



Tristan Cook

23|24 SEASON

 UNIVERSITY OF GEORGIA

presents

Franklin College Chamber Music Series  
PAYNE MEMORIAL CONCERT

## CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

**WU HAN**, piano

**ARNAUD SUSSMANN**, violin

**PAUL NEUBAUER**, viola

**DAVID FINCKEL**, cello

SUN, SEPT 24, 3:00 pm

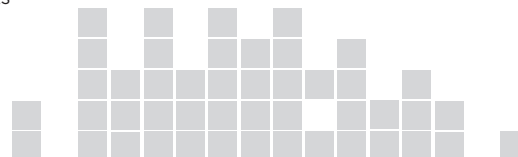
Hodgson Concert Hall

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## PROGRAM

**Ludwig van Beethoven** (1770-1827)

Sonata in G Major for Violin and Piano, Op. 30, No. 3 [15:00]

**Ludwig van Beethoven**

Trio in C Minor for Violin, Viola, and Cello, Op. 9, No. 3 [23:00]

## INTERMISSION

**Eugène Ysaÿe** (1858-1931)

*Rêve d'enfant* for Violin and Piano, Op. 14 [4:00]

**Antonín Dvořák** (1841-1904)

Quartet in E-flat Major for Piano, Violin, Viola, and Cello, Op. 87 [35:00]

Program is subject to change.

## PROGRAM NOTES

By Kathryn Bacasmot

### Sonata in G major for Violin and Piano, Op. 30, No. 3 Ludwig van Beethoven

- Baptized December 17, 1770  
(likely born December 16)
- Died March 26, 1827
- *Composed in 1801-02*

The composition of the three violin sonatas of Beethoven's Op. 30 coincided with a transitional moment in both his personal life and the surrounding political landscape. This middle period, often referred to as the "Heroic" period, saw Beethoven looking to the spirit of the people and the leaders of the age to manifest a new era of political freedom, and looking within to find the courage to transcend his circumstances. In 1801 Beethoven began to disclose to his closest friends that he was losing his hearing after several years of obfuscating his condition. That same year Alexander I, the 23-year-old grandson of Catherine II ("The Great"), ascended to the Russian throne upon the assassination of his father.

As with Napoleon Bonaparte, Beethoven was drawn to what he perceived as the enlightened heroism of the young Tsar that would incite progressive change, and was moved to dedicate the Op. 30 sonatas to him. They were written between 1801 and 1802, partly overlapping the timeframe of Beethoven's summer spent in the spa town of Heiligenstadt, where he wrestled to come to terms with irrevocable hearing loss. By the fall, he faced his new reality head-on, pouring out his feelings in an emotional letter to his brothers, vacillating between devastation,

defiance, and acceptance. Ultimately, Beethoven resolved to commit himself fully to his art, resulting in an astonishing trajectory of passionate innovation. Invigorated by an urgency to create works that were distinctly his own, he pushed the boundaries of genre and style established by his predecessors — particularly Mozart and his own teacher, Haydn — producing some of his best-loved works, including the Third and Fifth symphonies and the "Moonlight" and "Waldstein" piano sonatas.

The ten violin sonatas bookend the "Heroic" period, with nine written between 1798 and 1803 and the final in 1812. The three Op. 30 sonatas are distinct as they indicate a shift of tone that is realized fully in the "Kreutzer" sonata, written the following year. They shake off the equipoise of the previous sonatas to communicate in a more personal, idiosyncratic manner. Opening the Sonata in G major, Beethoven does not lead with a distinct melody, but rather with a gesture of unison momentum, as if winding up to deliver the theme that the piano will introduce in the eighth measure. Even then, it seems as if we arrived in mid-sentence.

Later in the movement, we hear two Beethovenian hallmarks: jolting *sforzandos* (strong accents) on the off-beats and an elongated sequence of trills, in this case curiously batted back and forth between the performers. Peppered throughout are allusions to the opening gesture. In the second movement, Beethoven makes a unique choice to write a through-composed minuet and contrasting trio instead of using the traditional *da capo* ("from the top") structure, in which the minuet is exactly repeated after the trio. This

allowed him greater flexibility to add twists and turns of slight variation, as well as the freedom to reiterate the trio in a brief coda at the conclusion. The finale is a rondo: Refrains of the main theme are interjected with episodic sections that culminate with a lively coda, which sounds like a folk-music jam session punctuated by a return of the *sforzando* off-beats, this time in a thumping bass line.

