

FRIENDS OF CHAMBER MUSIC

The Avedis Trio

Alexandra Hawley, flute
Paul Hersh, viola & piano
Julian Hersh, cello

Sunday, April 11, 1999, 3:00 p.m.
Faye Spanos Concert Hall
University of the Pacific
Stockton, California



This performance is underwritten by the Henry & Carol Zeiter Charitable Foundation

Program

Trio in D Major, HOB. XV:16

Allegro
Andantino puittosto; Allegretto
Vivace assai

Franz Joseph Haydn
(1732-1809)

Introduction and Variations on "Trockne Blumen"

from *Die schöne Müllerin* for Flute and Piano, Op. 160

Introduction: Andante
Theme: Andantino
Seven Variations

Franz Schubert
(1797-1828)

Sonate en Concert (1952)

Prelude: Largo ma non troppo
Rigaudon: Allegro
Aria: Andante
Intermezzo: Allegro molto
Aria: Andante
Sicilienne: Andantino
Gigue: Presto

Jean-Michel Damase
(b. 1928)

—*Intermission*—

Trio in F Major

Vivace
Mesto
Allegro

Georg Philipp Telemann
(1681-1767)

Trio in G Minor, Op. 63

Allegro moderato
Scherzo: Allegro vivace
Shepherd's Lament: Andante espressivo
Finale: Allegro

Carl Maria von Weber
(1786-1826)



Alexandra Hawley and the Avedis Trio are represented by: California Artists Management
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The Avedis Trio

With the Avedis Trio, each instrument of which has a special tone quality, we have the opportunity to discern three centuries of stylistic characteristics. Tovey pointed out that in chamber music, unlike great symphonic works, "every note written is intended to be heard." Chamber music becomes, both for the musician as composer and as interpreter, the art of the soloist. Both individually and in combination, each instrumental voice is heard to its fullest; a distinctive blend of form and texture is created. In chamber works with piano, a proper balance of voices is made difficult because of the wide difference in timbre. The piano tended to remain dominant. The older conception was that the other instruments were natural extensions of the keyboard.

In the seventeenth and eighteenth centuries, the flute was the rival of the violin. However, not much music for flute was written after the death of Beethoven; except in France, a flautist could not expect an audience beyond his family and agent at a recital until Jean Pierre Rampal and more recently James Galway popularized this instrument.

This program does not present the works in strictly chronological order, but the sequence does contrast the six separate styles.

Program Notes

Franz Joseph Haydn — Trio in D Major

Around 1790 at the end of his long service for Prince Esterhazy, Haydn wrote two trios for this set of instruments. At this time the enthusiasm for Haydn's music throughout the continent and beyond was unparalleled. This enthusiasm was "a source of wonder and admiration," commented the "Allgemeine Musikalische Zeitung." A generation later the attitude had changed but the present age has the blessing of again discovering the extraordinary riches of the music of Joseph Haydn. His trios are works of fantasy, virtuosity, and profundity.

The Trio in D Major is one of forty-five trios of which we have

definitive original texts. When Haydn composed his first piano trios for Count Morzin in the middle of the eighteenth century, a new genre was begun. At the end of the century, the piano was the favorite instrument of amateurs for household music, and piano playing was the "accomplishment" of every "fine young lady." Trios were standard fare.

Haydn's romanticism was not seduction or catharsis, but melodic richness and a bit of "sturm und drang" (storm and stress). He has been compared to Stravinsky for wit and brilliance and his trios attest to his genius.

The Trio in D Major has a variety of moods. Listen for a sudden, unexpected "Grand Pause" at the beginning of the development section of the first movement followed by a key jump down a major third. The second movement is in a more somber mood in d minor. A certain echo of the Baroque can be discerned in the inner movements while the final movement is a quicksilver, virtuosic *Vivace assai* in couplet Rondo form. The prodigious pianist Ferruccio Busoni played the trio in 1876 at one of his concerts when he was nine years old.

Franz Schubert — Introduction and Variations on "Trockne Blumen"

"Trockne Blumen" (withered flowers) is the eighteenth song in Schubert's first song-cycle, "Die schöne Müllerin" (The Maid of the Mill), using the poetry — *Poems from the Posthumous Papers of a Travelling Hornplayer* — of Wilhelm Müller, poet of the German poetic renaissance. Human emotions are mirrored in external nature, and this, with elements of dramatic conflict and character study, seized Schubert's imagination. The musical setting was published in five parts, or small "acts." These included 1, the arrival at the mill; 2, falling in love; 3, brief happiness; 4, jealousy and despair; and 5, resignation and death. "Youthful passion blighted by tragedy" was possibly Schubert's state of mind in 1823, the year he both discovered the poetry and found he was suffering from a fatal malady. The text begins "Little flowers which to me she gave, shall soon be laid within my grave."

