

**The Corpus Christi Chamber Music Society
Presents**

Chamber Music Society Lincoln Center

Paul Huang, Violin
Arnaud Sussmann, Violin
Matthew Lipman, Viola
Nicholas Canellakis, Cello
David Finckel, Cello



Saturday, April 24, 2021

7:30 p.m.

Richardson Performance Hall
101 Baldwin Blvd.
Corpus Christi, Texas 78404

Program

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

Adagio – Allegro con brio
Adagio, ma non tanto, e cantabile
Scherzo. Allegro
Presto

Ludwig van Beethoven
1770-1827

Quintet in C Major for Two Violins, Viola,
and Two Cellos, D. 956, Op. 163

Allegro ma non troppo
Adagio
Scherzo. Presto – Trio. Andante sostenuto
Allegretto

Franz Schubert
1797-1828

Program Notes

Ludwig van Beethoven

String Trio in G Major, Op. 9, No. 1

The three notes of a descending G major chord, stately, rich, and sonorous, open the slow introduction, followed at once by a simple little figure of sixteenth notes for the violin. The figure, which passes from instrument to instrument, leads directly into the Allegro. In fact, the last four notes of the figure serve as the opening of the first subject. A lyrical melody, also built on the descending G chord and first sung out by the cello, becomes the second part of the same subject. The second theme is made up of soft staccato notes, a kind of condensed, skeletal melodic outline. After developing the themes, Beethoven brings back the sixteenth note melodic figure from the introduction and uses it as a transition to a restatement of the themes.

The second movement is a magnificent song for all three instruments, almost like an operatic aria with the violin as soprano. A number of different melodic strains are presented, often highly ornamented and frequently accompanied with pulsating figures that lend them a special intensity.

The carefree Scherzo is a marked contrast to the fervent preceding movement. The opening theme recalls the rhythm of the first movement's Allegro. The solid, robust middle section further emphasizes the deft lightness of the opening, which is repeated to close this graceful, energetic movement.

The brilliant, virtuosic finale has elements of a *perpetuum mobile* as the violin wings its way through the opening theme. After a slightly more lyrical passage, the music resumes its headlong flight. A rich soaring melody, stated in octaves by the violin and viola, functions as the second subject. Exploiting the technical resources of the three instruments, the movement progresses in classical sonata form, developing the themes and bringing them back before a speedy coda concludes the work.

Program Notes by Melvin Berger

Franz Schubert

Cello Quintet in C Major, D. 956, Op. 163

Music lovers are in general accord that Schubert's cello quintet is the greatest work in the chamber music repertoire. In his book, *Chamber Music*, Homer Ulrich writes of the quintet, "In nobility of conception, beauty of melody, and variety of mood it is without equal." William Mann's article on Schubert's chamber music describes it as "his masterpiece, and perhaps the greatest of all his works in range of emotion, quality of material and formal perfection." Pianist Arthur Rubinstein asked that the slow movement be played at his funeral, and violinist Joseph Saunders had the second theme of the first movement engraved on his tombstone. Through the loftiness of its conception, the spiritual quality of its melodies and the masterfulness of its technique, the quintet touches listeners in a very special and personal way.

Musicologists have long wondered why Schubert chose to add a cello to the basic string quartet in this, his sole string quintet; the precedent, established by Mozart and Beethoven, was for an extra viola. The explanation probably lies in the vastly expanded range of sonorities that Schubert is able to elicit from the two cellos, and which he exploits to the fullest, particularly in his ever-changing pairings and combinations of instruments.

The quintet opens very simply. The four upper voices play a basic C-major chord that swells from soft to loud and ends with a melodic extension in the first violin. Schubert then repeats the entire phrase with the four lower voices playing a D-minor chord – producing a magical transformation of color and character, and serving notice that a most exciting musical journey is about to begin. The music grows more and more agitated until three ringing chords announce the appearance of the second theme heard first as a duet for the two cellos. Schubert repeats and expands this exquisitely shaped melody until everyone joins in a marchlike rhythmic unison, the third theme, which concludes the exposition. The second and third themes furnish the motifs on which the spacious development section is based. After building to a climax that is orchestral in effect, the first violin starts a series of slow, deliberate arpeggios that hide the start of the recapitulation in the other instruments. The rather free recapitulation follows the general outline of the exposition, and the short coda whips itself up into a frenzy before fading away to a gentle ending, capped by two loud chords.

The principal subject of the Adagio combines sublime lyricism with dolorous *Weltschmerz* (“universal weariness”) in equal measure. This theme, which is played in rich harmonies by the three middle voices, moves so slowly that it seems suspended in time, isolated from all temporal concerns. Beneath it, the second cello supplies an underpinning of solemn pizzicato figures; above are the first violin’s muted cries, heard in short fragments. The section closes with a second statement of the theme, shorter and softer than the first. With no warning, Schubert then unleashes a unique musical onslaught. The second violin and viola join in a convulsive syncopated pattern; the second cello stubbornly repeats its low-pitched growling; and the first violin and first cello sing out a vaulting lyrical line that binds together these disparate elements. The middle section perseveres, finding new strength when it seems to falter, until finally it grows too weak. There are long silences between the gasps of sound. The opening section then returns with the melody intact, but with decorative elaborations. Just before the end, there is a brief return of the fiery middle section, but the flame is quickly extinguished and the movement ends in quiet resignation.