### **Trio in C minor for Violin, Viola, and Cello, Op. 9, No. 3** **Ludwig van Beethoven**

- *Composed in 1797-98*

Just a few years after Beethoven's move from Bonn to Vienna in 1792, he was making a sizeable impression, publishing his Op. 1 (a set of piano trios) and giving his first public concerts in 1795. As the current pupil of Joseph Haydn and the former beneficiary of patronage from Count Waldstein in Bonn—a Vienna native who maintained his social connections in the city—he was fortunate enough to be vetted by aristocrats who would be his new patrons and clients. He wrote effusively to his brother, “I am well, very well. My art is winning me friends and respect, and what more do I want? And this time I shall make a good deal of money.”

In addition to financial remuneration, Beethoven sometimes received elaborate gifts from his patrons. On one amusing occasion he was given a horse from Countess Anna Margarete von Browne, which he swiftly forgot about due to either absentmindedness or disinterest (though his industrious servant apparently rented it out, making some cash on the side). The Countess and her husband, Count Johann Georg von Browne, were dedicatees of several works, including

the Op. 10 piano sonatas and the three string trios, Op. 9. The couple were among Beethoven's most generous supporters, a status reflected in the trios' flowery dedication. In it, Beethoven praised the Count in lavish terms, going so far as to equate him with Gaius Maecenas, the renowned Roman patron of the arts who supported Virgil and Horace.

The Op. 9 set are the last of only five string trios that Beethoven produced, all during the 1790s, before turning his attention to string quartets. Of them, No. 3 is notable as the only one in a minor key, specifically C minor, which Beethoven reserved for works meant to express heightened drama (such as his Fifth Symphony). At the onset of the opening movement, Beethoven adheres to a traditional feature found in many C-minor compositions by Mozart and Haydn: the main theme is introduced in unison (in this case, four descending notes). He then continues to build structure by transforming sequences of simple thematic cells, including chains of ascending thirds, rocketing leaps, and elongated sections of repeated notes. A mood shift comes with the gentle opening melody of the second movement, which introduces hushed, hymn-like chords that unfurl into a charming set of variations in C major.

The third movement is a lively, bounding scherzo that juxtaposes minor with major in its warmly lyrical middle section. Concluding the work is a tumultuous finale in ternary (ABA) form marked by a nearly obsessive use of triplets, relentlessly repeated notes, and upward shooting scales. In the middle section Beethoven inserts a brief passage constructed out of four-note cells, recalling and transforming the subject from the very beginning. After a return of the stormier A-section

material, the clouds unexpectedly part and the work comes to a quietly sunny ending.

### ***Rêve d'enfant* for Violin and Piano, Op. 14**

**Eugène Ysaÿe**

- Born July 16, 1858, in Liège, Belgium  
- Died May 12, 1931, in Brussels  
- *Composed in 1895-1900*

Eugène Ysaÿe was not showcased as a child prodigy, but displayed formidable early talent that earned him the opportunity in his mid-teenage years to study with some of the most renowned violinists in history, including Henryk Wieniawski and Henry Vieuxtemps. A notable episode in Ysaÿe's youth was the opportunity to play for the legendary Joseph Joachim, who was a close associate of Mendelssohn, Schumann, Brahms, and many others. After the meeting, Joachim was said to have quipped, “I never heard the violin played like that before,” highlighting Ysaÿe's already characteristic style featuring a broader vibrato than was typical for the time, and a highly expressive quality of interpretation that some at the time criticized as self-indulgent but posterity would acknowledge as masterful.

