



On Sunday, March 7, 5:00, the Center for the Arts will once again resound with live, lively, and life affirming music. During this unprecedented concert season, USCB Chamber Music has dealt with its share of upheaval. The one constant is that in each instance lemons have been turned into lemonade. The show has gone on with spectacular results.

A similar outcome is assured for this concert as well. It will feature three works ranging from calm introspection to foot-stomping exuberance, all brought to life by four superb performers.

French composer Ernest Chausson's style was dramatic and richly chromatic but tempered by the reserve of French taste. Initially enamored of Wagner, Chausson became a fervent defender of French music. In *Pièce op. 39 for Cello & Piano* the initial theme, which piano and cello pass back and forth, is a caressing, gently rising and falling melody. Literal or shadowy iterations of this theme shape much of the music. Chausson was a wonderful composer of songs and a vocal quality is present throughout. Ludwig van Beethoven was 27 and still finding his 'voice' when he started writing

*tring Trio in G Major, op. 9, no. 1.*

It would be a turning-point composition. This is a work of substance in four symphony-style movements filled with rich development, soaring melodies, and technical demands that push performers to their limit. The level of craft and aesthetic maturity in the trio encouraged Beethoven to expand into quartet writing. Once there, he hit his stride and never composed another string trio.

Not unlike Chausson, Antonín Dvořák's early career was built upon progressive Wagnerian models. During his



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