

# BROYHILL CHAMBER ENSEMBLE

Gil Morgenstern Artistic Director

## MONDAY, JULY 20

8 PM, ROSEN CONCERT HALL

### FOUNDERS NIGHT

Divertimento in G Major, Hob. IV:7 Franz Haydn

Allegro  
Adagio  
Finale: Allegro

*Frank Almond, violin; Darrett Adkins, cello; Linda Chesis, flute*

Trio for Flute, Cello and Piano Carl Maria von Weber

Allegro moderato  
Sherzo: Allegro vivace  
Schafers Klage: Andante espressivo  
Finale: Allegro

*Shirley Irek, piano; Darrett Adkins, cello; Linda Chesis, flute*

Assobio a jato (Jet Whistle): Vivo Heitor Villa-Lobos

Allegro non troppo  
Adagio  
Vivo

*Darrett Adkins, cello; Linda Chesis, flute*

#### INTERMISSION

Piano Quintet in f minor, Op. 34 Johannes Brahms

Allegro non troppo  
Andante, un poco Adagio  
Scherzo, Allegro  
Poco sostenuto, Allegro non troppo

*Gil Morgenstern, violin; Frank Almond, violin; Danielle Farina, viola  
Darrett Adkins, cello; Shirley Irek, piano*

*Please join us after tonight's performance for a celebration of 25 years of festival history with the founders of An Appalachian Summer Festival, whose vision and generosity created a small, chamber music series, and helped it to become a major arts attraction. During this reception, which is generously sponsored by Stick Boy Bread Company and McDonald's of Boone, we will honor members of the festival's Founders' Society, which was established on July 22, 2000.*

*The Broyhill Chamber Ensemble Concert Series is sponsored by the Broyhill Family Foundation (in memory of Faye Broyhill), the R.Y. and Eileen L. Sharpe Foundation, and the Muriel and Arnold Rosen Endowment for the Arts. This program has also been underwritten in part through the generous support of Allene Broyhill Stevens, Budd and Nanette Mayer, McDonalds of Boone/Venda Lerch, Peter and Joni Petschauer, Neil and Nancy Schaffel, and Shirley Stein Spector.*

*Refreshments during intermission this evening have been generously provided by Linville Ridge Country Club.*

#### PROGRAM NOTES:

*Divertimento in G Major, Hob. IV:7...*

*Franz Joseph Haydn*

*(Born March 31, 1732, in Rohrau;  
died May 31, 1809, in Vienna)*

*Divertimenti* were the first works with which Haydn established his wide European reputation. *Divertimento*, *divertissement*, *cassation*, and *serenade*, once almost interchangeable as designations, were terms used for a kind of occasional music, prized by 18th century Austrian composers and connoisseurs. Originally, this type of piece functioned as background for princely patrons' meals, to celebrate patrons or friends' name days or simply even for the musicians' own enjoyment. Most *divertimenti* have characteristics of exhilarating playfulness; they were clearly intended not to awe or enthrall, but to entertain with their interplay of various tonal colors and to challenge performers idiomatic, individual instrumental parts. Haydn's *divertimenti*, taking their name from the Italian word for amusement, have irresistible, infectious humor and zest.

In 1765, the Kapellmeister at the court of Prince Esterházy criticized Haydn, then the vice-Kapellmeister, for his negligent attitude, requiring him to "apply himself henceforth with greater assiduousness to composition" especially to pieces for *viola da gamba*, the instrument Prince Esterházy played and that was his favorite. As a result, in the next ten years, Haydn wrote 125 trios or "*Divertimenti per il Pariton (Bariton), Viola e Basso.*" Haydn composed these in rapid-fire succession, often in groupings of six, all with three movements.

Many of Haydn's large output of *divertimenti* are infrequently performed today, but they were so popular in Haydn's lifetime that they were published and republished many times in various European countries. This delightful *Divertimento*, the second of a group of six, Hob. IV- 6-11, is full of Haydn's esprit and may, according to some commentators, have partly been based on the model of the baryton trios. The genre did not have a standard form and was sometimes made up of just one movement, but some *divertimenti* stretched to as many as nine movements.

