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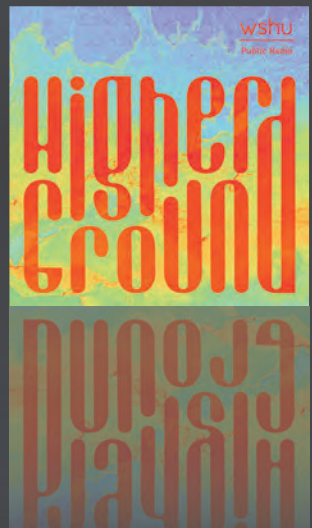
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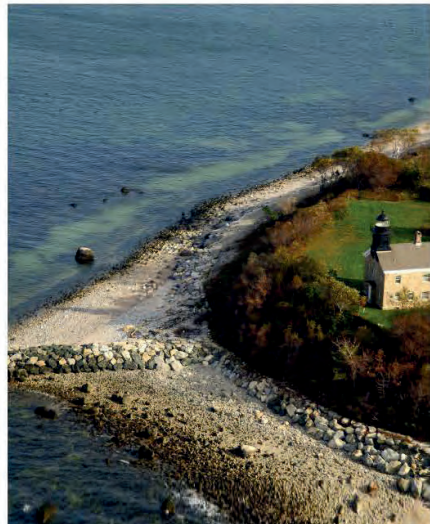
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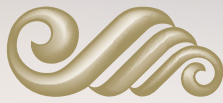
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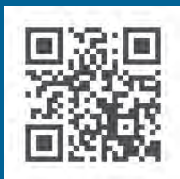
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Sunday, February 23, 2025, 3 PM
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Saturday, April 26, 2025, 7 PM
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Debussy – *L'enfant prodigue*

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Brahms – Piano Concerto No. 1
Elgar – *Enigma Variations*
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Friday, February 14, 2025

Bellini – Overture, “I Capuleti e Montecchi”
Bartók – Piano Concerto No. 3
Prokofiev – Symphony No. 5
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Conducted by Xian Zhang

Saturday, November 2, 2024

Debussy – *Prélude à L’après-midi d’un faun*
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Ravel – *Daphnis et Chloé Suite*
No.2
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Saturday, March 29, 2025

Caroline Shaw – *Entr’acte*
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Shostakovich – Symphony No. 5
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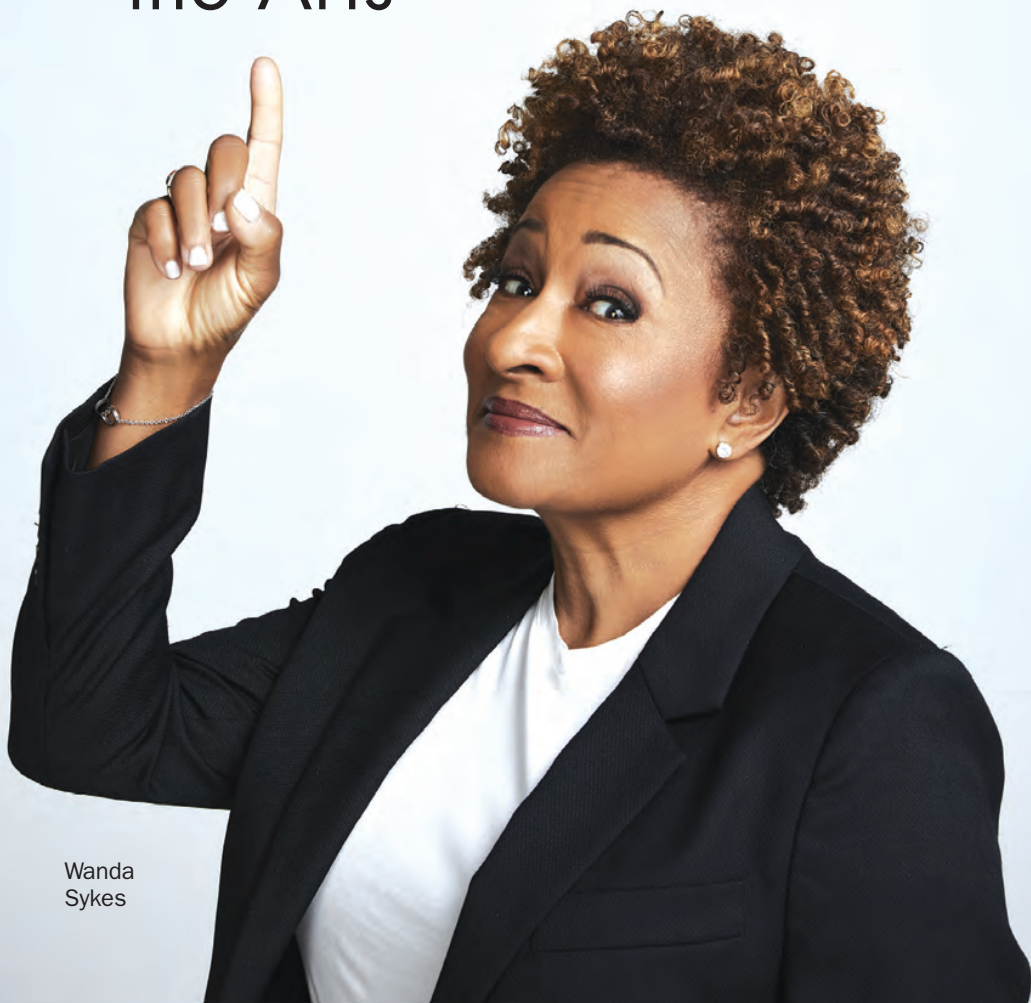
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PROGRAM

