DAVID FINCKEL, CELLO
WU HAN, PIANO
PHILIP SETZER, VIOLIN

SATURDAY, NOVEMBER 7, 2015, 8:00 P.M.

This program is made possible by a generous gift from the late Flora Glenn Candler, a friend and patron of music at Emory University.
PROGRAM

Piano Trio in G Major, op. 1, No. 2
Ludwig van Beethoven
(1770–1827)
*Adagio-Allegro vivace*
*Largo con espressione*
*Scherzo (Allegro)*
*Finale (Presto)*

Piano Trio in D Major, op. 70, No. 1 “Ghost”
Beethoven
*Allegro vivace e con brio*
*Largo assai ed espressione*
*Presto*

—INTERMISSION—

Piano Trio in E-flat Major, op. 70, No. 2
Beethoven
*Poco sostenuto–Allegro ma non troppo*
*Allegretto*
*Allegretto ma non troppo*
*Finale (Allegro)*

Program is subject to change.

David Finckel, Wu Han, and Philip Setzer appear by arrangement with David Rowe Artists.

Public Relations and Press Representative: Milina Barry PR.

David Finckel and Wu Han recordings are available exclusively on ArtistLed ArtistLed.com.

Wu Han performs on the Steinway Piano.
THE PIANO TRIOS
Ludwig van Beethoven
Born Bonn, baptized December 17, 1770;
Died March 26, 1827 Vienna

As with the symphony and the string quartet—genres elevated by Joseph Haydn and crystallized by Wolfgang Amadeus Mozart into signature forms of the Classical literature—the piano trio was thus inherited by Ludwig van Beethoven and transformed, at the turn of the nineteenth century, into a vehicle for the fiercest and most deeply felt musical expression.

Beethoven’s granite cycles of nine symphonies, sixteen string quartets, thirty-two piano sonatas, and five cello sonatas, span the whole of his artistic maturity, handily demarcating the composer’s oft-cited three periods: the early period, encompassing his early work in Bonn and during his first decade in Vienna, when he was most clearly under the influence of Haydn and Mozart; the middle, “heroic” period, which produced works of sea-parting ambition; and the late period, during which, stone deaf and increasingly isolated from society, Beethoven created such forward-looking works that they continue to confound listeners two centuries later.

The catalog of Beethoven’s piano trios begins at the same point of origin: his first set of three trios, published as his opus 1, marks the official launch of the composer’s professional career. The two opus 70 trios share airspace with the Eroica and Fifth Symphonies, the Razumovsky Quartets, and other emblems of the heroic period. The Archduke Trio, Beethoven’s final essay in the medium, appears on the cusp of the middle and late periods. Its premiere poignantly marked Beethoven’s final concert appearance as a pianist. “On account of his deafness,” wrote the composer Ludwig Spohr, present at the concert, “there was scarcely anything left of the virtuosity of the artist who had formerly been so greatly admired. In forte passages the poor deaf man pounded on the keys until the strings jangled, and in piano he played so softly that the whole group of notes were omitted, so that the music was unintelligible . . . ” Yet what the composer had accomplished was nevertheless undeniable. Ignaz Moscheles reported hearing “a new trio by Beethoven . . . How many new compositions are unjustifiably marked with the little word ‘new.’ But never a composition by Beethoven, and surely not this one, which is completely original.” The next half dozen years, marked by all manner of personal trauma, were the most fallow
of Beethoven’s career, but he emerged from this dark period, as if from a cocoon, impelled to create the *Ninth Symphony*, the *Missa solemnis*, the late quartets—magna opera that cast long shadows over the entire nineteenth century and beyond.

The piano trios thus collectively chart Beethoven’s remarkable artistic journey. They offer us the portrait of the artist as a young, ambitious, and, in the end, downtrodden man—yet never accepting of defeat. Indeed, each test propels him to conquer new frontiers. It is that creative strength, inexorable willfulness, and triumph of the human spirit that ultimately comes through in these works.

**Three Piano Trios, op. 1**

Though only one of these trios is on tonight’s program, the story of how they came to be as a whole is a compelling one. For his first published works, completed within three years of traveling from his native Bonn to Vienna, the musical capital of the Western world, Beethoven chose a set of three piano trios: two genial, major-key works, and the blustery Trio No. 3 in C Minor, a key that would become one of the composer’s calling cards. With some dozen or more chamber works already under his belt, composed in Bonn and during his early days in Vienna, the publication of these Trios as his opus 1 represented a bold and deliberate decision.

