

# **CMS** Chamber Music Society of Lincoln Center

TUESDAY EVENING, NOVEMBER 14, 2017, AT 7:30 ▶ 3,757TH CONCERT

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

**ARNAUD SUSSMANN**, violin  
**PAUL NEUBAUER**, viola  
**DAVID FINCKEL**, cello

## **ESSENTIAL STRING TRIOS**

**LUDWIG VAN BEETHOVEN**  
(1770–1827) **Trio in G major for Violin, Viola, and Cello, Op. 9, No. 1** (1797–98)

- ▶ Adagio—Allegro con brio
- ▶ Adagio, ma non tanto, e cantabile
- ▶ Scherzo: Allegro
- ▶ Presto

**KRZYSZTOF PENDERECKI**  
(b. 1933) **Trio for Violin, Viola, and Cello** (1990–91)

- ▶ Allegro molto—Vivo—Adagio—
- ▶ Vivace

## **INTERMISSION**

**WOLFGANG AMADEUS MOZART**  
(1756–1791) **Divertimento in E-flat major for Violin, Viola, and Cello, K. 563** (1788)

- ▶ Allegro
- ▶ Adagio
- ▶ Menuetto: Allegretto
- ▶ Andante
- ▶ Menuetto: Allegretto
- ▶ Allegro

This concert is made possible, in part, by the **Gladys Kriebel Delmas Foundation**.

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# ABOUT TONIGHT'S PROGRAM

Dear Listener,

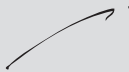
When discussing the music of the great Viennese composers of the late 18th century, it's safe to assume that none of them lived in their own bubble.

It is not known if Beethoven, when he composed the string trio that opens our program in 1797, was familiar with the miraculous Divertimento by Mozart, written nine years earlier. But Beethoven was a serious student of his competitors, living or dead. For example, while preparing to compose his first set of six string quartets, he copied out the score of Mozart's K. 464, one of the six Mozart dedicated to his older colleague Haydn. The result was Beethoven's Quartet in A major, Op. 18, No. 5, which in many respects closely resembles Mozart's.

Beethoven, in 1797, having already composed piano sonatas, trios, his first piano concerto, and first symphony, was warming up for the daunting task of writing string quartets that would stand side by side with the masterpieces of the deceased Mozart and the still-active Haydn. As a way of sharpening his skills for minimal string ensemble, he took on the genre of string trio first, a courageous task for any composer. Reduced forces often present increased challenges. The texture should not sound bare: three instruments are required to simulate four-part harmony. Mozart's sublime Divertimento achieves all the sonic satisfaction of his string quartets; it is so cleverly composed that one is unaware of anything missing. Beethoven's trick, however, was to amplify the intensity of the music such that his trio sounds almost orchestral. In both cases, you are about to hear the skills of two of history's greatest composers put to the test through the most demanding of compositional challenges.

Between Beethoven's time and the beginning of the modern age, barely a string trio was composed. But 20th century composers have found the genre to provide the most pared-down essentials for musical communication. Schoenberg, Webern, Sibelius, Martinů, Reger, Kodály, and many more, all the way to Kaija Saariaho and Wolfgang Rihm, have contributed to the repertoire. The trio we perform tonight by Penderecki provides another stunning example of the magic and power of the string trio in the hands of a great composer.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*I was a junior in high school when I first opened the hallowed pages of Mozart's great Divertimento for String Trio. I studied the work with the venerated violinist Henri Temianka for many months, agonizing over its numerous challenges. Now, with a few recordings and dozens of performances under my belt, the trepidation that I initially felt still lingers. The same troublesome areas remain, and, as the years progress, new difficulties have arisen. As I have grown as a musician, I have become aware of the many challenges of playing a piece such as this—in addition to the usual issues such as “proper” style, phrasing, intonation, and good sound, one has to find the right combination of pathos, charm, opera, and drama. This work holds a lofty position as perhaps the greatest string trio ever written and one of Mozart's masterpieces, and it is our sincere privilege to perform this work for you.*

