

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, JANUARY 25, 2026, AT 5:00

TUESDAY EVENING, JANUARY 27, 2026, AT 7:30

4,658TH AND 4,659TH CONCERTS

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Juho Pohjonen, piano

Kristin Lee, violin

Arnaud Sussmann, violin/viola

David Finckel, cello

Beethoven's "Archduke" Trio

Ludwig van Beethoven
(1770–1827) **Trio in D major for Violin, Viola, and Cello, Op. 9,
No. 2** (1797–98)

- ▶ Allegretto
- ▶ Andante quasi allegretto
- ▶ Menuetto: Allegro
- ▶ Rondo: Allegro

LEE, SUSSMANN, FINCKEL

**Sonata in E-flat major for Violin and Piano, Op. 12,
No. 3** (1797–98)

- ▶ Allegro con spirito
- ▶ Adagio con molta espressione
- ▶ Rondo: Allegro molto

LEE, POHJONEN

INTERMISSION

**Trio in B-flat major for Piano, Violin, and Cello,
Op. 97, "Archduke"** (1810–11)

- ▶ Allegro moderato
- ▶ Scherzo: Allegro
- ▶ Andante cantabile, ma però con moto—
- ▶ Allegro moderato

POHJONEN, SUSSMANN, FINCKEL

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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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From the Artistic Directors

Dear Listener,

Today we have the pleasure of offering an all-Beethoven program. The excitement of presenting such a concert is inspired not only by the greatness of the music: almost any combination of pieces by Beethoven tells a portion of one of music's most consequential stories.

If one prepares to dive into Beethoven, one should be ready to encounter very deep waters. A thorough exploration of any great artist ultimately leads to their mind: how did it work? What inspired them? Where did their ideas come from? To find answers, one has to attempt to enter the composer's mind and heart. This is the life-long work of a dedicated and diligent musician.

This program encounters Beethoven in two distinct phases of his creative life: one, his early period when he was making a name for himself in Vienna, and two, the twilight of his "heroic" period. How did his music change? This is where the aforementioned deep dive takes place.

In 1930, only a few decades after Freud's *The Interpretation of Dreams* was published, the eminent musicologist, author, and critic Ernest Newman published a book titled *The Unconscious Beethoven*. Newman argues persuasively that Beethoven was more controlled by his subconscious and/or unconscious mind than other composers. That idea resonates with us; during Beethoven's heroic period, as he was simultaneously becoming deaf yet turning out one masterpiece after another, the ideas that make up his music no longer seem to come from his predecessors, or from anywhere for that matter. Newman further postulates that whereas Mozart and Haydn built their works beginning with fragments, Beethoven went at it the other way around, beginning with large conceptions in his head and then filling them in with his many disparate musical ideas, notated endlessly in the sketchbooks he always carried. Beethoven was possessed by composing: his pupil Ferdinand Ries recalls that on a walk in the country, Beethoven "muttered and howled the whole time, without emitting any definite notes. . . . When he reached his house, without stopping to take off his hat, he ran to the piano. . . . He then raved and roared for at least an hour."

As you listen to the great "Archduke" Trio that closes our concert, try to imagine it as the product of such extreme creative energy. It will help explain many phenomena: its unprecedented length, strength, and mystical moments. It will connect you to its obsessive passages, such as midway through the first movement when the players repeat the second, third, and fourth notes of the main theme over and over again. When Beethoven abruptly breaks the heavenly mood of the *Andante* with a rude chord that signals the coming finale, written in beer-hall style, you will say "Aha, that could only be Beethoven," and you will be right, because there is simply no other composer like him.

Enjoy the concert,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

Ludwig van Beethoven

Trio in D major for Violin, Viola, and Cello, Op. 9, No. 2

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna

Composed in 1797–98

- ▶ First CMS performance on February 11, 1970, by violinist Charles Treger, violist Walter Trampler, and cellist Leslie Parnas
- ▶ Duration: 22 minutes

By the late 1790s, Beethoven was no stranger to the world of Viennese classical music. He relocated from Bonn in 1792 to study with Haydn and, already relatively well-connected, began making a name for himself across the private salons of the city's aristocracy. By the middle of the decade, he began appearing in public concerts as performer and composer and traveled to other major cities.