Beethoven’s teacher, Joseph Haydn, had played a pathbreaking role in the elevation of the piano trio genre from light salon music (little more than a keyboard sonata with violin doubling the melody and cello doubling the left hand) to chamber music of the highest sophistication. In choosing Haydn’s signature medium to announce himself to Viennese audiences, the notoriously headstrong Beethoven—whom, moreover, Haydn hardly nurtured with the kind of paternal warmth that, for instance, Mozart had shown to his students—put the public on notice that an important new musical voice was here to be reckoned with.

Beethoven dedicated the Trios—significantly, not to Haydn—but to the Prince Carl von Lichnowsky, the patron in whose home the works were first performed. Beethoven was joined for the occasion by violinist Ignaz Schuppanzigh and cellist Anton Kraft, two of Vienna’s most prominent chamber musicians. (Before his debut as a composer, Beethoven had already made his mark as a virtuoso pianist. His take-no-prisoners energy at the keyboard became the stuff of legend. Simply put, Vienna had never before heard a pianist like Beethoven. Contemporary accounts noted the “tremendous power, character, unheard-of bravura and facility” of Beethoven’s playing. Images have endured of the
ferocious virtuoso requiring an assistant to pull broken strings out of the instrument as he played.) Vienna’s musical elite, including Haydn, turned up for the performance. As Beethoven subsequently prepared the Trios for publication, Haydn advised that he withhold the Trio in C Minor, feeling it out of step with Viennese tastes; when that Trio proved the most popular of the set, Beethoven suspected Haydn of jealousy and professional sabotage. It is also telling that he forewent the custom of appending “pupil of Haydn” to his name in the published score.

**Piano Trio in G Major, op. 1, No. 2** *(approximate duration: 38 minutes)*

Unfairly under-recognized among Beethoven’s oeuvre, and even among just the opus 1 Trios, is the second of the set, the Trio in G Major. It is the least frequently performed of the three, and consequently the least known, despite its sheer excellence. One could perhaps make a similar case for the G Major Trio, relative to its two siblings, as Beethoven would make twenty years later for his Eighth Symphony, when told that it failed to meet the same acclaim as the Seventh—to which the temperamental composer retorted, “That’s because it’s so much better!”

To be sure, that is as rash a judgment on the Seventh as it would be on the ingenious Trios in E-flat Major and C Minor, but at the very least, the G Major is the most difficult to figure out. If the E-flat Trio is the most firmly situated in the realm of Haydn-esque and Mozartian Classicism, and the C Minor the most brazenly forward-looking, the Trio in G Major captures, like a time-lapse video of day turning to night, the metamorphosis of Beethoven’s creative impulses towards the “new path” his music would soon pursue.

The Trio begins with a luxurious *Adagio* introduction: a hazy reverie, which is nevertheless of structural importance, as the violin’s opening melodic figure foreshadows the movement’s first theme. Even once the music enters into its main *Allegro vivace* section, this buoyant theme doesn’t appear in full until several measures in—so long a runway does it need before taking flight. Beethoven’s restless approach to thematic development is already evident in the movement’s exposition; the proper development section itself traverses a remarkably wide spectrum of expressive characters. This is a movement marked by its great breadth of musical materials; though it has the trappings of the sonata form innovated by Haydn, it leaves us with the impression that that form was insufficient to contain Beethoven’s imagination. The movement concludes with a rich coda, continuing on past an emphatic cadence that would have made for a wholly satisfying conclusion, like the bonus of extra innings after nine frames of riveting baseball.
The Trio’s centerpiece, however, is the second movement, poetically marked \textit{Largo con espressione}—“unexcelled,” writes Lewis Lockwood, “by the slow movement of any piano trio written up to this time, and for sheer lyrical beauty it outdoes those of [Beethoven’s] early piano sonatas.” The three instruments (four voices, given the independence of the pianist’s left and right hands) synergistically share phrases, weaving a rich polyphonic texture that looks ahead to the most deeply felt chamber scores of the coming century.

The \textit{Scherzo} movement, as genial as it is brief, bridges the profundity of the slow movement to the lighthearted finale. The ebullience of the main theme, marked by fast repeated notes, doesn’t abate even for the movement’s more cantabile moments, and drives the Trio to its conclusion with a wide grin.

**Two Piano Trios, op. 70**

Beethoven’s student Carl Czerny offers the following anecdote in his memoirs: “Around the year 1803, Beethoven said to his friend Krumpholz: ‘I am not satisfied with what I have composed up to now. From now on I intend to embark on a new path.’”

At the beginning of the nineteenth century, Beethoven unquestionably entered into a new stage of artistic maturity. The music composed during what history has dubbed Beethoven’s “heroic” period consists largely of bold, epic works. With the two opus 70 piano trios, Beethoven raised the technical and artistic standards of the genre to new heights; nowhere is the unprecedented emotional breadth of the composer’s “new path” more strongly present than in the second movement of the “Ghost Trio,” which serves as that work’s expressive centerpiece.

