

CHAMBER MUSIC @ BEALL 2016-17



CHING-YUN HU, PIANO • SUN, NOV. 20, 2016 • 3PM

Recognized and acclaimed worldwide for her dazzling technique, deeply probing musicality and directly communicative performance style, Rubinstein award-winner Hu will be performing Scriabin Sonata No. 2 in G-sharp Minor, Op. 19, “Sonata-Fantasy;” Schubert Three Piano Pieces, D. 946; Chopin Variations on “Là ci darem la mano,” Op. 2; Rachmaninoff Sonata No. 2 in B-flat Minor, Op. 36 (1931).

PHANTASM • SUN, JAN. 29, 2017 • 3PM



An award-winning quartet of viols, Phantasm has been recognized as the most electrifying active consort of its kind. Explore Elizabethan-era composers, such as Tallis and Byrd, and later works by Bach and Mozart in this eclectic offering. Their distinctive timbre resonates, and is inspired by, the ensemble’s diverse American, Scottish, and Finnish origins. Featuring OBF principal cellist, Jonathan Manson.

**DOVER QUARTET with AVI AVITAL
SAT, FEB. 18, 2017 • 7:30PM**



Dubbed by *The New Yorker* as “the young string quartet of the moment,” the Dover Quartet exudes an unmatched refinement among their peers and demonstrates adventurous programming. Appearing with the virtuosic, charismatic, and Grammy Award-winning mandolin player Avi Avital, the quartet showcases their prodigious talents with works from Bach to Bruce.

TRIO SOLISTI • SUN, MAR. 12, 2017 • 3PM



Praised by *The Washington Post* for its “unrelenting passion and zealous abandon,” Trio Solisti has forged a reputation for passionate performance style that combines exceptional virtuosity and penetrating musical insight. Discover the German masters Beethoven and Brahms, and France’s Chausson in an exceptional array of masterworks for piano trio.



RUSSIAN STRING ORCHESTRA

October 23, 2016 | 3 p.m. | Beall Concert Hall

Divertimento in D major, K. 136

- I. Allegro
- II. Andante
- III. Presto

Wolfgang Amadeus Mozart

(1756-1791)
12 minutes

Verklärte Nacht (Transfigured Night), Op. 4**Arnold Schoenberg**

(1874-1951)
26 minutes

INTERMISSION**Death and The Maiden Quartet In D Minor, D. 810**

- I. Allegro
- II. Andante con moto
- III. Scherzo: Allegro - Trio
- IV. Presto - Prestissimo

Franz Schubert

(1797-1828)
39 minutes

Divertimento in D major, K. 136**Wolfgang Amadeus Mozart**

Divertimentos, serenades, night music – all these terms suggest music of a lighter character, intended as background for an evening's entertainment. This Divertimento is one of Mozart's few early works to have earned a permanent place in the chamber repertoire.

Each of K. 136's three movements demonstrates the Italian influences on Mozart's evolving style. The teenaged composer traveled to Italy several times, and the graceful, idiomatic lyricism of Italian vocal music informed all of Mozart's melodies, whether instrumental or vocal. In K. 136, the lissome 16th-note runs of the first violin parts in the outer movements complement the gentle expressiveness of the central Andante.

Verklärte Nacht, Op. 4 (Transfigured Night)**Arnold Schoenberg**

In 1950, Arnold Schoenberg provided liner notes to a recording of his groundbreaking work *Verklärte Nacht*, written a half-century earlier. "It is program music," Schoenberg wrote, "illustrating and expressing the [eponymous] poem of Richard Dehmel. *Verklärte Nacht* does not illustrate a particular action or drama, but is limited to depicting Nature and expressing human feelings."

In 1899, *Verklärte Nacht* shocked conservative Viennese audiences and critics. The work provoked outrage both for its concept – writing program music for a chamber ensemble, and highly chromatic, Wagnerian-style music at that – and for its taboo subject matter. In Dehmel's poem, lovers walk through moonlit woods on a cold winter night. The woman confides in the man, telling him she is pregnant by another man whom she does not love. She cries: "Now life has taken revenge, for I have met you — ah, you." The man assures her that because their love is so strong, the unborn child will become his: "You are floating with me on a cold ocean/But a special warmth flickers/From you into me, from me into you." They embrace, kiss, and resume their walk through the now transfigured night.

"I had intended to follow the motives of my text in your composition; but I soon forgot to do so, I was so enthralled by the music," Dehmel wrote to Schoenberg after a 1912 performance of *Verklärte Nacht*.

Death and the Maiden Quartet in D minor, D. 810**Franz Schubert (arr. Rachlevsky)**

In 1824, 27-year-old Franz Schubert was physically and mentally worn out from battling syphilis. The disease caused him extreme pain and weakness, and amplified his tendency to depression. On March 31 of that year, Schubert wrote to a friend, "I feel myself to be the most unfortunate, the most miserable being in the world. Think of a man whose health will never be right again, and who from despair over the fact makes it worse instead of better ... My peace is gone, my heart is heavy ... each night when I go to sleep I hope never again to wake, and each morning merely reminds me of the misery of yesterday."

The String Quartet in D minor reflects Schubert's understandable preoccupation with mortality, from its powerful opening notes through the meditative, soothing Andante and the angry denunciations of the Scherzo to the breathless defiance of the Presto. The nickname "Death and the Maiden" comes from Schubert's 1817 setting of Matthias Claudius' eponymous poem, written in the form of a dialogue between Death and a young woman. The maiden pleads for her life, while Death woos her with promises of an eternal, all-embracing sleep. Schubert repurposed Death's music from the song as the basis for the second movement's theme and variations. In the concluding movement, set to the breakneck speed and rhythm of an Italian tarantella, Schubert quotes from another of his most famous songs. *Der Erlkönig* is a setting of Goethe's famous poem, a harrowing story of a father and son riding home through a stormy night, pursued by Death. Schubert lifts the melody from Death's line, "My dear child, come go with me," an echo of Death's entreaty to the maiden, and embeds it in the Presto.