

# BROYHILL CHAMBER ENSEMBLE

The *Reflections* Concert Series, Gil Morgenstern Artistic Director  
*Reflections* presents solo and chamber music together with art, poetry and prose from around the world in combinations that both reflect upon one another and invite the audience to reflect anew on universal themes. In addition to An Appalachian Summer Festival, *Reflections* is presented in New York, Pennsylvania, Florida, and Florence and Capri, Italy.

## SUNDAY, JUNE 28

8 PM, ROSEN CONCERT HALL

### REFLECTIONS: "THE PASSING OF THE TORCH"

Terzetto in C Major, Op. 74 Antonín Dvořák  
 Introduzione  
 Larghetto  
 Scherzo – Vivace  
 Tema con Variazioni

*Gil Morgenstern, violin; Jennifer Koh, violin; Kathryn Lockwood, viola*

Arabeske, Op. 18 Robert Schumann  
 Romance, Op. 11, No. 1 Clara Schumann  
 Rhapsody in g minor, Op. 79, No.2 Johannes Brahms  
*Benjamin Hochman, piano*

#### INTERMISSION

Quintet for piano and strings, Op. 44 Robert Schumann  
 Allegro brillante  
 Un poco largamente  
 Scherzo: Molto vivace  
 Allegro, ma non troppo

*Gil Morgenstern, violin; Jennifer Koh, violin; Kathryn Lockwood, viola  
 Wilhelmina Smith, cello; Benjamin Hochman, piano*

*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:

##### *Terzetto, Op. 74... Antonín Dvořák*

*(Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague)*

Antonín Dvořák composed the *Terzetto* in C Major, Op. 74 for the unusual trio combination of two violins and viola in January 1887, for the express purpose of amateur music making. At the time, a young chemistry student who loved the violin was renting rooms in Dvořák's house, and Dvořák thought it would be fun to take up the viola once again to play with him. In his early adulthood, Dvořák had made a living as a violist, and on this occasion, he decided to compose a work scored for himself, the young student and his violin teacher.

Unfortunately, both of the *Terzetto's* violin parts proved excessively difficult for the enthusiastic but not technically proficient amateur. So Dvořák wrote another piece in the following week for them to play together. This second piece became Op. 75a, a work he called *Terzett*, the German form of the word *terzetto*. This original setting was not published until 1945.

*Terzetto* is an Italian term dating from the 18th century for a musical composition calling for three voices with or without accompaniment. Dvořák applied this term to instruments rather than voices. The work is distinctive because it lacks the expected bass tones, giving the work a certain lightness and sweetness, not likely to be as readily present if there were a lower voiced instrument to ground the work.

The *Terzetto* is a charming and sweet work in four movements: *Introduzione*, *Allegro ma non troppo*, *Larghetto*, *Vivace* (scherzo) and *Tema con variazioni*. The first movement has an innocent main theme, playfully tossed among the players. In the *Larghetto*, a slow movement in three-part form, cherubic tenderness dominates. Dvořák creates the impression of a new countermelody when the original melody is stated a second time, simply by taking the middle voice and moving it up to the top voice. The scherzo is a wonderful movement built along the same vigorously rhythmic thematic lines that Dvořák uses in the scherzos for larger ensembles. The rhythm has the feel of the exuberant Bohemian folk dance, the *furiant*, which Dvořák often uses in his music. In the theme and variations finale, Dvořák utilizes a melody that hovers precariously between Major and minor tonalities; each variation has a distinct character, encompassing rhythmic, lyric and dramatic possibilities.

**Arabeske (“Arabesque”) in C Major,  
Op. 18... Robert Schumann**

(Born June 8, 1810, in Zwickau;  
died July 29, 1856, in Endenich)

Robert Schumann's father was a small-town bookseller who encouraged his son's inclination towards the arts. At the age of six, Schumann began to play the piano and to compose, and by the time he was 14, he was a published poet. At 18, he entered the University of Leipzig as a law student, but music proved too strong a calling for him to resist. In his third year, he left the study of law with the intention of becoming a pianist. He became a pupil of Friedrich Wieck, who was one of that epoch's great teachers. Wieck told Schumann's mother that with two or three years of work, Robert's natural talent and artistic imagination could make him a superlative performer, but the young man's hand suffered some weakness, perhaps from an accident or illness, that caused problems with the hand's movement. Schumann devised a contrivance by which the greatest possible dexterity of the finger was to be attained in the shortest time. The third finger was drawn back and kept still, but the result was not positive. Although Schumann recovered the use of his hand, the third finger remained useless, so he gave up hope of a career as a performer, turned to composition and wrote the several brilliant collections of short, descriptive and atmospheric pieces that established his position as Germany's leading composer.