Beethoven composed the pair of opus 70 piano trios in late 1808, while residing at the Vienna apartment of the Hungarian noblewoman and amateur pianist Countess Maria von Erdödy. Both trios were dedicated to Erdödy and received their premiere at her salon. The details of the nature of Beethoven’s relationship with the countess remain speculative, with many scholars believing that Beethoven was in love with her.

The German Romantic author, composer, and cultural commentator E. T. A. Hoffman offered his rapturous praise to the composer upon discovering the works, writing, “How deeply, O! exalted Master! have your noble piano compositions penetrated into my soul; how hollow and meaningless in comparison all music seems which does not emanate from you, or from the contemplative Mozart, or that powerful genius,
Sebastian Bach. . . . It has been such a pleasure to me this evening that now, like one who wanders through the sinuous mazes of a fantastic park, among all kinds of rare trees, plants, and wonderful flowers, always tempted to wander further, I am unable to tear myself away from the marvelous variety and interweaving figures of your trios. The pure siren voices of your gaily varied and beautiful themes always tempt me on further and further.” Hoffman later surmised about the opus 70 Trios, “Beethoven carries the romantic spirit of music deep into his soul and with what high geniality, with what deep sense of self-possession he enlivens each work.”

**Piano Trio in D Major, op. 70, No. 1 “Ghost”**

*(approximate duration: 23 minutes)*

The exposition of the first movement of the “Ghost Trio” begins with a lively, affirmative rhythmic idea, stated in unison between the violin, cello, and piano. Following an abrupt halt, the theme continues with a sweet, lyrical melody, started by the cello and then shared by the full ensemble. After extending this musical idea, Beethoven introduces the second theme in the piano. As in the opening measures, the defining trait of this theme is its distinctive rhythm. Beethoven’s elaboration of this theme takes the exposition to its close. The development section opens with a variation of this idea: while the exposition opens with an assertive shout, here, Beethoven turns the same rhythmic idea into a quiet, reflective utterance, then uses rhythmic fragments of it to enter an utterly different world.

The second movement of the “Ghost Trio” serves as the work’s expressive centerpiece. Czerny once wrote that its macabre character evoked for him the first appearance of the ghost in Hamlet, thus bestowing upon the entire work the nickname by which it has been known ever since. Coincidentally, Beethoven’s sketches for the movement relate directly to another of Shakespeare’s plays: the musical ideas were first considered for the opening witches’ chorus in Macbeth. Tempering the morose slow movement, the finale remains sunny and exuberant from its opening theme to its final measures.
Piano Trio in E-flat Major, op. 70, No. 2
(approximate duration: 32 minutes)

The E-flat Piano Trio is a radiant work. It is no less powerful a statement than such works as the Fifth Symphony or its companion piece, the better-known “Ghost Trio,”—but the opus 70, No. 2 Trio transmutes the intensity of those works into a warm lyricism. Biographer Lewis Lockwood observes, “After the “Ghost,” the E-flat Trio . . . turns from the demonic to the human.” Indeed, in contrast to the adrenalized opening of the “Ghost Trio,” the E-flat Trio begins with a slow, introspective introduction. A more buoyant theme, marked by wide, ascending leaps, announces the start of the main body of the movement. Yet even here, the fieriness of the Fifth Symphony yields to a more elegant temperament. Beethoven quickly recalls the music of the slow introduction and transforms this music into an eloquent new musical idea. In the development section, the mood intensifies through vintage Beethovenian means: thematic material from the exposition is fragmented, creating a feeling of anxiety, and the piano provides a restless accompaniment, arpeggiating a series of diminished-seventh chords, one of the signature harmonies of Romantic Sturm und Drang. The recapitulation restores the movement’s sunny perspective, but as the music appears to approach a climactic point, Beethoven once again shows unexpected restraint. After this final remembrance of the slow introduction, the movement comes to a soft-spoken close.

Beethoven forgoes a true slow movement, inserting instead a second-movement Allegretto. The movement’s opening melody is so sweet and so sincere, perhaps calling to mind some of Franz Schubert’s lieder. But beneath the graceful demeanor of this first musical idea lies something more. As a pianist, Beethoven is known to have toyed somewhat with his listeners: he would lull them into a blissful reverie with soft, lyrical music and then suddenly play loud, crashing, dissonant chords. In his compositions, too, he would often work in such abrupt emotional extremes. Beethoven continues to teeter between these two contrasting ideas—and he varies them along the way—keeping the listener unsure of what to expect and perhaps, in a Jekyll-and-Hyde sort of way, a little uneasy, even during the music’s most comforting moments.

