASE:**                          **May 20, 2025**

### **Quintet + Sextet**

Both works on this program were written before their composers reached their eventual international fame. A 30-year-old Samuel Coleridge-Taylor found himself on multi-city tours in the United States after being invited by President Roosevelt, but while still a student at the Royal College of Music, he composed his Quintet for Piano and Strings. Focusing on chamber music at the time, this piece shows off his sophistication with passages of elegance and drama. Dvořák's career was slow to pick up and for much of his early compositional career, he was hardly known outside of Prague. His fame quickly ascended however after the publication of his *Slavonic Dances*, though at the same time, he was composing his soon-to-be beloved Sextet. The work premiered in Berlin with violinist Joseph Joachim at the helm and became Dvořák's first piece to premiere outside of Bohemia.

Samuel Coleridge-Taylor              Quintet in G minor for Piano, Two Violins, Viola, and Cello, Op. 1 (1893)  
*Anne-Marie McDermott, piano; Stella Chen, Arnaud Sussmann, violin; Paul Neubauer, viola; Nicholas Canellakis, cello*

Antonín Dvořák                          Sextet in A major for Two Violins, Two Violas, and Two Cellos, Op. 48 (1878)  
*Daniel Phillips, Todd Phillips, violin; Steven Tenenbom, Matthew Lipman, viola; Timothy Eddy, Mihai Marica, cello*

**PROGRAM #:**                      **CMS 25-37**  
**RELEASE:**                          **May 27, 2025**

### **Culturally Inspired**

Mozart was only seventeen years old when he composed his first string quintet, the Quintet in B-flat major. Composed shortly after returning home to Salzburg after a failed trip to secure a position in Italy, the work may have become eclipsed by his quintets to follow, but Mozart was clearly pleased with it and enjoyed playing one of the viola parts with his friends. Mozart's later Quintet in E-flat major for Piano and Winds is a near perfect embodiment of chamber music itself. After its 1784 premiere, Mozart wrote to his father, "I consider it the best work I have ever written" and went on to note that it, "received the most remarkable applause."

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| Wolfgang Amadeus Mozart | Quintet in B-flat major for Two Violins, Two Violas, and Cello, K. 174 (1773)<br><i>Sean Lee, Arnaud Sussmann, violin; Mark Holloway, Matthew Lipman, viola; David Requiro, cello</i>                              |
| Wolfgang Amadeus Mozart | Quintet in E-flat major for Oboe, Clarinet, Bassoon, Horn, and Piano, K. 452 (1784)<br><i>Stephen Taylor, oboe; Sebastian Manz, clarinet; Peter Kolkay, bassoon; Radovan Vlatkovic, horn; Michael Brown, piano</i> |

**PROGRAM #:** CMS 25-38  
**RELEASE:** June 3, 2025

### Captivating Quartets

The opening piece on this program by Ellen Taaffe Zwilich was composed just over five years ago and features an unusual instrumentation: a clarinet alongside a piano trio. The work, split into two movements begins with *Abgang*, which makes use of a Hebraic melody as well as a foxtrot drawing reference to the work of composers once held in German concentration camps as a memorial and tribute to their lives. The second movement, *Kaddish*, serves as the final prayer full of hope for peace. Brahms' Quartet in C minor marks the composer's first published work in the genre, though it stands on the backs of what is likely dozens of scrapped quartets. After being publicly hailed by Schumann as the next leader of German classical music, Brahms was both elated and intimidated. To be compared with the likes of Beethoven was to have a world of expectation placed upon you. The result is this first quartet which contains adventurous rhythms, somber themes, and Brahmsian drama.

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| Ellen Taaffe Zwilich | <i>Abgang and Kaddish</i> for Clarinet, Violin, Cello, and Piano (2019)<br><i>David Shifrin, clarinet; Jaime Laredo, violin; Sharon Robinson, cello; Shai Wosner, piano</i> |
| Johannes Brahms      | Quartet in C minor for Strings, Op. 51, No. 1 (1873)<br><i>Calidore String Quartet (Jeffrey Myers, Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello)</i>       |

**PROGRAM #:** CMS 25-39  
**RELEASE:** June 10, 2025

### As Night Descends

The collection of works on this program evoke the magic of the night. After a brief flash of sunshine from Hugo Wolf's charming *Italian Serenade*, journey into twilight and beyond. The journey begins with two sets of Nocturnes, musically defined as, "a short composition of a romantic nature, typically for piano." The first set, Bloch's Three Nocturnes depicts three different aspects of the night. The first is a tranquil night, full of stars and gentle breezes; the second a lyrical, romantic lullaby, and the third suggests, "the pent-up excitement of a night chase." Frédéric Chopin is known as a great master of the Nocturne and his two here showcase his love of solo piano music and the Nocturne form. The final piece on the program, Chopin's Sonata in G minor for Cello and Piano is one of five of the composer's works of chamber music (three of the five composed for this instrumentation). His cello works are likely inspired by his friendship with the French cello virtuoso, Auguste Franchomme, though this Romantic Sonata plagued Chopin, and he revised it numerous times stating, "...with my cello sonata I am now contented, now discontented."

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| Hugo Wolf | <i>Italian Serenade</i> for String Quartet (1887) |
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*Jupiter String Quartet (Nelson Lee, Meg Freivogel, violin; Liz Freivogel, viola; Daniel McDonough, cello)*

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| Ernest Bloch    | Three Nocturnes for Piano, Violin, and Cello (1924)<br><i>Alessio Bax, piano; Alexander Sitkovetsky, violin; Jakob Koranyi, cello</i> |
| Frédéric Chopin | Nocturne No. 13 in C minor for Piano, Op. 48, No. 1 (1841)<br><i>Inon Barnatan, piano</i>   |
| Frédéric Chopin | Nocturne No. 19 in E minor for Piano, Op. 72, No. 1 (1827)<br><i>Inon Barnatan, piano</i>   |
| Frédéric Chopin | Sonata in G minor for Cello and Piano, Op. 65 (1845-46)<br><i>Alisa Weilerstein, cello; Inon Barnatan, piano</i>                      |