Among those who supported his career were fellow performers like Anton Rubinstein, who helped by securing performance opportunities, and composers such as César Franck, whose violin sonata was a wedding present for Ysaÿe, as well as Claude Debussy, whose string quartet was premiered by Ysaÿe's ensemble. Though Ysaÿe was dedicated to the art of chamber music, his commitments in that discipline would soon give way to increasing concentration on performing as a soloist with a small, alternating

group of collaborative pianists, including his brother Theophile, Ferruccio Busoni, and Raoul Pugno. His work as a recitalist allowed him to make a significant impact by programming mostly solo sonatas—an uncommon practice at the time.

Ysaÿe's innovation extended beyond the kinds of concerts he gave into the broad array of music he composed. In addition to the usual concertos, cadenzas, fantasies, and other showpieces, he also added to the repertoire remarkably ingenious works for solo violin such as the six sonatas, each dedicated to a fellow violinist, that are brilliant for their blend of modern, dissonant sonorities with lingering Romanticism. His oeuvre also includes multiple chamber works, as well as an opera in the Walloon language from near the end of his life.

Over the course of his career Ysaÿe had a long and rich association with musical establishments in United States, which would culminate in his leadership of the Cincinnati Symphony Orchestra between 1918 and 1922 as its conductor, a role that allowed him to continue making music when injury curtailed his career as a performer. His U.S. debut as a soloist was made some twenty years earlier with the New York Philharmonic, in November of 1894, which was also the year his son Antoine was born. *Rêve d'enfant* (Child's Dream) is a lullaby dedicated “À mon p'tit Antoine” (“To my little Antoine”) during Ysaÿe's years on tour away from his family. As a result, there is a sense of longing permeating the work. It is not a simple, carefree lullaby, but something more complicated. The gently swaying main theme becomes overwhelmed in the middle section with harmonies that continuously evade



resolution, conveying emotional unrest. Steadying itself again, the piece returns to the opening theme, wistfully coming to rest.

***Quartet in E-flat major for Piano, Violin, Viola, and Cello, Op. 87***  
**Antonín Dvořák**

- Born September 8, 1841, in Nelahozeves, Bohemia  
- Died May 1, 1904, in Prague  
- Composed in 1889

A profoundly impactful period in Antonín Dvořák's life was marked by the enthusiastic reception of his works by orchestras and audiences in England. Everything had changed for the Czech composer when Johannes Brahms extended his support in 1877, encouraging his own publisher, Fritz Simrock, to take on Dvořák as a new talent. Virtually overnight he went from a church organist and regionally popular composer to a burgeoning European celebrity. However, the endorsement could not spare him from the political climate of increasing anti-Czech sentiment in the Austro-Hungarian Empire, most vividly evidenced by the Vienna Philharmonic's extended delay premiering his Symphony No. 6, which ultimately ended with a first performance in Prague instead.

Amid this storm, Dvořák was invited to England in 1884 for the first of what would become multiple tours over the course of 12 years. His optimism after such a warm reception leaps off the page in one of his letters: "From all I have gained the conviction that a new, and with God's will happier, period is now beginning here for me in England." This turn of events paved the way for his work to spread throughout the continent and to the United States, where he would spend

three years as director of the new National Conservatory of Music in New York. It also provided him with true financial security for the first time, allowing him to purchase a summer home in the country where he could write, and giving him leverage to demand better pay from Simrock now that there was competition for publishing rights.

In 1889, now at a new height in his career, Dvořák completed the Quartet, Op. 87, which fulfilled a request from Simrock for a new piano quartet. It was written quickly, between July 10 and August 19, just a few weeks after Dvořák was awarded one of the highest orders of merit, the Austrian Order of the Iron Crown. The buoyant feelings he surely felt as this transformative decade neared its end resonate throughout the quartet, which is one of his most delightful works. Opening the piece is a full-throated statement of the primary theme by the strings in unison, followed by a call-and-response passage with the piano. Shifting into G major, Dvořák introduces the sweetly lyrical second theme on the viola—a personal touch as this was his instrument during the years he worked as a performer before turning to composition. Throughout the movement the intensity grows until it is bursting with nearly symphonic energy as Dvořák brilliantly transforms the themes.