Schubert's art songs made voice and piano equal partners, the piano developing the mood, intensity, and character of the song. In the "Variations" piano and flute are also equal partners. The "Introduction" presents the melody of the song in the flute's lower registers with gentle accompaniment. The variations (twenty minutes of them) vary in tempo, key, and style. Plaintive presentations alternate with strong, vigorous, even violent passages, with heavy work in the piano and virtuosic work in the flute.

This music supports Schubert's statement: "My music is the product of my talent and my misery. And that which I have written in my greatest distress is what the world seems to like best."

Jean-Michel Damase — Sonate en Concert

Damase was born in Bordeaux in 1928 into a musical family. He studied at the Paris Conservatoire and with Alfred Cartot. Damase began composing at the age of nine, setting poems to music, and has won a number of prizes including the Prix de Rome for his composition.

Since the French have been devoted to the flute through the ages, it is not surprising that this contemporary work comes from that country. However, the *Sonate* is a product of both the twentieth and the eighteenth centuries. It was completed and published in 1952, dedicated to Geoffrey Gilbert, flautist, and William Pleeth, cellist, both English. The flute and piano carry the musical interest; the cello mainly doubles the bass line in the manner of the Baroque *basso continuo*, or it seconds the flute an octave below.

Damase's youthful compositional maturity fostered his technical facility; as a result, his music is attractive and elegant. The *Sonate* is in the manner of a Baroque Suite, or string of dances, interspersed with two melodic arias and with a certain amount of recapitulation of earlier material.

The *Sicilienne* is especially attractive with its lilting rhythms followed by the exciting presto *Gigue*.

George Philipp Telemann — Trio in F Major

Telemann in early and middle eighteenth century was regarded as Germany's leading composer and served as a link between Baroque and Classical styles. A man of prodigious activity, he composed extensively in every style, was influential in the field of music theory, and an activist in music education and concert organization.

By the time he was twelve, he had composed for and played several instruments, but his parents put a stop to his musical activities, fearing it would interfere with his predestined career as a clergyman. Music prevailed, however.

But being largely self-educated, with the support of his academic mentors he maintained an interest in music for amateurs and inaugurated public concerts. He broke down the dichotomy of sacred and secular music by fostering and acting in opera while he held the title of Kappelmeister and was writing extensive church music (a far greater output than that of J. S. Bach).

When employed in Hamburg in this capacity he was severely reprimanded, as it did not seem fitting for a church music composer to be acting in opera. He responded by asking leave to move to Leipzig. The complaint was withdrawn. His enormous popularity was due to his versatility and unfailing good humor.

While employed at Sorau (now Zary in Poland) in his early career, he was strongly influenced by French music, a favorite of his employer who provided him with music of Lully and Campra. French music was in contrast to the heavier Germanic counterpoint, and led the way to the "galant" style with clarity of rich melodic line and simple accompaniment.

Telemann shows depth of feeling in slower movements balanced by his characteristic sense of humor. Each instrument, including the recorder, has unique treatment since he was intimately familiar with them all.

The Trio in F is a typical Baroque "trio-sonata" in texture, showing Telemann to be a master in all styles. The cello and keyboard play a basso continuo or the supporting harmony of the solo instrument. The soloist's mate-

rial illustrates how Telemann absorbed the beauties of Italianate melody.

Carl Maria von Weber — Trio in g minor, Op. 63

Weber jump-started the Romantic Movement with his opera *Der Frieschuz* (The Free-shooter), replete with magic bullets cast in a haunted ravine at midnight and the theme of the triumph of true love. Operatic influences are to be expected in his instrumental work, in the rich evocation of mood and melody.

He composed an Adagio for piano, flute and cello in 1814 which was later extended to become the Trio. In 1819 a visit by the flute virtuosi Caspar and Anton Furtenau, probably produced the original of the Andante of the trio, the Schafers Klage (Shepherd's Lament), which he dedicated to Dr. Jungh, an excellent amateur cellist whose house Weber frequented. Then, after suffering depression, the death of his child, and professional snubs and frustrations, he poured his powers of invention into a stream of instrumental pieces, dazzling in quality, which included the finished Trio and the famous Invitation to the Dance. This latter used a programmatic framework around a series of waltzes.

The "Shepherd's Lament" which is said to be inspired by local folk melodies, casts its romantic mood over the rest of the work. In the space of fifty-nine bars it presents a melancholy more intense than its wistful lilt might suggest. After a first statement, a richly harmonized piano solo follows and a passionate flute decoration in D major, with the theme in the left hand of the piano.

Unexpected contrasts against the note of anxiety occur in the work. In the minor-major Scherzo the melancholy is dispersed with a gruff gesture, and the continuation is a waltz that could find its place into the Invitation to the Dance.

The concluding Allegro is rich with five distinct themes and an engagement between the two moods in contrapuntal manner allowing for brilliant effects from all three instruments.

The originality of this chamber music and its completeness expresses the character of a composer who has survived intense unhappiness and is on the brink of his greatest achievements.

—Notes by Catherine Roche

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*All 1998-99 concerts are presented in
the Faye Spanos Concert Hall on the
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