Though these milestones suggest that Beethoven was clearly on an upward career trajectory, he had not yet ventured into certain genres (notably the string quartet and symphony). Scholars speculate that his reluctance was attributable to the remarkable success that Mozart and Haydn enjoyed with those instrumentations. Whether this hesitation was fueled by imposter syndrome or, more cynically, by a desire to establish himself faster by choosing slightly less-charted territory, it does explain his early preference for other genres. With the three Op. 9 (1797–8) pieces he certainly succeeded in elevating the string trio; though less frequently performed, these works are formally no less complex than the Op. 18 (1798–1800) string quartets that followed them.

The Op. 9, No. 2 Trio in D major begins with a sonata-form movement marked *Allegretto*, though the slower-than-usual tempo

choice does not foreshadow a lack of spirit or energy. The piece opens with a refined and balanced phrase, dominated by the violin, which leads into a contrasting, lively theme. The bouncy, ornamented gestures animate the movement, and the steady pulse of the accompaniment drives the music forward. Relatively tame when compared to Beethoven's later compositions, the development of this trio keeps the thematic material largely recognizable while exploring darker minor-key areas. Following the recapitulation, it seems as though the movement will end softly, with the repeated ascending staccato scale gestures from the opening fading to *piano*. With two measures to go, however, the viola counters with a strong descending passage to close the movement.

Out of this definitive D-major ending comes a timid, exploratory, D-minor phrase that opens the *Andante quasi allegretto*. The movement starts in earnest with a lyrical melody in the violin, flowing accompaniment in the viola, and a pizzicato pattern in the cello that emphasizes the lilt of the $\frac{6}{8}$ meter. The melody is passed from one part to another with varying intensity, but the somber nature of the *Andante* is palpable from start to finish.

The *Menuetto* opens with a brisk, stately theme delivered by the violin. A contrasting melody in the minor mode follows, but does not veer too far from the expected character of this courtly dance. The furtive staccatos of the middle section do, however, create a curious atmosphere that could be interpreted as a foil to the conventional, elegant outer sections. Indeed, performers and scholars

alike have observed in this passage a hint of the playfulness and whimsy of the scherzo movements that would soon come to replace the minuet in Beethoven's chamber works.

An upbeat and cheerful *Rondo* concludes this trio. The recurring theme features an exchange between the cello and violin in its first iteration and undergoes several variations in instrumentation and key area in subsequent appearances. In one of the rare

moments of drama in this sunny movement, the violin leads a minor-mode version of the *ritornello* before the viola takes over, lending a darker color to the sound.¹ Befitting the celebratory nature of the ending, the last statement of the *ritornello*—also initiated by the violin and passed to the viola—features an ornamented and jubilant accompaniment.

Program note © Jack Slavin

Ludwig van Beethoven

Sonata in E-flat major for Violin and Piano, Op. 12, No. 3

Composed in 1797–98

- ▶ First CMS performance on January 10, 1970, by violinist Zino Francescatti and pianist Robert Casadesus
- ▶ Duration: 20 minutes

In 1797, the ambitious, 27-year-old Beethoven was fresh off a concert tour of Europe and back home in Vienna, where he was already an unrivaled piano virtuoso. Demand for his performances helped cultivate a network of patrons and supporters and increased opportunities to showcase his burgeoning skills as a composer.

Chamber music was all the rage in Vienna, and Beethoven was eager to make his mark on the genre. Despite the onset of a serious illness that may have contributed to his ultimate deafness, he wrote the Op. 9 String Trios, the Op. 10 Piano Sonatas, the Op. 11 Clarinet Trio, and the three Op. 12 Violin Sonatas in rapid succession. In the coming months, he would add to this the monumental Op. 13 Piano Sonata, “*Pathétique*.”

