

Daniel Saidenberg Faculty Recital Series

# A Beethoven Celebration

## Joseph Lin and Friends



Juilliard



Photo by T. Charles Erickson

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The Juilliard School  
presents

# A Beethoven Celebration

## Joseph Lin and Friends

Joseph Lin<sup>†</sup> and Claire Bourg\*, Violins  
Hsin-Yun Huang<sup>†</sup>, Viola  
Raman Ramakrishnan\*, Cello  
Helen Huang<sup>†</sup>, Piano

### Part of the Daniel Saidenberg Faculty Recital Series

Sunday, April 6, 2025, 3pm  
Paul Hall

LUDWIG  
VAN BEETHOVEN  
(1770–1827)

Violin Sonata No. 10 in G Major, Op. 96  
Allegro moderato  
Adagio espressivo  
Scherzo. Allegro—Trio  
Poco Allegretto  
**Joseph Lin**, Violin  
**Helen Huang**, Piano

BEETHOVEN

String Quartet No. 11 in F Minor, Op. 95, “Serioso”  
Allegro con brio  
Allegretto ma non troppo  
Allegro assai vivace ma serioso—Trio  
Larghetto espressivo—Allegretto agitato  
**Joseph Lin and Claire Bourg**, Violins  
**Hsin-Yun Huang**, Viola  
**Raman Ramakrishnan**, Cello

*Intermission*



Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted.

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BEETHOVEN

Piano Trio in B-flat Major, Op. 97, "Archduke"

Allegro moderato

Scherzo. Allegro

Andante cantabile ma però con moto—

Allegro moderato

**Joseph Lin**, Violin

**Raman Ramakrishnan**, Cello

**Helen Huang**, Piano

*Performance time: approximately two hours, including an intermission*

\* Juilliard alum

† Juilliard alum/faculty

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# Notes on the Program By Joseph Lin

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This occasion to celebrate Beethoven by exploring three wonderful works together with friends has rekindled my fascination with time: lived time, historical time, and how music shapes and is shaped by time. These three pieces—his self-titled “Serioso” Quartet; his 10th and last sonata for piano and violin; and his last trio for piano, violin, and cello, known as the “Archduke”—were given consecutive opus numbers when published in 1816. All were composed a few years earlier: the quartet (Op. 95) in fall 1810, the trio (Op. 97) in early 1811, and the sonata (Op. 96) in late 1812. From the perspective of history, these pieces offer vivid and dynamic snapshots of a certain period in Beethoven’s life. Entering his 40s, Beethoven was already firmly established in European cultural circles; had these been his final works, they would have been culminating statements of grandeur, passion, tenderness, and playfulness capping a remarkable life in music. Placed in the context of what was yet to come, however, we sense in these pieces the complexity and potency of an artist still evolving.

For music that was brewing around the same time, these three works have remarkably different ways of treating time. The quartet and the trio seem almost diametrically opposed in that respect; the former is terse in its materials and compact in form, while the latter unfolds its noble narrative over a span of 40 minutes. The sonata takes a cue from both—little seeds of minimalist material are hidden in an expansive, lyrical arc. Was Beethoven experimenting with both extremes and somehow synthesizing the two? Listening to the different ways Beethoven manipulates time in his music, one feels him rebelling against time itself.

That rebellion emerges harmlessly enough as the sonata begins with a delicate trill evoking a bird call in nature. It is a lovely yet lonely ornament, almost out of time; trill figures are suspended over bar lines while harmony and pulse are fluid as both instruments gently rise and weave together in a celestial dance. When the music finally lands, it does so fitfully, seeming to prefer its lighter incarnation.

Such a weightless opening could not be further in concept and mood from the fiery unison of voices firmly establishing F Minor at the start of the quartet. And yet if the sonata is built on small ornaments strung together, we find Beethoven consumed similarly with compact elements in the quartet, its first theme delivered in a single measure, followed by that most emphatic punctuation mark: silence. Moreover, though one cannot imagine a more densely packed sound than the opening gut-punch of Op. 95, an upward pull is quickly felt in a shocking yet tender move to G-flat Major, followed by rising arpeggios in the cello that push the ensemble ever higher.

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**Ludwig van  
Beethoven**

**Born:**  
Probably  
December 16, 1770  
(he was baptized  
on the 17th),  
in Bonn, Germany

**Died:**  
March 26, 1827,  
in Vienna

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In the sonata, one may lose track of time in a florid stream of consciousness, but in the quartet, time is marked in small units punctuated by silence. Having explored the powerful duality of sound versus silence in the quartet, Beethoven turns to another mode of dramatic tension in the trio: the pull of desire versus patience. Bold, tender, and playful gestures come to life on a large canvas of classical proportions. Throughout the piece, we hear some of Beethoven's most expansive themes; the opening of the first movement is particularly nuanced and far-reaching in its melody, with numerous motives giving rise to further themes. Time is filled and shaped by probing explorations of thematic material. Through extended variations, pointillistic pizzicati, and lengthy codas, the experience is a study in patience, happily rewarded at the end.