There’s a nuanced psychological complexity to this E-flat Piano Trio that comes to the fore in places, such as those abrupt changes in character in the second movement—and even while he is fashioning those exquisite moments, Beethoven avoids the obvious expressive devices. Think, for instance, about the slow, thoughtful introduction to the first movement, where a more vigorous gesture might have been
expected. And then where a deeply sentimental slow movement might have gone, Beethoven writes instead an understated *Allegretto*.

Likewise, the trio lacks a true *Scherzo* movement. In its place, Beethoven writes another *Allegretto*—in fact, he marks the third movement *Allegretto ma non troppo*—“but not too fast”—exactly the opposite of what we would expect in a typical *Scherzo* movement. Indeed, instead of a fast, frenzied *Scherzo*, Beethoven gives us music of broad, sweeping lyricism.

The finale is just as nuanced as the rest of the trio. As the movement begins, it appears that, finally, the listener’s expectations will be met: the music begins quick runs in the piano, punctuated by energetic “ta das!” in the violin and cello, but then immediately changes character: the piano shifts gears and plays a gentle, lyrical melody that gets picked up by the violin. Beethoven marks the passage *piano and dolce*—softly and sweetly. As in the first movement, the development and recapitulation sections work over the thematic materials of the exposition, weaving a dramatically compelling conclusion to the opus 70, No. 2 Piano Trio. All told, the E-flat Trio is a remarkably rich work. Reflecting a watershed moment in the creative life of one of history’s greatest composers, it is a work that demonstrates masterly compositional technique and that offers a tremendous breadth of emotion, giving the listener always something new to discover.

© Program notes by Patrick Castillo
DAVID FINCKEL AND WU HAN

Cellist David Finckel and pianist Wu Han, Musical America’s 2012 Musicians of the Year, rank among the most esteemed and influential classical musicians in the world today. The talent, energy, imagination, and dedication they bring to their multifaceted endeavors as concert performers, recording artists, educators, artistic administrators, and cultural entrepreneurs go unmatched. In high demand year after year among chamber music audiences worldwide, the duo has appeared each season at the most prestigious venues and concert series across the United States and around the world to unanimous critical acclaim. For thirty-four years, Finckel served as cellist of the Grammy Award–winning Emerson String Quartet.

Finckel and Han’s wide-ranging musical innovations include the launch of ArtistLed (artistled.com), classical music’s first musician-directed and Internet-based recording company, whose catalog of sixteen albums has won widespread critical acclaim. Finckel and Han are the founding artistic directors of Music@Menlo, a chamber music festival and institute in Silicon Valley soon to celebrate its twelfth season, and they have served as artistic directors of the Chamber Music Society of Lincoln Center since 2004. In 2011, Finckel and Han were named artistic directors of Chamber Music Today, an annual festival held in Korea, and Finckel was recently named artistic director and honoree of the Mendelssohn Fellowship, which identifies young Korean musicians and promotes chamber music in Korea.

In these capacities, as well as through a multitude of other education initiatives, such as their newly created chamber music studio at Aspen Music Festival and School, they have achieved universal renown for their passionate commitment to nurturing the careers of countless young artists. Finckel and Han reside in New York. For more information, please visit davidfinckelandwuhan.com.
PHILIP SETZER

Violinist Philip Setzer is a founding member of the Emerson String Quartet, which has received nine Grammy Awards, three Gramophone Awards, and the coveted Avery Fisher Prize, and has performed cycles of the complete Ludwig van Beethoven, Béla Bartók, and Dmitri Shostakovich string quartets in the world’s musical capitals, from New York to Vienna. The Noise of Time, a groundbreaking theater collaboration between the Emerson Quartet and Simon McBurney—about the life of Shostakovich—was based on an original idea of Setzer’s.

As a soloist, he has appeared on several occasions with the Cleveland Orchestra, with the Aspen Chamber Orchestra, and also with the National, Memphis, New Mexico, Puerto Rico, Omaha, and Anchorage symphonies. In 1976, Setzer won a bronze medal at the Queen Elisabeth International Competition in Brussels. He has also participated in the Marlboro Music Festival.

Setzer is a tenured professor of violin and chamber music at Stony Brook University and has given masterclasses at schools around the world. He has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in the New York Times on the occasion of Isaac Stern’s eightieth birthday celebration in 2001.