HAYDN

Trio No. 32 in A major, Op. 36, No. 1, Hob. XV:18

- I. Allegro moderato
- II. Andante
- III. Allegro

BEETHOVEN

Trio No. 2 in G major, Op. 1, No. 2

- I. Adagio - Allegro vivace
- II. Largo con espressione
- III. Scherzo. Allegro - Trio
- IV. Finale. Presto

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DVOŘÁK

Trio No. 4 in e minor, Op. 90, B. 166, Dumky

- I. Lento maestoso - Allegro vivace
- II. Poco adagio - Vivace non troppo
- III. Andante - Vivace non troppo
- IV. Andante moderato - Allegretto scherzando
- V. Allegro - Meno mosso
- VI. Lento maestoso - Vivace

Wu Han, piano
Philip Setzer, violin
David Finckel, cello





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ABOUT

WU HAN

Pianist **Wu Han**, recipient of Musical America's Musician of the Year Award, the highest honor bestowed by the organization, enjoys a multi-faceted musical life that encompasses performing, recording, and artistic direction at the highest levels.

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 recent 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 the ArtistLed, CMS Live, and Music@Menlo LIVE labels include masterworks of the chamber repertoire with numerous distinguished musicians, the latest being Schubert's *Winterreise* with baritone Nikolay Borchev.

Currently Artistic Co-Director of the Chamber Music Society of Lincoln Center, and Music@Menlo, Silicon Valley's innovative chamber music festival, she also serves as Artistic Advisor for Wolf Trap's Chamber Music at the Barns series and for Palm Beach's Society of the Four Arts, and in 2022, was named Artistic Director of La Musica in Sarasota, Florida. Passionately dedicated to education for musicians of all ages and experience, Wu Han guides CMS's Bowers Program, which admits stellar young musicians to the CMS roster for a term of three seasons.

Under her artistic direction, through CMS's performances, education, and recording/broadcast activities, her programming draws more people to chamber music than any other organization of its kind. In recent seasons, she conceived and produced over 270 digital events which sustained chamber music communities across the country. Wu Han also oversees the Chamber Music Institute at Music@Menlo, which immerses some forty young musicians every summer in the multi-faceted fabric of the festival. She was privileged to serve on multiple occasions as a faculty member of the late Isaac Stern's Chamber Music Encounters in Israel, New York and Japan.



A recipient of the prestigious Andrew Wolf Award, Wu Han was mentored by an elite selection of some of the greatest pianists of our time, including Lilian Kallir, Rudolf Serkin, and Menahem Pressler. Married to cellist David Finckel since 1985, Wu Han divides her time between concert touring and residences in New York City and Westchester County.

PHILIP SETZER

Violinist **Philip Setzer**, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of 5 with his parents, both former violinists in The Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian, and later at The Juilliard School with Oscar Shumsky.

In 1967, Setzer won second prize at the Marjorie Merriweather Post Competition in Washington, DC, and in 1976 received a bronze medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, Aspen Chamber Symphony (David Robertson, conductor), Memphis Symphony (Michael Stern), New Mexico and Puerto Rico symphonies (Guillermo Figueroa), Omaha and Anchorage symphonies (David Loebel) and on several occasions with The Cleveland Orchestra (Louis Lane). He has also participated in the Marlboro Music Festival. In April of 1989, Setzer premiered Paul Epstein's *Matinee*

Concerto. This piece, dedicated to and written for Setzer, has since been performed by him in Hartford, New York, Cleveland, Boston and Aspen.