There is another related sense in which the "Archduke" Trio might be a study, one that builds upon the Op. 96 Sonata and sheds light on Beethoven's relationship with the dedicatee of both pieces: Rudolph, the Archduke of Austria. The archduke was one of Beethoven's most loyal patrons, sustaining him financially for nearly two decades; 14 compositions were dedicated to him, a testament to Beethoven's enduring gratitude. Not only a patron, however, the archduke was also an accomplished student of Beethoven's, and this fact may help us understand the nature of the pieces dedicated to him.

Beethoven composed the Op. 96 Sonata knowing that it would be first performed by Archduke Rudolph, together with the visiting French violinist Pierre Rode. One can hear a certain instructional spirit at times in the sonata, not only in its many scales and arpeggios, but also in the "brain teaser" passages that seem like good-natured challenges from teacher to student. While the sonata was written to be played by the Archduke, the Op. 97 Trio was premiered by Beethoven, who gave the first private and public performances with Ignaz Schuppanzigh (violin) and Joseph Linke (cello). With its grand piano part and large-scale form, the trio does not feel pedagogical in the same sense as the sonata. Yet in composing and performing the trio himself, Beethoven was perhaps modeling an aspirational goal for his student, with the nature of the music suggesting the patience needed to reach such heights of artistry.

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Consequential turning points are often ironic: Beethoven's performances of the "Archduke" Trio turned out to be his last as a pianist. His hearing loss had become too debilitating, and the decline in Beethoven's playing was sadly apparent to those present at these performances. Faced with this painful reality, Beethoven's compositional output also slowed in the years following 1812. He would not compose any more violin sonatas or piano trios, and after the "Serioso," he did not return to string quartets for more than a decade. The spirit of patience that Beethoven imparted in the "Archduke" Trio was perhaps something that he, too, needed to learn.

It would take time, but coming to terms with his tragic hearing loss would eventually lead Beethoven to a place of both profound solitude and newfound artistic freedom. The prayerful voice we hear singing, tiptoeing, and dancing gently in the quiet moments of Op. 95, 96, and 97 would emerge even more powerfully a decade later, transcending the passionate individual and reaching outward toward humanity.

*Joseph Lin's most recent faculty recital was an all-Beethoven program with pianist Helen Huang.*

## About the Artists

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### Joseph Lin

A renowned performer and teacher, Joseph Lin (Pre-College '96, violin; faculty 2011-present) appears regularly throughout the U.S., Asia, and Europe. He was first violinist of the Juilliard String Quartet (JSQ) from 2011 to 2018, and he continues to teach violin and chamber music at Juilliard. Lin's recent projects include a collaboration with Robert Levin featuring Beethoven and Schubert on period instruments, performances of Bartók's Violin Concerto No. 2, Beethoven's late string quartets, and the complete Beethoven violin sonatas with Helen Huang at Juilliard. Marking the 300th year of Bach's violin sonatas and partitas in 2020, Lin presented complete cycles in Boston and Philadelphia. Recent seasons have included baroque and classical-period instrument performances on both viola and violin. This year, Lin presents a special Beethoven program (comprising Op. 95, 96, and 97) in numerous cities around the U.S. From 2007 to 2011, Lin was a professor at Cornell University, where his projects included the inaugural Chinese Musicians Residency as well as a collaboration with Cornell composers to study Bach's sonatas and partitas and create new works inspired by Bach. Lin was a founding member of the Formosa Quartet, which won the 2006 London String Quartet Competition. In 1996, he won first prize at the Concert Artists Guild Competition and was named a Presidential Scholar in the Arts. In 1999, he was selected for the Pro Musicis Award and, in 2001, he won first prize at the inaugural Michael Hill Violin Competition in New Zealand. Lin's recordings include the music of Korngold and Busoni with pianist Benjamin Loeb; an album of Debussy, Franck, and Milhaud with pianist Orion Weiss; and the complete unaccompanied works of Bach and Ysaÿe. His recording of Mozart's A-major Violin Concerto with original cadenzas was released in 2017. With JSQ, he recorded Schubert's Death and the Maiden quartet and Elliot Carter's Fifth Quartet as well as its album of Beethoven, Davidovsky, and Bartók. During the summer season, Lin is a regular artist at the Tanglewood, Ravinia, and Marlboro festivals. He graduated magna cum laude from Harvard in 2000. In 2002, Lin began an extended exploration of China, where he studied Chinese music, including the guqin, as a Fulbright scholar.