In 1834, Schumann fell in love with a fellow Wieck pupil, and the two considered they were secretly engaged to marry, until family disapproval successfully separated them for a time. In 1835, Schumann fell in love again, this time with Wieck's star pupil, his 16 year-old daughter Clara, who had made her public debut when she was nine. Most of Robert Schumann's piano music was written before 1840, the year of his marriage to Clara. The bulk of this work consists of collections of intimate miniatures that express the Romantic imagination. The *Phantasiestücke*, Op. 12 is an early group of pieces, which Liszt admired greatly and Schumann always counted among his best works. They are not straight forward brief musical statements, but extended and developed works that represent Schumann's highest level of eloquence. After he composed them, he gave them

descriptive or evocative titles, but he once remarked, "Isn't the music itself descriptive enough?"

Schumann wrote this *Arabesque* in 1838 in a single movement. It is a short, colorful, poetic work, fancifully titled. The music is neither complex nor ornate in design and certainly owes nothing to Arabic art. In structure it resembles a rondo, with a Major-key principal theme that recurs in alternation with contrasting ideas in a minor tonality.

**Romance Op. 11, No. 1... Clara  
Schumann**

(Born September 17, 1819 in Leipzig;  
died in Frankfurt on May 20, 1896)

Clara was the daughter of Friedrich Wieck (1785-1873), a piano teacher, and Marianne (1797-1872), a soprano and student of Wieck. Clara, who was groomed to be a prodigy, first appeared in public when she was nine and held her first complete piano recital at age 11. An extended tour followed a year later, by which time she had already begun composing. She performed extensively and studied piano, voice, violin, instrumentation, score reading, counterpoint, composition; she also wrote and published several pieces for solo piano. Robert Schumann, who came to live and study with her father in 1830, asked for Clara's hand in marriage in 1837. Wieck refused, but finally a day before Clara's 21st birthday and only after the young couple filed and won a lawsuit, they were married. Initially, they remained in Leipzig where they both taught in the Conservatory; later, they moved to Dresden in 1844, to Düsseldorf in 1853. In Düsseldorf they finally had enough room for Clara to be able to practice and compose comfortably without disturbing her by then very nervous husband.

This *Romance, No. 1 in e-flat minor, Andante*, is one of a set of three character pieces, written between 1838-9. The three (of which this was the last composed) form a new compositional maturity for her, even though they were written before her twentieth birthday and were the last works she had published before her marriage to Robert Schumann, to whom they were dedicated. The dates of the *Romance* were inferred from the correspondence between her and Schumann. They are mentioned in the musical correspondence the two shared at a time they were not allowed to see each

other, and so had resorted to secret correspondance. Speaking of the *Romance No. 2*, Schumann wrote: "In your romance I again hear that we must become husband and wife. You complement me as a composer, as I do you. Your every thought comes from my soul, just as I have you to thank for all my music... Now compose as fast as possible another piece related to the idyll and romance (perhaps) a nocturno, perhaps in E-flat Major, so that it forms the middle between A-flat Major and g minor and all three form a whole." She took much of that advice and composed this *Romance in e-flat minor*, which she used to open the grouping.

Here one can hear she has captured her own stylistic voice, and is less reliant on the models available to her. In this three-part work (ABA), Clara exhibits a new harmonic originality as well as sophistication in the way she handles the motives she uses. The brief and intimate piece has rich colors and a sighing, passionate theme without engaging any virtuosic elements in the writing. The central section of the work modulates extensively, finally reaching the distant key of A Major.

**Rhapsody in g minor, Opus 79, No. 2...  
Johannes Brahms**

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

In his youth Brahms earned his living as a pianist, and although in later years he did not perform as a profession, he still played well enough to get through his difficult concertos; nevertheless, it was said that he played like a composer, not like a virtuoso. As a young man, he also wrote big works for the piano, grand sonatas and long sets of variations. Between the unconstrained works of his youth and the more restrained, spare style of his later years, he produced a series of pieces that showed his mastery and control of the keyboard in a disciplined, unemotional way. He composed the *Rhapsody in g minor* in 1879, the same year as the eight piano miniatures of Op. 76, after a hiatus of more than a decade since he had last composed a work for piano alone. It is a composition of his middle period, when Brahms was in his mid-40s.

With its impelling force and tension, this work, *Molto passionato, ma non troppo allegro*, stands out as an exception to the other pieces of this period. Although he

called it a rhapsody, he wrote the tumultuous and impassioned piece in sonata form. In the first section, a forward moving rising phrase of the work's surging opening soon becomes dominated by a haunting triplet figure over a pounding and ominous bass line that makes up the second theme. This figure is heard relentlessly, growing from soft to loud, and it becomes more persistent in the development section and continues through the last section to the end. Within this work are to be found some of the most advanced and restless harmonies in Brahms' music.