—Paul Neubauer

## Trio in G major for Violin, Viola, and Cello, Op. 9, No. 1

### LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

#### **Composed in 1797–98.**

- ▶ First CMS performance on November 1, 1969.
- ▶ Duration: 25 minutes

Among the nobles who served as Beethoven's patrons after his arrival in Vienna from his native Bonn in November 1792 was one Count Johann Georg von Browne-Camus, a descendent of an old Irish family who was at that time fulfilling some ill-defined function in the Habsburg Imperial city on behalf of the Empress Catherine II of Russia. Little is known of Browne. His tutor, Johannes Büel, later an acquaintance of Beethoven, described him as “full of excellent talents and beautiful qualities of heart and spirit on the one hand, and on the other full of weakness and depravity.”

He is said to have squandered his fortune and ended his days in a public institution. In the mid-1790s, Beethoven received enough generous support from Browne, however, that he dedicated several of his works to him and his wife, Anne Margarete, including the Variations on *Bei Männern, welche Liebe fühlen* for Cello and Piano (WoO 46) from Mozart's *Die Zauberflöte*, three Op. 10 Piano Sonatas, B-flat Piano Sonata (Op. 22), and the three String Trios of Op. 9. The Op. 9 String Trios were apparently composed in 1797 and early 1798—Beethoven signed an agreement with Johann Traeg on March 16, 1798 for their publication, which was announced in the Viennese press the following July 21. The works were popular during the composer's lifetime, and they remained so for a considerable time—the records of the “Monday Popular Concerts,” for example, show that the G major Trio (Op. 9, No. 1) was performed at least 20

times on that London series between 1859 and 1896.

The G major Trio opens with a sonorous unison statement of the tonic arpeggio in slow tempo that is immediately balanced by a soft, feathery, 16th-note motive in the violin answered by tiny replies from the viola and cello. The 16th-note motive is shared among the three instruments and, after a brief pause, acts as the thread binding this introductory paragraph with the movement's exposition. The main theme comprises four small but distinct gestures: a quiet lyrical phrase; a quick upward-shooting scale; a rising arpeggio; and bold leaping chords. The cello introduces another thematic idea, a fanfare-like falling motive that ends with a quick flurry of grace notes, before the second theme, a sort of skeleton melody in mysterious block chords, is heard. The development section is concerned with the motive that bridged from the introduction to the exposition and with the cello's fanfare

theme. The recapitulation returns the earlier material in compressed form (i.e., the fanfare melody is omitted), and the movement ends with a coda that gathers together many of the preceding motives.

The *Adagio* (in the unexpected key of E major) is an extended and delicately elaborated song for which the designation "Romanze" would not have been inappropriate. The music's lyricism suggests the influence of opera, a quality that its intensity of expression, often enhanced by a tender, pulsing accompaniment, only strengthens. The following *Scherzo* is lighter in mood and more deft in scoring than many of Beethoven's later movements in that form. The sonata-form finale contrasts a heady *moto perpetuo* main theme with an arching complementary melody in more sedate rhythms. This alternation of different melodic types occurs again in the development and the recapitulation, but the work ends with a fiery coda that exploits the technical resources of the three instruments. ♦

## Trio for Violin, Viola, and Cello

### KRZYSZTOF PENDERECKI

► Born November 23, 1933, in Debica, Poland.