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## Claire Bourg

Chicago native Claire Bourg (MM '23, violin) has appeared as a soloist and chamber musician in many of the world's leading venues including Carnegie Hall, Chicago's Orchestra Hall, the Kimmel Center, and Jordan Hall. She was a soloist with the Camerata Bern in Hannover as part of the Joachim International Violin Competition. Bourg was granted the 2021 Luminarts Fellowship, awarded second prize at the 2020 Barbash J.S. Bach Competition, and was the winner of the New England Conservatory Competition. She performs regularly with the Jupiter Symphony Chamber Players, Orpheus Chamber Orchestra, Music for Food, Chameleon Arts Ensemble, and Curtis on Tour, and she is concertmaster of Symphony in C. A passionate chamber musician, Bourg has attended festivals including Marlboro, Yellow Barn, Ravinia, and Taos. Her primary teachers have been Miriam Fried, Pamela Frank, Arnold Steinhardt, and Joseph Lin at the New England Conservatory, Curtis Institute of Music, and Juilliard, where she held a Kovner Fellowship. Bourg, who is pursuing her doctorate at the CUNY Graduate Center with Mark Steinberg, performs on a violin by Zosimo Bergonzi of Cremona (c. 1770) on generous loan through Guarneri Hall NFP and Darnton & Hersh Fine Violins in Chicago.



## Helen Huang

Born in Japan of Taiwanese parents, Helen Huang (Pre-College '00; BM '04, piano; Pre-College faculty 2008-22) has enjoyed a multifaceted career as a soloist and chamber music player and has appeared with many renowned orchestras in the U.S. and abroad. Huang developed a close relationship with Kurt Masur upon winning the Young People's Competition, resulting in engagements with the New York Philharmonic and a recording contract with the Teldec record label. Known for immaculate technique and eloquent sensitivity, Huang is one of the youngest recipients of the Avery Fisher Career Grant. She especially enjoys chamber music, appearing at the Marlboro Music Festival, La Jolla SummerFest, and Ravinia's Steans Institute for Young Artists. She co-founded the Formosa Chamber Music Festival with the vision of bringing the art of chamber music playing to students in Taiwan. She has several recordings with Masur and the New York Philharmonic, including Beethoven's Piano Concerto No. 1, Mozart's Piano Concertos K. 488 and K. 467, Mendelssohn's Piano Concerto No. 1, and Shostakovich's Piano Concerto No. 2. She also recorded the album *For Children*, of works inspired by the theme of children. Huang received the Arthur Rubinstein Prize upon graduating from Juilliard, where she was a student of Yoheved Kaplinsky. She went on to pursue her master's at Yale, where she studied with Peter Frankl. A dedicated teacher, she was on the Juilliard Pre-College faculty until 2022. She resides in New Jersey with her husband and two daughters.





### Hsin-Yun Huang

Hsin-Yun Huang (MM '94, viola; faculty 2000–present) has forged a career by performing on international concert stages, commissioning and recording new works, and nurturing young musicians. She has appeared as a soloist with leading orchestras in Beijing, Taipei, and Bogota, among others. Inspired by authentic folk elements, the focus and highlight of her 2022–23 season was the program *Strings of Soul*, in collaboration with composer Lei-Liang and pipa virtuoso Wu Man, which she performed at Juilliard. She was the first solo violist to be presented in the National Performance Center of the Arts in Beijing and was featured as a faculty member alongside Yo-Yo Ma in Guangzhou. She has commissioned compositions from Steven Mackey, Shih-Hui Chen, and Poul Ruders. Her 2012 recording for Bridge Records, *Viola Viola*, won accolades from *Gramophone* and *BBC Music Magazine*. Her most recent release is the complete unaccompanied sonatas and partitas of J.S. Bach, in partnership with her husband, violist Misha Amory. She was the gold medalist in the 1988 Lionel Tertis International Viola Competition and the top prizewinner in the ARD International Competition in Munich, and she was awarded the Bunkamura Orchard Hall Award. A native of Taiwan, she received degrees from the Yehudi Menuhin School, Curtis Institute of Music, and Juilliard. Huang serves on the faculties of Juilliard and Curtis.



### Raman Ramakrishnan

Raman Ramakrishnan (Pre-College '94; MM '00, cello) enjoys performing chamber music, old and new, around the world. For two decades, as a founding member of the Horszowski Trio and the Daedalus Quartet, he toured extensively through North and South America, Europe, and Asia, and recorded for Bridge and Avie, including the complete piano trios of Robert Schumann and the complete string quartets of Fred Lerdahl. Ramakrishnan is an artist member of the Boston Chamber Music Society and he is on the faculty of the Bard College Conservatory of Music. He has toured with Musicians From Marlboro and performed as guest principal cellist with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India, as well as Cairo, Egypt. He has served on the faculties of the Kneisel Hall, Norfolk, and Taconic chamber music festivals as well as in the Music Performance Program of Columbia University. Ramakrishnan, who was born in Athens, Ohio, and grew up in East Patchogue, New York, holds a bachelor's in physics from Harvard University and a master's from Juilliard. His principal teachers have been Fred Sherry, Andrés Díaz, and André Emelianoff. Ramakrishnan, who lives in New York City with his wife, the violist Melissa Reardon, and their son, plays a Neapolitan cello made by Vincenzo Jorio in 1837.

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