

celebrating  
excellence

illuminating  
repertoire

## Message from the President



With the establishment of ARC – Artists of The Royal Conservatory – The RCM continues its rich tradition of giving life to new musical ensembles and strengthening the nation’s cultural foundations. Both the Toronto Symphony Orchestra and the Canadian Opera Company had their beginnings at The Royal Conservatory and have subsequently become cornerstones of musical life in Canada.

The creation of ARC provides an opportunity for The RCM to present its exceptional faculty in varied musical collaborations and in communities throughout Canada and abroad. ARC also provides the means to celebrate the excellence of The Glenn Gould School, the creativity of Canadian musicians and the unique voices of Canadian composers.

As a flexible ensemble ARC’s programs will be exploratory, thematic and instrumentally diverse, and while ARC will have at its core The Glenn Gould School faculty, it will also collaborate with special guests and outstanding GGS students. ARC’s mandate includes the performance of both the traditional canon of chamber repertoire, as well as works that through political changes or shifts in musical fashion have been ignored.

ARC will also foster the creation of new compositions and develop creative associations with musicians outside the western classical tradition, as well as with artists from other disciplines. Its concerts will be complemented by the mentoring of students and educational work that serves as a catalyst for creativity within The RCM, in Canada and the world.

ARC'S PROGRAMS WILL BE EXPLORATORY, THEMATIC AND INSTRUMENTALLY DIVERSE. ARC WILL FOSTER THE CREATION OF NEW COMPOSITIONS AND DEVELOP CREATIVE ASSOCIATIONS WITH MUSICIANS OUTSIDE THE WESTERN CLASSICAL TRADITION.

When the Conservatory's new Performance and Learning Centre is complete, ARC will become one of its most important performing and teaching assets. Through the new facility's communications technology, the ensemble's work will benefit students throughout Canada and around the globe.

The two concerts presented this month mark the beginning of what we hope will be a long and distinguished life for this ensemble, as a vehicle that will illuminate the breadth of the repertoire, explore the frontiers of performance practice, stimulate the creation of new works and inspire new generations of Canadians.

In August 2003, ARC makes its New York debut at the Bargemusic series in four concerts. In December, ARC will present an exploration of the music, the literature, the ideas and lives of the generation of composers and artists who perished during the Holocaust. The intensive exploration of the creative output and societal events of this period will be presented at The RCM for audiences in Toronto and connect directly to The Glenn Gould School's curriculum.

With the formation of this ensemble, The Royal Conservatory adds another important element in support of its mission to develop human potential through music and the arts.



DR. PETER SIMON, PRESIDENT

The logo for ARC BLO features the letters 'A', 'R', and 'C' in the top row and 'B', 'I', and 'O' in the bottom row. The letters are white and set against a red background with a repeating pattern of interlocking circles and four-petaled flowers. The entire design is tilted and framed by several thick, black diagonal lines that create a sense of depth and movement.

# ARC BLO

The musicians of ARC are all faculty members of The Glenn Gould School of The Royal Conservatory of Music. They are complemented by specially invited students and guest artists.

**MARIE, WHEN SHE IS NOT PLAYING HER 1767 PIETRO LANDOLFI VIOLIN, ENJOYS COOKING AND GARDENING.**



### **Marie Bérard** violin

In addition to her work as concertmaster of the Canadian Opera Company Orchestra and as assistant concertmaster of the Mainly Mozart Festival in San Diego, Marie Bérard is a sought-after soloist, chamber musician and teacher. She has worked with Amici, Arraymusic and New Music Concerts and has premiered sonatas by Bright Sheng and Anthony Davis as well as several new works with the Accordes String Quartet. Among her solo recordings are works by Alfred Schnittke (*Concerto Grosso*, no. 1 and *A Paganini*), and the “Meditation” from *Thaïs* for violin and orchestra. Her recording of the concerto for violin and brass ensemble by Henry Kucharczyk was released in 2002. Marie performs regularly at chamber music festivals, notably Ottawa, Speedside and Music in Blair Atholl, Scotland. When she is not playing her 1767 Pietro Landolfi violin, Marie enjoys cooking and gardening.

### **Benjamin Bowman** violin

A graduate of Philadelphia’s Curtis Institute of Music, Benjamin Bowman began playing the violin at age five. Since then he has accumulated an impressive array of awards and prizes: three consecutive first prizes at the national finals of the Canadian Music Competition, the Grand Prize at the Kiwanis National Festival for the Arts, a National achievement award from YTV Canada and the prestigious Young Canadian Musicians’ Award. He has performed with the Quebec, Winnipeg and Toronto Symphony Orchestras and participated in a number of music festivals, including Banff, Davos, Verbier, the International Association of Young Artists Tour (Europe), the Isaac Stern Chamber Music Seminar at Carnegie Hall and Music From Angel Fire (New Mexico). He currently studies with Lorand Fenyves at The Glenn Gould School. In his spare time, he dabbles in musical improvisation and visual art.