The Op. 12 Violin Sonatas, dedicated to his teacher Antonio Salieri, are rooted in the Classical tradition of Mozart and Haydn.

Each sonata adheres to the conventional three-movement structure with the first movement in sonata-allegro form. Traditionally, instrumental sonatas had featured the piano as the primary voice. However, while the Op. 12 Sonatas still ostensibly follow this pattern—Beethoven marks on the cover page that the piece is for “harpichord or piano, with violin”—they shift towards a more balanced dialogue.

Beethoven was uniquely equipped to explore the expressive potential between the two instruments. Though renowned as a pianist, he was intimately familiar with the violin from studying it in Bonn and Vienna. At that time the instrument was undergoing significant structural evolution, developing a longer neck and fingerboard, a higher bridge, and increased tension on the strings. In the Op. 12 Sonatas, Beethoven extends the violin's range to three octaves and imbues its role with increased lyricism to complement the piano's effervescent virtuosity.

The third sonata, in E-flat major, demonstrates this holistic understanding. The first movement opens with a regal theme, then sets the violin and piano in perpetual but graceful motion. Rippling sixteenth-notes,

¹ In a rondo form, the *ritornello* is the recurring material that alternates with contrasting episodes.

both traded and in unison, demand technical gymnastics from both players.

The second movement is the emotional heart of the piece and of the Op. 12 Sonatas. It unfolds as a single, serene melody; each voice sings sweetly over gentle cascading figures from the supporting partner.

The third movement, an exuberant rondo, sparkles with Beethoven's, and perhaps also

Haydn's, sense of humor. The two instruments toss an infectious tune between them, and a brief storm of development sends the piano skating across minor keys. A surprise fugue appears and retreats as quickly before a buoyant coda effortlessly propels the sonata and the whole Op. 12 set into the air.

Program note © Katelyn Simone

Ludwig van Beethoven

Trio in B-flat major for Piano, Violin, and Cello, Op. 97, "Archduke" (1810–11)

Composed 1810–11

- ▶ First CMS performance on January 6, 1974, by pianist Richard Goode, violinist Jaime Laredo, and cellist Lynn Harrell
- ▶ Duration: 40 minutes

Emperor Francis I of Austria (known as Francis II, Holy Roman Emperor, until 1806) had 15 siblings. After the death of their father in 1792, he became responsible for the family and oversaw their education. This included robust musical training; the emperor himself was a good violinist, and most of his brothers and sisters received some instrumental or singing lessons. Archduke Rudolph, the youngest of the pack, was a serious enough pianist by the time he was a teenager in the 1800s that Ludwig van Beethoven took him on as a student. The archduke eventually became Beethoven's most consistent patron. In 1809 he was one of the three underwriters for an annual stipend that was intended to allow the composer to work without financial concerns, and he was the only one to keep paying it without delay until the end of Beethoven's life.

This support did not come without strings attached, which sometimes caused Beethoven a bit of irritation. He had to keep the archduke on as a student of piano, and

then composition, for years. He naturally dedicated a large body of music to Rudolph, including his Fourth and Fifth Piano Concertos and the "Les Adieux" Piano Sonata, but his patron still got a bit jealous when good pieces had somebody else's name on them. In 1809, Beethoven wrote to his publishers about the Op. 70 Piano Trios, which had already been dedicated to Countess Marie von Erdödy, to ask whether a switch might be possible. "I have noticed once or twice that when I happen to dedicate to someone else a work which [the archduke] likes, he seems to be slightly aggrieved," he explained. "He has become very fond of these trios. So no doubt he would again feel hurt if they were dedicated to someone else. But if it has already happened, there is nothing more to be done." It was indeed too late, but when he wrote his next trio in 1811, Beethoven was careful to officially assign it to the archduke and to flatter him in a letter by telling him that many other good works that didn't have his name on them were really intended for him.

