

AVALON THEATRE

Easton, Maryland June 6, 2008 8:00 p.m.

Wolfgang Amadeus Mozart (1756-1791)

Quintet in C Major, K.515

Allegro

Andante

Menuetto: Allegretto

Allegro

*Todd Phillips, Lily Francis,
Maria Lambros, Catherine
Cho, Marcy Rosen*

Alexander Zemlinsky (1871-1942)

Trio in d minor, Opus 3

Allegro

Andante

Allegro

*Diane Walsh, J. Lawrie Bloom,
Margo Tatgenhorst Drakos*

INTERMISSION

Ludwig van Beethoven

Quartet in e minor, Opus 59, No. 2

Allegro

Molto Adagio

Allegretto

Finale: Presto

*Amy Schroeder, Keiko Tokunaga,
Gillian Gallagher, Andrew Yee*

**Attacca Quartet, 2008 Chesapeake
Chamber Music Competition Silver
Medal Winner**

CHESAPEAKE CHAMBER MUSIC FESTIVAL
Avalon Theatre, Easton, MD
June 6, 2008

WOLFGANG AMADEUS MOZART

Quintet No. 2 in C-Major, K. 515

In March, 1787 Mozart undertook quintets K. 515 and K. 516, two vast structures of pure music that surpass, in their grandeur, much of his earlier work. The composer was at the summit of his creative powers, and the year ended with the superb opera, *Don Giovanni*.

One crushing event darkened the year: Leopold Mozart, father of the composer, died within days of Mozart's completing the second quintet. Upon hearing of his father's terminal illness, Mozart set aside any hint of grief or despair and, overflowing with the spirit of Freemasonry, announced to his dying parent that: "Death is our life's goal, and for the last few years I have become so familiar with this excellent friend of man that his visage holds no fear for me but calms me and consoles me! I never go to my bed without thinking that perhaps tomorrow (although I am so young) I will no longer be alive..."

Did the elder Mozart take comfort in such hearty fatalism? That is unknowable, but from the music we can infer that Mozart's good spirits and, above all, monumental self-confidence went into the composition of the C-Major Quintet. Nowhere are we more aware of this than during the immense, final *Rondo (allegro)*, more than 500 measures long, a veritable cornucopia of themes striking a perfect equilibrium between lightheartedness and severity. The ultimate, great coda is full of pure joy, as if every note were illuminated with sunlight.

ALEXANDER VON ZEMLINSKY

Trio for clarinet, cello and piano in d minor, Opus 3

The Trio, Opus 3, was written in Vienna in 1896 and published the following year at the recommendation of Johannes Brahms, whose own trio, Opus 114, was the acknowledged inspiration for this work. Alexander Von Zemlinsky was a protégé of Brahms at the time. He was greatly encouraged by Gustav Mahler, who made him conductor at the Imperial Opera, and he became a close friend of Arnold Schoenberg whose sister he married. As a musical director, he worked in Berlin with Otto Klemperer. Zemlinsky composed, performed, directed and taught in Vienna until the rise of Nazism forced him to leave for Prague. From there he moved to New York and led a lonely expatriate life until his death.

Zemlinsky's adherence to classical forms, during a period when Schoenberg and others were pursuing a very different set of compositional values, made him seem primarily connected with the past, and he was overshadowed for a time by his contemporaries.

Over the past few decades that shadow has lifted, and his music has reentered the repertoire. Always maintaining the difficult equilibrium between transparent romanticism and a kind of streamlined expressionism, Zemlinsky is appreciated for that richness of musical personality clearly perceptible in his chamber music.

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LUDWIG VAN BEETHOVEN

Quartet in e minor, Opus 59 No. 2

Beethoven dedicated three magnificent quartets—Opus 59—to Count Andreï Kirilovitch Razumovsky, Russian Ambassador to Vienna and close ally of Prince Lichnovsky, great friend and supporter of the composer. The quartets did not receive a very warm welcome from the critics or the public, causing Beethoven to turn on his detractors saying, “Well! This is not for you, it is for a time yet to come.”

The second of the three quartets, finished in the summer of 1806, was written—with the sole exception of its *Scherzo*—in sonata form. The first two movements are both profoundly lyric with the first theme in the second movement, *molto adagio*, solemn and hymn-like. “It is a meditation on the harmony of the spheres beneath a starry sky in the silence of the night,” rhapsodized Czerny. “This movement must be played with great restraint,” advised Beethoven.

The third movement, *Allegretto*, with its syncopated rhythms, provides one of the first examples of the great Beethovenian *Scherzo*. The fourth and final movement is a rondo in sonata form ending vigorously, *prestissimo*.