#### **Composed in 1990–91.**

- Premiered on November 15, 1991, in Metz, France by the Deutsches Streichtrio.
- First CMS performance on November 10, 2011.
- Duration: 13 minutes

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Krzysztof Penderecki (pen-de-RET-skee), born in 1933 in Debica, 70 miles east of Cracow, is the most significant Polish composer of his generation, and one of the most inspired and influential musicians to emerge from Eastern

Europe after World War II. His music first drew attention at the 1959 competition sponsored by the Youth Circle of the Association of Polish Composers when three of his works—entered anonymously—each won first prize in its class. He gained international fame only a year later with his *Threnody to the Victims of Hiroshima*, winner of UNESCO's "Tribune Internationale des Compositeurs." His stunning *St. Luke Passion* of 1966 enjoyed enormous success in Europe and America, and led to a steady stream of commissions and performances. During the mid-1960s,



## Small figurations in the viola unfold into the long subject that opens the *Vivace*, which critic Kenneth Woods called a dance of death.

Penderecki began incorporating more traditional techniques into his works without fully abandoning the powerfully dramatic avant-garde style that energized his early music. *Utrenia* (a choral setting of texts treating Christ's Entombment and Resurrection), the oratorio *Dies Irae* (dedicated to the memory of those murdered at Auschwitz), the opera *Paradise Lost*, Violin Concerto, and other important scores showed an increasing reliance on orthodox Romanticism in their lyricism and introspection filtered through his modern creative sensibility. Even though his compositions are filled with fascinating aural events, Penderecki insists that these soundscapes are not ends in themselves but the necessary means to communicate his vision. "I am not interested in sound for its own sake and never have been," wrote Penderecki. "Anyone can make a sound: a composer, if he be a composer at all, must fashion it into an aesthetically satisfying experience."

Penderecki showed some interest in music during his early years by taking lessons on piano and violin and writing a few pieces in traditional style, but he enrolled at the University of Cracow when he was 17 with the intention of studying humanities. Cracow's musical life excited his creative inclinations, however, and he began studying

composition privately with Franciszek Skotyszewski; a year later he transferred to the Cracow Academy of Music as a composition student of Artur Malewski and Stanislas Wiechowicz. Upon graduating from the academy in 1958, Penderecki was appointed to the school's faculty and soon began establishing an international reputation for his compositions. In 1966, he went to Münster for the premiere of his *St. Luke Passion*, and his presence and music made such a strong impression in West Germany that he was asked to join the faculty of the Volkwäng Hochschule für Musik in Essen. He returned to Cracow in 1972 to become director of the Academy of Music; while guiding the school during the next 15 years, he also held an extended residency at Yale University (1973–78). Penderecki has been active as a conductor since 1972, appearing with leading orchestras worldwide, recording many of his own works, and serving as artistic director of the Cracow Philharmonic (1987–90), music director of the Casals Festival in Puerto Rico (1992–2002), and artistic advisor for the North German Radio Symphony Orchestra in Hamburg (1988–92) and Beijing Music Festival (1998); he has been artistic advisor and a frequent conductor of Warsaw's Sinfonia Varsovia since 1997. Among Penderecki's many distinctions are

the prestigious Grawemeyer Award from the University of Louisville, Order of the White Eagle (Poland's highest honor), Three Star Order of Latvia, Prince of Asturias Award, Sibelius Gold Medal, Fellowship in the Hong Kong Academy for Performing Arts, three Grammy Awards, honorary doctorates from several European and American universities, and honorary memberships in many learned academies.

Penderecki composed his String Trio in 1990–91 for the Deutsches Streichtrio on a commission from the Cultural Ministry of the German state of Baden-Württemberg; he arranged the work for string orchestra at the same time as the *Sinfonietta per Archi* (*Sinfonietta for Strings*). The trio opens with a series of strident, hammered chords from which the viola emerges with a pensive soliloquy that keeps referring