The Scherzo sweeps in like a fresh breath of country air dispelling the morose mood of the Adagio. The five players sound like a rough-and-ready rustic band playing a boisterous peasant dance. But the vigor and vitality do not last long; the mood alters from exultancy to hopelessness and despair as Schubert changes all the musical elements in the trio. The tempo goes from Presto (“very quick”) to Andante sostenuto (“sustained moderate speed”); the major key switches to minor; the triple meter changes to duple; and the rhythmic melody is replaced by a wailing plaint. In what is surely the emotional high point of the piece, we glimpse the plight of the individual, victim of inexorable fate and inevitable death. Before things get maudlin, though, Schubert inserts a transition section, which reverts to the opening of the Scherzo, the irresistible triumph of life and hope over despondency and gloom.

The finale is a stirring paean to the indomitability of the human spirit; after two movements of soul-searching and torment, Schubert emerges hopeful and optimistic. The principal theme is a rollicking dance tune that seems to be of Hungarian origin. The equally positive subsidiary theme, though, is more suave and legato, slightly suggestive of Viennese café music. Falling between sonata and rondo form in organization, these two subjects provide the thematic framework for the last movement. Just in case there are any lingering doubts as to the movement’s meaning, Schubert twice picks up the tempo in the coda, making for a brilliant, exciting finish.

Schubert composed the quintet in August and September 1828, completing it just weeks before his death on November 18. In a letter of October 2, he offered it to a publisher, who refused. The premiere did not take place until 1850; publication had to wait three years beyond that.

Program Notes by Melvin Berger

Biographies

Paul Huang

Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang makes recent and forthcoming appearances with the Mariinsky Orchestra with Valery Gergiev, the Detroit Symphony with Leonard Slatkin, and the Houston Symphony with Andrés Orozco-Estrada. During Beethoven's 250 anniversary celebrations in the 2020-21 season, he will perform the Beethoven Concerto with the Colorado Symphony and Eugene Symphony, as well as the Triple Concerto with the Charlotte Symphony. Other highlights will include appearances with the San Diego Symphony, Louisville Orchestra, and the National Symphony of Mexico. Internationally, he will make his debut with Heidelberg Philharmonic, Rotterdam Philharmonic with Lahav Shani, and return to the National Symphony Orchestra of Taiwan as its artist-in-residence. A frequent guest artist at music festivals worldwide, he recently stepped in for Anne-Sophie Mutter at Bravo! Vail Music Festival playing Mozart's Violin Concerto No. 4 with Chamber Orchestra Vienna-Berlin as well as a recital debut at the Lucerne Festival, both to critical acclaim. Winner of the 2011 Young Concert Artists International Auditions, Mr. Huang earned both bachelor's and master's degrees at The Juilliard School and is an alum of CMS's Bowers Program. He plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago.

Arnold Sussmann

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling musician capturing the attention of classical critics and audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and the Moab Music festivals. He has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. An alum of The Bowers Program, he regularly appears with CMS in New York and on tour. Mr. Sussmann is Co-Director of Music@Menlo's International Program and teaches at Stony Brook University.

Matthew Lipman

American violist Matthew Lipman, praised by the *New York Times* for his "rich tone and elegant phrasing," is one of the leading instrumentalists of his generation. He has appeared with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, Juilliard Orchestra, and at Chicago's Symphony Center. Recent solo appearances include the Aspen Music Festival, Carnegie Hall, New World Symphony, Seoul's Kumho Art Hall, and CMS's Rose Studio. The *Strad* praised his "most impressive" debut album *Ascent*, released by Cedille Records in February 2019, and his recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the

Billboard Charts. He was featured on WFMT Chicago's list of "30 Under 30" of the world's top classical musicians and has been published in *The Strad*, *Strings*, and *BBC Music* magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at renowned chamber music festivals including Music@Menlo, Marlboro, Ravinia, Bridgehampton, and Seattle. The recipient of an Avery Fisher Career Grant and a winner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola Competitions, he studied at The Juilliard School with Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of CMS's Bowers Program, Mr. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the RBP Foundation.

Nicholas Canellakis

Hailed by the *New Yorker* as a "superb young soloist," Nicholas Canellakis has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as "impassioned... the audience seduced by Mr. Canellakis's rich, alluring tone." His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany, Delaware, Lansing, Bangor, and New Haven Symphonies, Erie Philharmonic; and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He also performs recitals throughout the United States with his long-time duo collaborator, pianist-composer Michael Brown, including a recital of American cello-piano works presented by CMS. He is a regular guest artist at many of the world's leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of CMS's Bowers Program, Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

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 honors granted to musicians from the music industry 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 annually at the world's most prestigious concert series and venues, as both soloist and chamber musician. As a chamber musician, he appears extensively with duo partner pianist Wu Han and in a piano trio alongside violinist Philip Setzer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. His wide-ranging musical activities also include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue has won widespread critical praise. Along with Wu Han, he is the founder and artistic director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute. The first American student of Rostropovich, David Finckel serves on the faculty at The Juilliard School and Stony Brook University. His new website now hosts *Resource*, an innovative exploration of challenges and opportunities facing today's classical musicians.

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