*Divertimenti*, however, were generally brief, simply constructed works. London, at that time, nourished amateur as well as professional music, which then began to veer away from the dominance of the court.

Concerts were held in the homes of prosperous families, and the kind of music being composed mirrored the expectations and needs of this new audience. This group of *divertimenti*, intended to entertain and amuse listeners with their light and spirited texture, was commissioned by the English publisher William Forster; a gentleman Haydn met shortly after he had begun to have some of his music published by the Viennese firm, Artaria. Over time, Haydn sold Forster, a violin maker and dealer, more than 120 works. Undoubtedly, writing these entertaining *divertimenti* was a money making proposition for Haydn, who composed the group quickly, completing them in 1784, using themes and passages in several movements from his 1777 opera *Il mondo della luna* ("The Moon's World") (Hob XXVIII: 7). He took three movements in this group of *divertimenti* from sections of his own orchestral works, changing little but the key. Haydn said that in his instrumental music "my pure musical fantasies are... given free rein."

In the published copy, he indicated the instrumentation he preferred for these works: two violins and a violoncello or a German transverse flute, violin and a violoncello. They were advertised in a notice appearing in the London *Morning Herald* on November 12, 1784. They constitute Haydn's first chamber music that expressly calls for a flute, a fact that can be accounted for because in England, in particular, the flute was very popular among amateur players, and thus the demand for music that included it was sizable. The parts are not very technically demanding, and the flute part rarely soloistic.

Given that Haydn expected amateurs to tackle this trio, he inserted very little virtuosic material, but still allowed it to be very interesting musically, endowing it with much wit and charm. Haydn alternates the movements in the traditional fast, slow fast pattern: *Allegro*, *Adagio* and *Allegro*.

***Trio for Flute, Cello and Piano, in g minor, Op. 63, J. 259...*  
Carl Maria von Weber**

(Born December 18, 1786, in Eutin, Germany; died June 5, 1826, in London)

Weber, with roots in 18th century Classicism, began the German Romantic tradition of composition. His classical roots were solid and palpable: first, his older brother, who had studied briefly

with Joseph Haydn, taught him the basics of his musical education, and then later, he had lessons from Haydn's younger brother, Michael. Not important musically, but of interest, is the fact, too, that Weber was related, as a first cousin, to Wolfgang Amadeus Mozart's wife, Constanze.

Weber's romantic operas gave him a significant place in music history, although generally now only the overtures to them are frequently performed. Chamber music does not make up a substantial part of his work, as it consists only of nine works in the Jähns catalogue of his works, yet the *Clarinet Quintet*, the *Piano Quartet* and the *Grand Duo Concertant* are substantial and important contributions to the chamber repertoire. The impressive *Trio for Flute, Cello and Piano*, completed in the summer of 1819, was composed while Weber was music director of the Dresden Opera and writing his opera, *Der Freischütz*. Quickly composed, it was sketched in two days of May and June, and completed on July 25th. The *Trio* is dedicated to Dr. Philipp Jung of Prague, a friend as well as physician to Weber.

The *Trio*, noteworthy for its unusual combination of instruments, begins *Allegro moderato* with a somber movement, serious and contemplative in character. John Warrack said in the *Grove Dictionary* that here, in the sonata form first movement, Weber makes a successful effort in "trying to contain extremes of Romantic emotion within a fairly strict classical framework." The light-hearted *Scherzo, Allegro vivace*, is based on two ideas, one a craggy theme in the minor and the other, a waltz type melody in the Major. The mood is serious, and the structure unusual as Weber eliminates the traditional Trio section. The slow movement is a pastoral idyll headed *Schäfers Klage* ("Shepherd's Lament") *Andante espressivo*. Weber had written originally written it around five years earlier to be played by one or two flutes and rewritten it the following year for cello alone. The principal melody is not his own but is a simple folk or popular song perhaps composed by Johann Ludwig Glück (1793 -1840). It was originally sung to an anonymous poem whose subject is not a shepherd but a favorite figure of the German Romantics, an itinerant miller. The miller follows the harvest, falls in love, and at the end of the season, or when the mill breaks down, moves on. Now, the tune is usually sung