Currently serving as the distinguished professor of violin and chamber music at SUNY Stony Brook and visiting faculty of the Cleveland Institute of Music, Setzer has given master classes at schools around the world, including the Curtis Institute, London's Royal Academy of Music, San Francisco Conservatory, UCLA and the Mannes School. Setzer is the director of the Shouse Institute, the teaching division of the Great Lakes Chamber Music Festival in Detroit. He has also been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center, and his article about those workshops appeared in The New York Times on the occasion of Isaac Stern's 80th birthday celebration.

A versatile musician with innovative vision and dedication to keep the art form of the string quartet alive and relevant, Setzer is the mastermind behind the Emerson's two highly praised collaborative theater productions: *The Noise of Time*, premiered at Lincoln Center in 2001 and directed by Simon McBurney, is a multi-media production about the life of Shostakovich and has given about 60 performances throughout the world; in 2016, Setzer teamed up with writer/director James Glossman and co-created the Emerson's



latest music/theater project, *Shostakovich and the Black Monk: A Russian Fantasy*. Premiered at the Great Lakes Chamber Music Festival, Black Monk has been performed at the Tanglewood Music Festival, Princeton University, Wolf Trap, Ravinia Festival and Lotte Concert Hall in Seoul Korea. Setzer has also been touring and recording the piano trio repertoire with David Finckel and Wu Han.

Philip Setzer exclusively uses Thomastik Dominant and Vision strings. Violin: Samuel Zygmuntowicz (Brooklyn, NY 2011)

DAVID FINCKEL

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 was the winner of the Philadelphia Orchestra's junior and senior divisions, resulting in two performances with the orchestra. In 1979 he joined the Emerson String Quartet, and during thirty-four 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.

David Finckel and Wu Han founded ArtistLed, the first internet-based, artist-controlled classical

recording label in 1997. 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 Adolphé, Lera Auerbach, Edwin Finckel, Augusta Read Thomas and Pierre Jalbert. His orchestral recordings include both the Dvořák and Harbison concertos.

Artistic Co-Director of the Chamber Music Society of Lincoln Center, he also co-founded Music@Menlo in 2003, an innovative summer chamber music festival in Silicon Valley.

David Finckel 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.

Passionately dedicated to education for musicians of all ages and experience, he developed a special Resource section of his website (davidfinckelandwuhan.com/resource) to provide, at no cost, a wealth of guidance for students on both music study and careers, as well as invaluable information for arts organizations and individuals on every aspect of concert presenting.

David's 100 online lessons on cello technique, Cello Talks, are viewed by an international audience of musicians (cello talks.com).



Along with pianist Wu Han, David Finckel was the recipient of Musical America's Musicians of the Year Award.

PROGRAM NOTES

Haydn: Trio in A Major, HOB XV:18 (Piano Trio No. 32; Op. 36, no. 1)

The instrumental sonata, a genre with roots in the Baroque period, was a multi-movement work for melody and accompaniment (whether executed by a single instrument, such as a keyboard, or by a small ensemble of musicians). The earliest piano trios were piano sonatas accompanied by violin and cello. Wolfgang Amadeus Mozart pushed the strings in this genre to new levels of independence, resulting in a more balanced texture and equal importance between the instruments. The trios of Franz Joseph Haydn (1732–1809) are more conservative, featuring the piano so heavily that some critics see them as a reversion to the accompanied sonata of the Baroque period. Yet, as the preeminent musicologist Charles Rosen writes in *The Classical Style*, “the fact that these trios are essentially solo works makes possible their greatest quality, a feeling of improvisation almost unique in Haydn’s work.”

H. 18, in the bright key of A Major, was published in 1794, as the first of a set of three piano trios dedicated to the Princess Anton Esterházy, daughter-in-law to Haydn’s former employer. The London edition was sold as a set of “Three Sonatas for Piano with Accompaniment for Violin and Cello”; the Amsterdam edition, published the same year, sold the music as “Three Grand Trios.”

The three powerful chords which open the trio—A Major, E Major, A Major—are a succinct statement of the tonal plan which undergirds the music of the Classical period in general: movement from the tonic to the dominant and home again to the tonic. The opening theme which follows weaves the three instruments in imitative counterpoint on a light-hearted tune. Unlike many sonata forms of the time (especially those of Beethoven and Mozart), the secondary key area of E Major is articulated by the very same melodic motif. So, it is the interplay of the tonic-dominant relationship which governs the unfolding of the movement, rather than contrasting melodic material.

The second movement, Andante, takes a wistful character through the use of the parallel key of A minor and a gently rolling compound meter. The finale recovers the characteristic cheer of the opening A Major tonic key in a rustic, cheeky dance with playful syncopations and fiddle-inspired gestures for the strings.