### **Bryan Epperson** cello

One of Canada’s most charismatic chamber musicians, Bryan Epperson is principal cellist of both the orchestra of the Canadian Opera Company and, during the summer, that of the Santa Fé Opera. He made debuts in Milan, Venice, Siena and Florence at the recommendation of Claudio Abbado and, since then, has received regular invitations to perform throughout Europe and North America. Collaborations include performances with such legendary musicians as David and Igor Oistrakh, Christian Ferras and Tibor Varga. A founding member



**Bryan** is devoted to both a 1752 Paulo Antonio Testore cello and a 928S Porsche of almost equivalent vintage.

of the string trio Triskelion, Bryan has recorded on the Naxos and Musica Viva labels and broadcast on NPR, BBC and the CBC. A graduate of the Curtis Institute of Music, Bryan's initial studies were with Leonard Rose, André Navarra and George Neikrug. He subsequently served as an assistant to Antonio Janigro at the Salzburg Mozarteum. Bryan is devoted to both a 1752 Paulo Antonio Testore cello and a 928s Porsche of almost equivalent vintage. Between the months of July and September, this machine speeds across the highways of the New Mexican desert, leaving in its wake the reverberation of Jimi Hendrix guitar riffs and the aroma of expensive Cuban cigars.

#### **Colin Fox** narrator

In his final year at the National Theatre School, Colin won the title role in CBC-TV's production of *Macbeth*. He went on to co-star in Edward Albee's *Tiny Alice* and enthusiastically accepted an "as cast" contract for the Stratford Shakespeare Festival, where he was entrusted with a total of 12 words. On the brink of recognition, Colin landed the role of Aramis in the 1969 Stratford production of *The Three Musketeers*. This was televised and with the cameras rolling, Colin flew out of second story window snaring his boar in the webbing of the waiting trampoline. The injuries sidelined him for six months. While recovering, he won the starring role in *Strange Paradise* – which still has a large cult following. Since then he has enjoyed a busy career in film and TV. He has been pursued by Patrick McGoochan in *Pack of Lies* and rescued by Sylvester Stallone in *Daylight*. He has been a compassionate bishop in *The Equalizer*, a reluctant priest on *Law & Order* and played opposite Anthony Quinn and Lauren Bacall in *Star for Two*. For four years he commuted between the sets of *Psi Factor* in Toronto and *The Adventures of Shirley Holmes* in Winnipeg and more recently played Fritz (the chef) in the TV series *Nero Wolfe*. As a narrator, Colin has appeared at major Canadian festivals and with the Boston and Toronto Symphony Orchestras under Seiji Ozawa. He lives in an 1860's stone farmhouse outside Toronto with his wife Carol and their two cats, Lord and Taylor.

#### **Amanda Goodburn** violin

Before moving to Canada in the summer of 2001, Amanda Goodburn had pursued her musical studies in South Africa and then in England, where she distinguished herself as a critically acclaimed young violinist. Amanda has performed with the leading South African orchestras, and was the prizewinner of three major national competitions. These successes, in addition

**LESLIE IS A FANATICAL GOLFER, AN AMATEUR ASTRONOMER  
AND A SERIOUS AFICIONADO OF PULP TELEVISION.**



to a full scholarship, enabled her to continue her graduate studies at the Royal Northern College of Music in Manchester. Achieving distinction for the RNCM's highest performance diploma, Amanda moved to Canada, where she is currently studying under Erika Raum at The Glenn Gould School. She has performed with the Arraymusic Ensemble, as a first violinist in Sinfonia Toronto and with the newly formed Tokai String Quartet.

#### **Leslie Kinton piano**

As half of the Anagnoson & Kinton piano duo, Leslie Kinton has performed over a thousand concerts throughout the U.S., UK, Asia and in every Canadian province and territory. The duo has recorded six CDs and broadcast on the BBC, Hilversum Radio, Radio Suisse Romande, Hong Kong Radio, and the CBC (where it is a programming mainstay). Orchestral collaborations include the Toronto, CBC, Vancouver, Winnipeg and Kitchener-Waterloo Symphony Orchestras as well as the Calgary Philharmonic. Leslie is also a well-known chamber musician and has performed with Martin Beaver, Joel Quarrington, Ifor James, Avram Galper, James Campbell, Ray Luedeke, Nora Shulman, Bryan Epperson, the York Winds, and the St. Lawrence Quartet. He was a scholarship student at The Royal Conservatory of Music and received the Forsythe Graduation Award at the University of Toronto. In addition to his responsibilities as one of the country's leading piano pedagogues, Leslie is a fanatical golfer, an amateur astronomer and a serious aficionado of pulp television.