in Germany to words by Eichendorff that paraphrase and enlarge upon the original. Here Weber follows the melody with a very chromatic and impassioned episode that continues almost until the movement's end. The *Finale, Allegro*, alternates between initial brief subjects contrasting with a lyrical theme. These thematic elements, keeping their separate identities, allow vigorous and virtuosic interplay between the three instruments in light and high-spirits, bringing the Trio to an end with a playful coda.

***Assobia a jato ("The Jet Whistle") for flute and violoncello... Heitor Villa-Lobos***

(Born March 5, 1887, in Rio de Janeiro; died there November 17, 1959)

Villa-Lobos, Brazil's most famous composer, began his musical career as a cellist in Rio's cafe orchestras, and as a young man developed a great interest in the folk music of his country. Seeking to break from the 19th century European musical tradition, he succeeded in launching the nationalist movement in Brazilian music. He drew his inspiration primarily from the music of the *Chôros* musicians of his native Rio, with whom he performed extensively early in his career. (*Chôros* musicians were typically an ensemble of serenaders who flourished from the late 19th century on in Rio de Janeiro and consisted of guitars, *cavaquinhos* or small four-string guitars, flute, other winds and percussion, who initially were dedicated to the polka and other dances before becoming associated with distinctive Brazilian popular dances and reflected the virtuosic, contrapuntal and improvisatory character of performance.)

Villa-Lobos' ambition to be a composer first arose around 1904, and in 1921, the pianist Arthur Rubinstein, who performed his works widely, became responsible for "discovering" him. From 1923 to 1930, Villa-Lobos lived in Paris, broadening his artistic horizons, and on his return home, he became one of the most important musicians of the Americas: prolific composer, assiduous folklorist, educator and conductor. His colorful and accessible music typified the diverse Brazilian scene in its abundance, originality and vitality.

He composed the fantasy work for flute and cello, *Assobia a Jato* ("The Jet Whistle"), in 1950 in New York. This chamber work of his later years was first performed March 13, 1950 in Rio de Janeiro. It was dedicated to Elizabeth and

Carleton Sprague Smith, a flutist and musicologist. In this piece, Villa-Lobos played fancifully with the inherent characteristics of both instruments, in line with his tendency to join high and low instruments in duos to highlight their different tessituras and timbres. Sometimes characterized as a musical joke, the piece is divided into three short movements, colorfully lyrical, and featuring both fluid lines and virtuosity.

The first of the three brief movements begins, *Allegro non troppo*, with an expressive cello theme, which the flute takes up and varies, before going on its own with its own individual thematic exploration of a folk-like theme. The slow and lyrical second movement, *Adagio*, joins the flute and the cello sinuously and yearningly. The final movement, *Vivo*, is lively and spirited with each instrument involving the other in a charming interchange that climaxes with the flute using a technique that Villa-Lobos specifies and which he used to name this work, with the flutist blowing directly and strongly into the flute's mouthpiece to create a "jet whistle." The 20th century American composer Vincent Persichetti rather graphically and unsympathetically described this section: "*The Jet Whistle*" offers the flutist an opportunity to blow into the embouchure as loud as he can on various notes as if he were warming up the instrument on a cold day." Joined with a *glissando*, the sounds are meant to create the whistle-like qualities of a jet flying.