## DAVID FINCKEL ON HIS ZYGMUNTOWICZ CELLO

*The cello I'm playing tonight was made for me between 1988 and 1993 by Brooklyn luthier Samuel Zygmuntowicz. I first came across his instruments the year prior to my commissioning him, having heard a violin which I was sure was a "Golden Period" Stradivarius. It had never been so conclusively proven to me that a new instrument could sound as good as an old one. Sam and I chose the famous "Duport" Stradivarius of 1711 as a model for my cello, and I had the good fortune of being close enough personally to its owner, Mstislav Rostropovich, that he allowed us to measure and photograph the instrument. The result is a cello I have used side-by-side with my Guadagnini ever since, an instrument that serves my musical needs on stage and in the recording studio, and which has inspired (I'm happy to report) other contemporary makers to pursue the state-of-the-art standards of Zygmuntowicz. I'm equally gratified to see my use of this cello has encouraged numerous prominent and deserving players to audition contemporary instruments on an equal footing with the great instruments of the past.*



► The "Duport" Stradivarius of 1711, Mstislav Rostropovich, David Finckel, Washington, D.C., September 1988

to a quick, neighboring-tone motive. The hammered chords are repeated twice, the first prefacing a capricious cello solo, the other, an energetic violin passage. The remainder of the movement is occupied by alternating fast and slow sections. The first one, a sort of sinister scherzo in skittering triplet figurations, starts hesitantly, rather like some demonic machine warming up, before it stalls and each instrument takes up motives from its earlier soliloquy, this time played together. The machine revs up again and becomes more threatening in its

intensity until it is abruptly checked by the resumption of the interwoven solo lines. Just as the movement ends, the violin quietly recalls the skittering triplet figuration, from which is generated a long viola theme as the subject for the fugue that opens the *Vivace*, which American conductor, cellist, and critic Kenneth Woods called a *Totentanz*—a dance of death. Episodes referring to the hammered chords and the demonic scherzo from the first movement are heard before a coda based on the fugue theme brings the trio for a ferocious close. ♦

## Divertimento in E-flat major for Violin, Viola, and Cello, K. 563

### WOLFGANG AMADEUS MOZART

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

#### **Composed in 1788.**

- ▶ First CMS performance on March 7, 1971.
- ▶ Duration: 41 minutes

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Mozart's life was starting to come apart in 1788—his money, health, family situation, and professional status were all on the decline. He was a poor money manager, and the last years of his life saw him sliding progressively deeper into debt. One of his most generous creditors was Michael Puchberg, a brother Mason, to whom he wrote a letter that included the following pitiable statement: "If you, worthy brother, do not help me in this predicament, I shall lose my honor and my credit, which I so wish to preserve."

Sources of income dried up. His students had dwindled to only two by summer, and he had to sell his new compositions for a pittance to pay the

most immediate bills. He hoped that Vienna would receive *Don Giovanni* as well as had Prague when that opera was premiered there the preceding year, but it was met with a haughty indifference when first heard in the Austrian capital in May 1788. He could no longer draw enough subscribers to produce his own concerts, and had to take second billing on the programs of other musicians. His wife, Constanze, was ill from worry and almost continuous pregnancy, and spent much time away from her husband taking cures at various mineral spas. On June 29, their fourth child and only daughter, Theresia, age six months, died.

Despite the disappointments inflicted upon him, his precarious pecuniary position, and an alarming decline in his health and that of his wife, Mozart was still working miracles in his music. Between June and August 1788, he composed the incomparable trilogy of symphonies that were to be his last works in the genre (E-flat major, K. 543; G minor, K. 550; and C major,

the “Jupiter,” K. 551). After jotting down a series of vocal canons (K. 553-562), Mozart then wrote a piece specially for his benefactor Puchberg, a trio for violin, viola, and cello in the old six-movement form of the divertimento, which he entered into his catalog on September 27, 1788.

This Divertimento in E-flat major (K. 563) was the first work to which Mozart had given that title in 11 years, and the only substantial composition for string trio that he completed. The formal perfection, bright spirit, and depth of feeling of the E-flat Divertimento, however, belie both its entertainment-music title and the difficulty of the time of its conception. Alfred Einstein, in his classic study of the composer, called it “the finest, most perfect trio ever heard,” and Mozart authority Hans Keller said that the only string trio in the entire history of the genre which could stand comparison with it is the one that Arnold Schoenberg devised a century and a half later. The Divertimento is Mozart’s longest chamber work, and one that he valued highly enough to have played it at least three times, always taking, as was his wont when performing chamber music after moving to Vienna in 1781, the viola part.