Beethoven: Trio in G-Major, Op. 1, No. 2

In influence and acclaim, the musical legacy of Ludwig van Beethoven (1770–1807) stands virtually unparalleled in the history of classical music. Beethoven's life and artistry is often understood within the frame of disability—famously, the composer began to experience hearing loss in his late twenties and was almost totally deaf by his forties. Critics often interpret Beethoven's most celebrated works as either narratives of triumph over disability or the product of a cryptic and eccentric genius driven to singularity by his disability. The Op. 1 trios, however, capture the youthful optimism of Beethoven a few years before he experienced the first signs of hearing loss.

Beethoven wrote this set of three trios in his first years in Vienna, a city which sits at the heart of Classical music, after moving there from his German hometown, Bonn. Here, Beethoven briefly studied composition with Haydn. Although this artistic relationship was not especially productive—indeed, Beethoven later scoffed that he learned nothing from Haydn—we hear a bit of the so-called Father of Classical Music's influence in the Op. 1 trios.

The first performance of the G Major trio took place at the home of Beethoven's patron and early supporter Prince Karl Alois Lichnowsky. In 1795, the Prince financed the publication of the

work along with two other trios in a luxurious edition, which sold so well that the earnings covered Beethoven's Viennese living expenses for a full year.

The first movement opens with a bang—literally, a “Mannheim rocket” (a rapidly ascending, crescendoing arpeggio associated with the musicians of Mannheim, Germany, including the earlier Classical composer Joseph Stamitz). The second movement takes the form of a loose rondo, a characteristically Classical structure which alternates between a repeated melody and episodes of contrasting material. The theme of this rondo is a graceful *Largo con espressione* (literally ‘broad, with feeling’), which returns twice (ABACA) before bringing the movement to a sentimental close.

The harmonically ambiguous opening of the *Scherzo* introduces an equally ambiguous rhythmic motive which places strong emphasis on the third beat of the triple meter. Beethoven contrasts the *Scherzo* theme with an agitated middle section before this comparatively short movement concludes with a return of the opening material.

The last movement of the trio is a folksy sonata form in the style of a Haydn string quartet finale. Throughout, each instrument shows off their virtuosity with fiery passage work. The development section exemplifies the Classical trope of *Sturm und Drang* (‘storm and stress’), with origins in proto-



Romantic German literature, with flurries of rapidly repeating notes taking over the texture. The ending winks at the audience with a coy calando ('tapering off') before a swaggering and emphatic closing gesture.

Dvořák: Trio in E-minor, Op. 90 ("Dumky")

Antonín Dvořák (1841–1904) wrote his Trio in E minor in the spring of 1891. He played the piano part himself at the premiere in Prague, an event which culminated with the illustrious Charles University presenting the composer with an honorary doctorate. Apparently, Dvořák was reluctant to see the trio printed. He neglected to send the work to his publisher until after he assumed his post as director of the National Conservatory of Music in New York City (a residency which yielded some of the composer's most celebrated works, including the "American" String Quartet and his ninth symphony, "From the New World"). The German composer Johannes Brahms, a dear friend of Dvořák's, shepherded the work through the publishing process.

In this trio, Dvořák does not employ the sonata-allegro form at all, a rare phenomenon in tonal chamber music. Rather, the trio is comprised of six *dumky*. "Dumky" is the plural form of the Czech word *dumka*, referring to a genre in Slavonic music which Dvořák himself described as "in some places like a meditative song, in others like a joyful dance." The first three *dumky* of Op. 90 are linked

together harmonically and played without pause; the final three are cast in disparate keys. The resultant structure alludes to the four-movement form traditional for chamber music since the Classical period, with the first three *dumky* akin to a long first movement.

Dvořák also used the *dumka* form in his earlier Piano Quintet, Op. 81. However, in the quintet the *dumka* is subservient to more traditional Classical forms. In this trio, Dvořák allows the traditional form to shine through of its own accord. Despite its repetitive structure, Dvořák's six *dumky* unfold organically, almost fantasia-like.