#### **David Louie piano**

The pianist and harpsichordist David Louie, described as “a pianistic sensation” (*Rhein-Zeitung*, Germany), was born in British Columbia. A winner of several international piano competitions (CBC Radio, Santander, and Sydney) he made his New York debut with the venerable Peoples' Symphony Concerts and since then has performed at major series in Chicago (The Dame Myra Hess Memorial Concerts); Mosel Festwochen, Germany, and the National Auditorium, Madrid. He has appeared with the Vancouver Symphony; the NACO in Ottawa; the Gulbenkian Chamber Orchestra, Lisbon and the Royal Philharmonic Orchestra, London and has collaborated with many distinguished artists, including the Takacs Quartet. David Louie completed graduate studies at the University of Southern California. His principal teachers include Boris Zarankin and John Perry whom he now assists at The Glenn Gould School. Away from the keyboard, he enjoys languages, literature, art, film and the great outdoors.



**Ann enjoys white-water canoeing above the Arctic Circle with her husband and daughter.**

### **Ann Monoyios** soprano

Ann Monoyios performs extensively throughout Europe and North America in opera, oratorio, chamber music and recitals; in repertoire that ranges from the baroque to the contemporary. She has collaborated with the major Baroque specialists of the world including John Eliot Gardiner, Gustav Leonhardt, Christopher Hogwood, Frans Brüggen, Trevor Pinnock, William Christie, René Jacobs and Reinhard Goebel as well as the Tafelmusik Baroque Orchestra. Ann has been a featured soloist with the Paris Opera, the Flemish Opera, the Opera houses of Bremen and Halle and the Staatsoper of Basel, as well as the San Francisco, Montreal, Houston and San Antonio Symphony Orchestras. She has recorded on the Sony Vivarte, Deutsche Grammophon Archiv, EMI, Deutsche Harmonia Mundi, Erato, Decca/L'Oiseau Lyre, Capriccio and Vox labels and broadcast on the BBC, WDR Köln, NDR Hamburg, Radio France and the CBC. In her spare time, Ann enjoys white-water canoeing above the Arctic Circle with her husband and daughter.

### **Javier Portero** viola

Following training with Fernando Hasaj in Buenos Aires, Javier Portero moved to Toronto, where he now studies at The Glenn Gould School with Steven Dann. An active chamber musician, Javier has performed in concert halls in Toronto, New York, Singapore, Argentina and Latin America, with the Toronto Philharmonic, The Royal Conservatory Orchestra, the Buenos Aires Philharmonic, the Buenos Aires Chamber Orchestra and contemporary music groups such as Ensemble21 and Daedalus. Javier has also collaborated with the composers Martin Bauer, Santiago Santero and Alejo Perez Pouilleaux. He is the violist of the Tokai String Quartet and plays an instrument made by Julio Giorgio in 1998.

### **Joel Quarrington** double bass

Recognized as one of the world's great bass virtuosos, Joel Quarrington began studying the instrument at The Royal Conservatory of Music when he was 13. Subsequent training took him to Italy and Austria. A winner of the prestigious Geneva International Competition, Joel has made solo appearances throughout Canada, the U.S., Europe and China, and has played concerti with the symphony orchestras of Toronto, Edmonton, Winnipeg, Hamilton and the NACO, where he is currently principal bass. He has released several recordings, including *Virtuoso Reality* (CBC Records) and a CD devoted to the works of Bottesini (Naxos). He is a strong advocate of



**ERIKA REMAINS AN UNAPOLOGETIC FAN OF THE MAPLE LEAFS AND RETAINS A MODEST CRUSH ON MATS SUNDIN.**



the unusual practice of tuning the bass in fifths, an octave lower than the cello, a tuning which he uses exclusively. His Italian bass was made in 1630 by the Brescian master, Giovanni Paolo Maggini. In his precious free time, Joel is an enthusiastic connoisseur of the world's beer. He has also acquired an underground following for his recordings on the Erhu, a violin-like Chinese instrument with two strings. These include the now classic CDs: *Everybody Digs the Erhu*, *Country Erhu '98*, *Three Erhus at the Acropolis*, and most recently, *Erhus From Beyond the Galaxy*.

#### **Erika Raum** violin

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Erika has played the violin professionally since age 12. Since winning the Joseph Szigeti International Violin Competition in 1992 she has been invited to Europe on many occasions, most recently to Portugal, Austria, Germany, England, Italy, France and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada: at the Parry Sound, Ottawa and Vancouver chamber festivals and regularly at the Banff Centre. Abroad she has attended the festivals at Caramoor, Budapest and Prussia Cove. She is much in demand as a chamber musician and performs regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label). Erika remains an unapologetic fan of the Maple Leafs and retains a modest crush on Mats Sundin.