The expansive second movement is rhapsodic in its treatment of multiple themes and moods through a slew of key changes. The first theme is a melancholy melody delivered by the cello, accompanied by sparse *pizzicato* (plucked) chords and harp-like arpeggiation. The second, equally lyrical theme is picked up by the violin before a third chordal theme is

introduced by the piano. A tumbling cascade of chromatic octaves introduces a passionately strident fourth theme that dovetails into a fifth theme, again carried by the piano, accompanied by sighs in the strings.

For the third movement, Dvořák takes a cue from the Classical minuet-and-trio structure, but inserts evocations of traditional folk dances into the

ternary (ABA) form. Closing the work is a high-spirited finale in the same folk-music vein. Beginning unexpectedly in E-flat minor, the movement displays Dvořák's endless capacity for melody all the way to the end before pivoting to conclude in the home key.

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

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## ABOUT THE ARTISTS



### DAVID FINCKEL

Co-Artistic Director of CMS since 2004, cellist David Finckel's dynamic musical career has included performances 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. His quartet performances and recordings include quartet cycles of Mozart,

Beethoven, Schubert, Schumann, Mendelssohn, Dvořák, Brahms, Bartók, and Shostakovich, as well as collaborative masterpieces and commissioned works.

In 1997, he and pianist Wu Han founded ArtistLed, the first internet-based, artist-controlled classical recording label. ArtistLed's catalog of more than 20 releases includes the standard literature for cello and piano, plus works composed for the duo by George Tsontakis, Gabriela Lena Frank, Bruce Adolphe, Lera Auerbach, Edwin Finckel, Augusta Read Thomas, and Pierre Jalbert. In 2022, Music@Menlo, an innovative summer chamber music festival in Silicon Valley founded and directed by David and Wu Han, celebrated its 20th season.

As a young student, David was winner of the Philadelphia Orchestra's junior and senior divisions, resulting in two performances with the orchestra. Having taught extensively with the late Isaac Stern in America, Israel, and Japan, he is currently 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. David's 100 online *Cello Talks*, lessons on cello technique, are viewed by an international audience of musicians. Along with Wu Han, he was the recipient of *Musical America's* 2012 Musicians of the Year Award.



## PAUL NEUBAUER

Violist Paul Neubauer has been called a “master musician” by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti. He also gave the U.S. premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records, and his recording of the complete viola/piano music

by Ernest Bloch with pianist Margo Garrett was released on Delos. 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, and has been featured on CBS’s *Sunday Morning* and *A Prairie Home Companion* as well as in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. 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.



## ARNAUD SUSSMANN

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. *Minnesota’s Pioneer Press* writes, “Sussmann has an old-school sound reminiscent of what you’ll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener.” A thrilling musician capturing the attention of classical critics and

audiences around the world, he has recently appeared as a soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London’s Wigmore Hall, Lincoln Center’s Alice Tully Hall, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical Club series, in New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. He has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler,

Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. An alum of CMS’s Bowers Program, Sussmann is Artistic Director of the Chamber Music Society of Palm Beach and Co-Director of Music@Menlo’s International Program, and teaches at Stony Brook University. In September 2022, Sussmann was named Founding Artistic Director of the Boscobel Chamber Music Festival.



## 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 at the highest levels. 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 innovative chamber music festival 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. Her recent concert activities have taken her from New York’s Lincoln Center stages to the most important concert halls in the United States, Europe, and Asia. In addition to countless performances of virtually the entire chamber repertoire, her concerto performances include appearances with the Philadelphia Orchestra, the Atlanta Symphony, and the Aspen Festival Orchestra. She is the Founder and Artistic Director of ArtistLed, classical music’s first artist-directed, internet-based recording label, which has released her performances of the staples of the cello-piano duo repertoire with cellist David Finckel. Her more than 80 releases on ArtistLed, CMS Live, and Music@Menlo LIVE include masterworks of the chamber repertoire with numerous distinguished musicians. Wu Han’s educational activities include overseeing CMS’s Bowers Program and the Chamber Music Institute at Music@Menlo. A recipient of the prestigious 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 Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