The Irish poet John Todhunter (1839–1916) wrote an ode to this trio in 1905, which concludes:

*Ever the fitful music sweeps
From grave to gay,
from gay to grave,
Now tenderly complains, now
seems to rave
In reckless joy, and now to
sound the deeps
Of love's voluptuous melancholy;
And, as the lover plays with
his own folly,
Toys with each tune, till grief
smiles and joy weeps;
Then, like a wild thing roused
from brief repose,
It leaps to a sudden close.
And all the Craftsman's uncouth
art has bound
In one fantastic rhapsody of
many-coloured sound*

*Program Notes by
Hannah Waterman*



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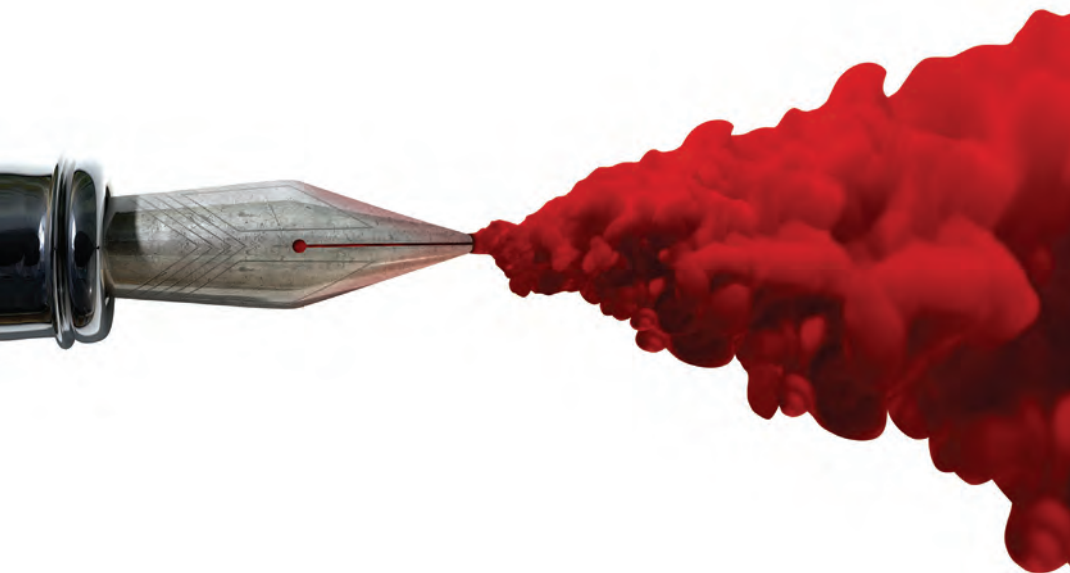
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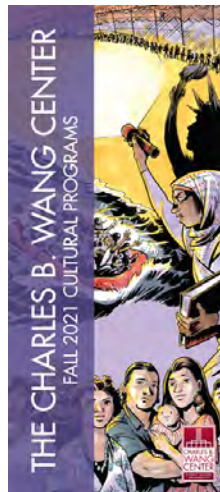


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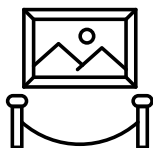


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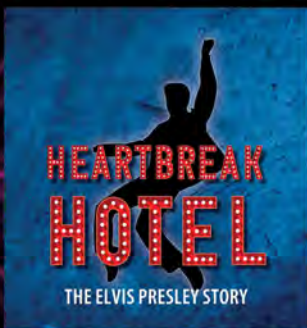
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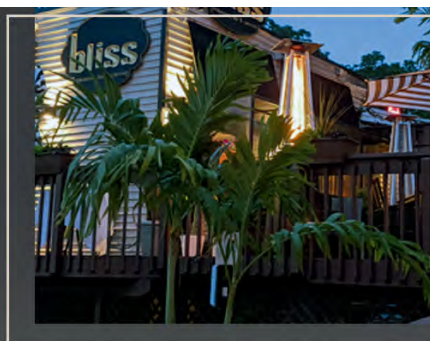
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Emerson Legacy Concert

Sun, Sept. 15 5pm

Renée Elise Goldsberry

Sat, Sept. 21 8pm

John Pizzarelli

Sat, Sept. 28 8pm

Stony Brook Symphony Orchestra

Sat, Oct. 5 8pm

Encanto - The Sing-Along Film Concert

Mon, Oct. 14 4pm

Wanda Sykes

Fri, Oct. 18 8pm

Malevo

Sat, Oct. 26 8pm

Stony Brook Symphony Orchestra

Sat, Nov. 2 8pm

Cirque Kalabanté

Sat, Nov. 9 7pm

Some Enchanted Evening

Wed, Nov. 13 7pm

Peridance

Sat, Nov. 16 8pm

Starry Nights

Thur, Nov. 21 7pm

Jackie Evancho

Sat, Nov. 23 8pm

Don't Let the Pigeon Drive the Bus

Sun, Nov. 24 3pm

Anthony Nunziata

Fri, Dec. 6 8pm

Stony Brook Symphony Orchestra

Sat, Dec. 7 8pm

Caroline Campbell

Sat, Dec. 14 8pm

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