Setzer studied violin with Josef Gingold and Rafael Druian and at The Juilliard School with Oscar Shumsky, and he also studied chamber music with Robert Mann and Felix Galimir.
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Dr. Alan Hymowitz
J. Linwood and Dorothy P. Keith
Naveed Khalidi
Emily Kisber and the late Milton Z.* Kafoglis
Dr. William J. and Caroline Klopstock
Jonathan Knoy
Jennifer Schafer Krisiewicz
Stephanie Lee Kruse
Mrs. Virginia J. Lam
Anna Lambros
Frank and Karen Lindauer
Mr. Richard A. Long
Richard H. Lowe
J. Ellis Loyd
Eric and Nancy Granade Lucas
Alice and H. T. Maclin
Jolie Aven Maddox
A. Lewis Martin
Kenneth and Sarah Leathers Martin
Dan and Janet Maslia
Arina Meeuwsen
Louise Key Miller
David G. Moriarty
Hannah Murray
Serge P. and M. J. Neprash
Kay and Chuck Nicolaysen
Walter and Mary O’Briant
Drs. James and Lois Overbeck
Dr. Giselle Ow-Yang
Peter H. Plocher
G. E. Plunkett
Dr. Polly Price
Neal and Ann Pruitt
George and Cynthia Quillian
Alex Rabin
Judith Raggi-Moore and Danny Moore
Dr. Edward S. Moseley III
Charles Raynal
Neva Redfern
Mr. Justin James Rojek
Linda Rubin
Ted and Cindy Runyon
Norma Rushing
Mrs. Ruth Kirby Sanders
Dr. Beverly K. Schaffer
Abraham Schwartz
Lauren and Scott Shankman
George and Cynthia Shepherd
Nancy C. Shoher
Martha Shockey
Roberta L. Shoup
Paul Zachary Siegel
Elnora Ruth Smith
Catherine L. Spruill
Edwin Stansell and Lyndel Leritz
Ryan Sutherland
Jack and Nancy Taffel
Mrs. Judith Tager*
Leslie M. Taylor
Mary E. Ward
Ted and Mudie Weber
Dr. Kristin F. Wendland
Dan and Sidney West
Elizabeth Whipple
Mr. John A. White Jr. and Mr. Richard G. Low
UPCOMING MUSIC EVENTS

Go to music.emory.edu to view the complete list of upcoming music events. For more information contact the Arts at Emory Box Office at 404.727.5050, or visit arts.emory.edu.

Ticket prices are listed in the following order: Full price/Discount category member price/Emory student price (unless otherwise noted as the price for all students). Visit arts.emory.edu to see if you qualify for a discount.

Sunday, November 8, 5:00 p.m., Zoë Pollock, soprano, student honors voice recital, Emerson Concert Hall, Schwartz Center, free

Friday, November 13, noon, Emory’s Young Artists, Emory Chamber Society of Atlanta (ECMSA) Cooke Noontime Series, Carlos Museum, free

Sunday, November 15, 4:00 p.m. and 7:00 p.m., Emory Chamber Ensembles, Emerson Concert Hall, Schwartz Center, free

Wednesday, November 18, 8:00 p.m., Emory Youth Symphony Orchestra, Emerson Concert Hall, Schwartz Center, free

Saturday, November 21, 8:00 p.m., Emory University Symphony Orchestra, Emerson Concert Hall, Schwartz Center, free

Sunday, November 22, 4:00 p.m., Emory Mastersingers, Emerson Concert Hall, Schwartz Center, free

Tuesday, December 1, 8:00 p.m., Emory Jazz Ensembles, Emerson Concert Hall, Schwartz Center, free

Friday, December 4, 8:00 p.m., and Saturday, December 5, 4:00 p.m. and 8:00 p.m., A Festival of Nine Lessons and Carols, Glenn Auditorium, $20/$15/$5

Sunday, December 6, 4:00 p.m., Emory Wind Ensemble, Emerson Concert Hall, Schwartz Center, free

IN CONSIDERATION Please turn off all pagers and phones.

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COUGH DROPS In lobby, courtesy of Margery and Robert McKay.

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EVENT AND PROGRAM INFORMATION Available online at arts.emory.edu.

FRONT COVER PHOTOGRAPHER CREDIT: Daniel Ashworth

BACK COVER PHOTOGRAPHER CREDITS: Top (left to right): Chick Corea and Béla Fleck, C. Taylor Crothers; Conrad Tao; Brantley Gutierrez; David Finckel, Wu Han, and Philip Setzer, Daniel Ashworth. Bottom (left to right): Christian McBride, Andrew Lepley; Edgar Meyer, Jim McGuire; Julian Bliss, courtesy of the Julian Bliss Septet; Gil Shaham, Luke Ratray, Nathan Gunn, Gunn Sharkey Photography.