This *Rhapsody* is dedicated to Elisabeth von Herzogenberg, a musical amateur who had been a student of Brahms in Vienna and was, at the time this work was written, living in Leipzig with her composer husband. Brahms had once been infatuated with her but had fled from these feelings, forming a friendship with her again once she was finally safely married. She had an extraordinary command of music, and by the period when he composed the *Rhapsodies*, Brahms had become more dependent on her than on Clara Schumann, his other

female mentor/muse. It has been theorized that the very concentrated Romantic tone of the works of this opus may have been as a result of the intensity of Brahms' need to express the depth of his feeling for her.

Brahms gave the first public performance of the *Rhapsody in g minor, No. 2*, on January 20, 1880, in the north German city of Krefeld, where it was listed as entitled *Caprice*.

***Quintet for Piano and Strings in E-Flat Major, Op. 44... Robert Schumann***

Throughout his career, Schumann's output consisted of a series of works in related forms and styles. In 1840, the year of his marriage to Clara Wieck, he wrote almost nothing but songs, more than 130 of them, in a great outpouring of love and gratitude. His attention was diverted to the orchestra in 1841, when he wrote four symphonic compositions and the first movement of his *Piano Concerto*. In 1842, he put other work aside to concentrate on chamber music. That April, he ordered scores of all the Mozart and Beethoven string quartets available, which he studied for two months and

then, between June and October, in a furious burst of creative energy, composed three string quartets, a piano quartet and this piano quintet.

This quintet has a very important position in Schumann's oeuvre: it is credited with first spreading the reputation of Schumann as a significant composer as well as creating the standard instrumentation for the form of piano quintets to come. Schubert, with his *Trout Quintet*, had used a different instrumentation in his creation of a quintet structure: he left out the second violin, always present in quartets, and instead scored his work for a double bass. Schumann established the quintet instrumentation that became fixed after him. He used the standard string quartet (two violins, viola, and cello) to which he added a piano. Since his time, Brahms, Dvorák, Franck, Fauré, Elgar, Bloch, Shostakovich and many others have used the Schumann model.

The quintet, imbued with a unique sense of novelty, was dedicated to the composer's wife, Clara, who played the piano part in its first performance. At the second performance of the work,

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Mendelssohn took over at the piano because Clara suddenly had become ill. The more established Mendelssohn praised the work but suggested that Schumann replace the second trio of the Scherzo with something more spirited, and Schumann, receptive to his suggestion, reworked it. Schumann made the changes in time for the first public performance, on January 8, 1843, in Leipzig.

The first movement, *Allegro brillante*, is marvelously melodic and begins with a powerful, expansive main subject and bold opening chords in all instruments. Schumann skillfully utilizes this declarative main subject for elements of all the secondary subjects. The second and very poetic subject starts in the piano with a kind of abbreviated statement of the theme; then the cello and viola, responding antiphonally to the piano, embellish the second theme. The development utilizes two measures of the opening theme in a very quick tempo, and a very regular recapitulation closes the movement.

The slow second movement, *Un poco largamente, In modo d'una Marcia* ("In the

Style of a March") showcases two contrasting episodes. Actually this march has more of a somber character than a parade-like feel. The violin introduces brief phrases with an almost uncanny and compulsive emphasis on the note of middle C, which becomes a broad theme that the violin and cello play. The middle section comforts the listener with lyricism, and then the quietly intense initial clipped march theme returns, acting almost as a refrain. Finally the march yields to an *Agitato* section where the piano plays the lead role. The critic Arthur Cohn noted that at the time of silent motion pictures, original music was rarely composed to accompany films. Instead, film makers searched diligently for extant music in certain thematic moods to aid in the pantomimic drama. As a theme of menace for certain types of silent films, this second movement served frequently. In this second episode, a stormy *Agitato* section, the piano provides a backdrop of triplets behind ominous brooding in the strings.

The *Scherzo* third movement, *Molto vivace*, made up of virtually nothing but ascending and descending scales, creates a sense of exhilaration because of its

rhythmic and harmonic variety. Two completely contrasting trios both depend on rhythmic patterns for their effects. Although the first feels pleasant and relaxed, the second has a very different character, one of restlessness, in a rustic dance often described as music reminiscent of the Hungarian gypsies. The latter section Schumann rewrote after Mendelssohn, who otherwise praised the work, suggested that he replace this part to give the work something livelier than had been originally there.

The vigorous finale, *Allegro ma non troppo*, combines elements of the sonata and rondo forms. Counterpoint, specifically the fugue, dominates the last movement. It begins with a kind of Slavic theme that soon occupies all five instruments. When Schumann introduces the second theme, it is accompanied by a disguised version of the first theme. In the coda, Schumann brings back the first movement theme and combines it with that of the last movement in a double fugue style, creating a most impressive and memorable conclusion and giving the work a sense of unity.

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