***Quintet for Piano and Strings, in f minor, Op. 34... Johannes Brahms***

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

The *Quintet for Piano and Strings, Op. 34* is the climactic composition of the young Brahms; it is one of his greatest works, yet one that arrived in its final form with great difficulty. In his early career, Brahms's general practice was to compose a work complete to the last detail, and then turning severe self-critic, make a final decision about whether to allow it to be performed or to reject it completely, perhaps because he felt his work needed greater self-discipline. Another reason for this practice is that he was often reluctant to launch compositions that he knew would be compared to those of Beethoven and other great masters. Therefore, much of the music he wrote he subsequently destroyed. The pieces that do survive

were often created in configurations that others had not used so extensively in order to avoid the possibility of direct comparison. For example, he wrote string sextets and piano quartets rather than string quartets, and he made sure that these were mostly note-perfect in their original manuscripts with but a few important exceptions. The history of the changes in the present work is somewhat different from those in the other works, for this time Brahms tried out different permutations with varying instruments without really altering the music itself.

The *Quintet for Piano and Strings* made its first appearance in 1861, as a string quintet in f minor with two cellos. Until then, the most memorable work written for this combination of instruments had been Schubert's majestic *Quintet in C Major, Op. 163 (D. 956)*, composed in 1828 but unknown until 1850, and not published until 1853.

Brahms sent the first three movements of his work, even before he had completed the quintet, to Clara Schumann, herself a pianist and the composer Robert Schumann's wife, to ask her to judge it. As soon as he completed it, he sent it to the violinist Joachim for the same purpose. Joachim arranged for the quintet to be played in May 1863, and he subsequently told Brahms that the strings could not effectively convey the power and range of some of the music without some additional instrumental help. The content was simply too rich and too forceful for the strings to express, he felt, but the musical quality was fine. Seeking a more dynamic medium for his work, Brahms responded by converting it into a sonata for two pianos.

Clara Schumann and Anton Rubinstein played the work in this form at Baden-Baden, and later performed it with Brahms for Princess Anne of Hesse, who so liked the sonata that Brahms decided to dedicate it to her when he had it published, although by now the custom of royal patronage was in decline. A letter of November 3, 1864 signed "your old Clara" tells Brahms, "The Princess was so pleased that I seized the opportunity to suggest a beautiful gift for you, and the moment was so well chosen that she then and there commanded me to buy it. You will understand the joy with which I did so when you see it." The gift was indeed precious; it was the original manuscript of Mozart's *Symphony in g minor*.

Unfortunately, the form of the work at this point was still not right, and when Brahms and Carl Tausig played it at a concert of Brahms' works in Vienna in April 1864, it was the only work on the program that the audience did not seem to like. Echoing in kind Joachim's earlier comment about the quality of the sound of the strings alone, Clara Schumann ultimately felt that the music demanded more variety in sound than the two pianos could provide and suggested that Brahms convert the work into an orchestral piece. By the end of the year, Brahms had instead combined piano and strings to create the *Piano Quintet, Op. 34*. His original version for strings no longer exists, but he did publish the *Sonata for Two Pianos* in 1871 as Op. 34 bis. When Joachim saw the changes that Brahms had made, he was very impressed and declared that Brahms's *Piano Quintet* was the greatest piece of chamber music written since Schubert's death. History judges that the only one that possibly approaches it is Schumann's *Quintet* of 1842.

The opening movement of Brahms's *Quintet, Allegro non troppo*, is dramatic and of epic scale. It is based on several themes that have an unusually wide range of expression. They include the brooding, the dramatic, the exultant, and the lyrical. A solemn theme predominates, but there is also a plethora of subsidiary themes, each functioning importantly in the rich, dramatic structure. The simplest of the movements is the second, a serene and tender *Andante, un poco adagio* in a three-part song form, notable for its gentle, swaying piano melody with its restrained and rhythmic string accompaniment. The *Scherzo, Allegro*, is an exciting movement of substantial dimension and intense power with an irresistible rhythmic drive, based in part on material related to the first movement. The contrasting, calm central trio section derives its themes, in turn, from the first part of the strongly syncopated *Scherzo*. The syncopation and march-like rhythms return to close the movement. The *Finale* begins with a slow and mysterious introduction, *Poco sostenuto*, full of germinal ideas that come into bloom in the lively main section, *Allegro non troppo*. The material of this vibrant movement is subjected to further development in the coda, *Presto non troppo*, which leads to the powerful climax.

© 2009, Susan Halpern