The Trio in B-flat major, Op. 97, often referred to as the "Archduke," is one the final works of Beethoven's middle period. The opening *Allegro moderato* is full of poise and grandeur, displaying a poignant mix of triumphant and searching characters that

was typical of his “heroic” style. The *Scherzo* follows a five-part A–B–A–B–A form, as opposed to the A–B–A form found in symphonies and string quartets of Mozart and Haydn and also in other works by Beethoven. The extra rotation of the contrasting trio (B) and the main dance (A) gestures towards the functional origins of such movements—contrasting trios were originally ways to fill time and extend the length of a minuet in a ballroom setting. Of course, what Beethoven does can hardly be conceived of as background music; the Scherzo section is a flirtatious pursuit that unfolds between the strings and two hands of the piano, while the Trio section alternates moody chromatic lines with a bounding Viennese *Ländler*.

The touching opening of the theme-and-variation slow movement is astonishingly

linear. The entire melody goes up or down by single steps of the scale, except for one small ascending leap of a third at the top of the first phrase. It’s subtly thrilling to hear the wide-open piano arpeggios in the first variation after experiencing the intense compactness of the theme that the variation is based on. In the stunning coda, Beethoven introduces new countermelodies to the original theme and brings back the textures of some of the variations, creating a magnificent, cumulative effect. The finale, a jaunty, off-beat-filled *Allegro moderato* that skips and saunters around, reminds us of a rougher, cheekier Beethoven, who was well attuned to the popular marches, songs, and dances that appealed to the contemporary Viennese public.

Program note © Nicky Swett

CMS Chamber Music Society of Lincoln Center

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About the Artists



LINAMARIE 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.



SOPHIE ZHANG

Kristin Lee

A recipient of the Avery Fisher Career Grant as well as a top-prize winner of the International Naumburg Violin Competition and the Astral Artists' National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, and chamber musician. Lee has appeared as soloist with the Philadelphia Orchestra, St. Louis Symphony, Hawai'i Symphony, the Hong Kong Philharmonic, and many others. She is also the co-founder and Artistic Director of Emerald City Music in Seattle. Lee released her critically acclaimed debut solo album, *American Sketches*, on First Hand Records in November 2024. In 2026, she will collaborate with Grammy-nominated ensemble Sandbox Percussion, featuring a new commission by Vivian Fung. Lee's violin was crafted in Naples in 1759 by Gennaro Gagliano and is generously loaned to her by Paul and Linda Gridley. She is an alum of CMS's Bowers Program.



LINAMARIE MAZZUCCO

Juho Pohjonen

Pianist Juho Pohjonen is in demand internationally as an orchestral soloist, recitalist, and chamber performer. An ardent exponent of Scandinavian music, he has a growing discography offering music by Finnish compatriots such as Esa-Pekka Salonen, Kaija Saariaho, and Jean Sibelius. Recent engagements include the Taiwan, BBC, and Los Angeles Philharmonic orchestras; the Cleveland and Minnesota orchestras; and the symphonies of San Francisco, Atlanta, New Jersey, and Colorado. Pohjonen is an alum of the Chamber Music Society of Lincoln Center's Bowers Program and enjoys an ongoing relationship with the organization. Pohjonen earned a master's degree from Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy in Helsinki. He was selected by Sir András Schiff as the winner of the 2009 Klavier Festival Ruhr Scholarship. In 2019, Pohjonen launched *MyPianist*, an AI-based app that provides interactive piano accompaniment.



Arnaud Sussmann

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has recently appeared as soloist with the Vancouver Symphony and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum, London's Wigmore Hall, the Dresden Music Festival, and the Phillips Collection in Washington, DC. He has also given concerts at the Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and Moab Music festivals. 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, he was named Founding Artistic Director of the Boscobel Chamber Music Festival. Mr. Sussmann plays a 1731 Stradivarius violin on loan from a private owner.

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 enable 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 performance and education videos free to the public.

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