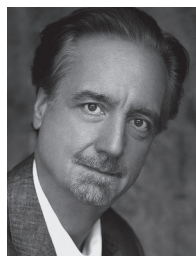
The divertimento opens with a unison statement of the descending tonic chord in long notes as preface to the genial main theme, whose

darting scale figurations are shared in collegial conversation among the three participants. The violin and cello present the lyrical subsidiary subject in a sweet duet. The compact central development section examines the earlier melodic materials in a more somber light, bringing to this movement the subtle fluctuations of emotional states through careful manipulation of harmony that characterize the greatest masterworks of Mozart’s later years. A full recapitulation of the lighthearted exposition themes rounds out the opening movement. The *Adagio*, like many of Mozart’s slow movements, is a formal hybrid. Its structural framework is sonata-allegro, though its concentration on elaborations of the arpeggio-melody presented at the beginning by the cello rather than on presenting contrasting thematic material draws it close to the formal principle of theme and variations. The entertaining diversion implied by the work’s title is evident in the cunningly syncopated *Menuetto* that follows. The *Andante*, the expressive as well as the formal heart of the divertimento, is an introspective set of variations based on the folk-like melody initiated by the violin at the outset. The work’s second *Menuetto* is a country-dance movement fitted with two trios. The closing *Allegro*, which blends formal elements of sonata and rondo, is music of such pure delight as it has been given to few composers to create. ♦

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# ABOUT THE ARTISTS



USA: MARE MAZZUCCO

## DAVID FINCKEL

► Co-Artistic Director of the Chamber Music Society, cellist David Finckel is a recipient of *Musical America's* Musician of the Year award, one of the highest music industry honors in the United States. He leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He appears extensively with CMS, as recitalist with pianist Wu Han, and in piano trios with violinist Philip Setzer. Along with Wu Han, he is the founder and artistic director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute; co-founder and artistic director of Chamber Music Today in South Korea; and co-founder and artistic director of the Chamber Music Workshop at the Aspen Music Festival and School. Under the auspices of CMS, David Finckel and Wu Han also lead the LG Chamber Music School in South Korea. Mr. Finckel is the co-creator of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose 19-album catalogue has won widespread critical praise as it approaches its 20-year anniversary. The latest release features the Dvořák Cello Concerto and a work written for him by Augusta Read Thomas. *Piano Quartets*, a Deutsche Grammophon release recorded live at Alice Tully Hall, features David Finckel, Wu Han, violinist Daniel Hope, and violist Paul Neubauer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. The first American student of Rostropovich, he is on the faculty of The Juilliard School and Stony Brook University.



BERNARD MINDICH

## PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." This season he will appear in recital and with orchestras in the United States and Asia including his Chicago Symphony subscription debut with Riccardo Muti performing Mozart's *Sinfonia Concertante* with violinist Robert Chen. His recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. 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 Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS' *Sunday Morning*, *A Prairie Home Companion*, and 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 in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer was recently appointed artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.

CAROLIN MA



### **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 young musician capturing the attention of classical critics and audiences around the world, he has

appeared on tour in Israel and in concert at 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, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, 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, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. A former member of Chamber Music Society Two, he regularly appears with CMS in New York and on tour, including performances at London's Wigmore Hall.

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# ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 130 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS' mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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David Finckel and Wu Han, *Artistic Directors* ♦ Suzanne Davidson, *Executive Director*

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Tamara Mumford, *mezzo-soprano*  
Nicholas Phan, *tenor*  
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Nathan Gunn, *baritone*  
Inon Barnatan, *piano*  
Alessio Bax, *piano*  
Michael Brown, *piano\**  
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Wu Han, *piano*  
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