#### **Yosef Tamir** viola

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Moscow-born Yosef Tamir began his musical training at the Tchaikovsky Music School, where he studied the violin with Irina Kouznetsova. Emigrating to Montreal in 1995, he continued his studies with Aleksei Dyachkov and subsequently with Alan Deveritch at Indiana University. Here he was awarded the Nina Neil Scholarship, gained an Artist Diploma and worked as Professor Deveritch's assistant. Yosef was a prizewinner in the Kuttner Quartet Competition, the Montreal Symphony Orchestra Solo Competition, and the American String Teachers Association Competition. As a member of the UBS Verbier Festival Orchestra he worked with some of the world's leading conductors, including James Levine, Kurt Masur, Wolfgang Sawallisch, Yuri Temirkanov, Kent Nagano, Yuri Bashmet and Mstislav Rostropovich. Yosef is a busy recitalist and chamber musician both in Europe and the U.S. and has collaborated with eminent performers such as Pinchas Zukerman and Ilya Kaler. He is currently completing his studies with Steven Dann at The Glenn Gould School.



**Dianne** frequently performs as a duo partner with cellist Bryan Epperson, but does not smoke Cuban cigars.

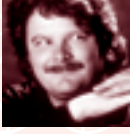
### Joaquin Valdepeñas clarinet

One of the most distinguished clarinetists of his generation, Joaquin Valdepeñas has performed with the BBC Welsh and Toronto Symphonies, the English Chamber Orchestra, (in a critically acclaimed CD of the Mozart Clarinet Concerto), the Kalichstein-Laredo-Robinson Trio at New York's 92nd Street "Y", and with the Chamber Music Society of Lincoln Center. Festival appearances include Edinburgh, Marlboro, Banff, Casals, Evian, Mostly Mozart, Nagano, and Aspen, where he is a faculty member and the conductor of the wind ensemble. A founding member of the Juno award-winning chamber ensemble, Amici, Joaquin has also collaborated with the Quartetto Latinoamericano, the American, Ying, and Muir Quartets as well as with members of the Cleveland, Vermeer, Guarneri, and Tokyo String Quartets. With recordings on the CBC, Summit, Centrediscs and Sony labels, Joaquin has received four Juno Award nominations. His most recent releases are *Contrasts* (featuring music by Bartók and Dohnányi) and a CD of the Brahms Clarinet Sonatas. In addition to his teaching work, Joaquin has conducted the Toronto Symphony Orchestra on several occasions, and for 10 years conducted the Toronto Symphony Youth Orchestra. In his spare moments he paints in oils.

### Dianne Werner piano

After initial training at The Royal Conservatory with Margaret Parsons-Poole, Dianne continued her studies with Peter Katin, György Sebok and Alicia de Larrocha. She went on to win a number of major prizes including the Silver Medal at the prestigious Viotti-Valsesia International Piano Competition in Italy and second prize in the Young Keyboard Artists Association Competition in the U.S. Dianne also received a number of major awards in Canada, including three Canada Council Grants and a Floyd Chalmers award from the Ontario Arts Council. An exceptional soloist, accompanist and chamber musician, her collaborations include a national tour and recordings with soprano Nancy Argenta and a wide array of performances with the principal players of the Toronto Symphony, the New York Philharmonic, and the Canadian Opera Company Orchestra. Acclaimed for her lyrical and poetic style, she has given solo recitals across Canada, the United States and Europe and appeared as soloist with several orchestras. During the next four months Dianne will perform Beethoven's Third Piano Concerto in British Columbia, four chamber and solo concerts in Scotland and finish the summer at New York's Bargemusic series. Dianne frequently performs as a duo partner with cellist Bryan Epperson, but does not smoke Cuban cigars.

JOEL, IN HIS PRECIOUS FREE TIME, IS AN ENTHUSIASTIC CONNOISSEUR OF THE WORLD'S BEER.



**Simon Wynberg** Artistic Director, ARC

Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. Recent engagements include concerts at the Bermuda International Festival, Banff; New York's Bargemusic series; Strings in the Mountains Festival, Colorado; Sitka Festival, Alaska; Ann Arbor Spring Fest; Martha's Vineyard Music Festival as well as concerts throughout the UK, North America and the Caribbean. Simon Wynberg established the Scottish chamber festival Music in Blair Atholl in 1991 and was Artistic Director of Music at Speedside and the Guelph Spring Festival from 1994 to 2002. His entry in the *New Grove Dictionary of Music & Musicians* describes him as "not only a virtuoso performer of distinction but one of the guitar's foremost scholars" and his researches into forgotten 19th century repertoire and subsequent publications have introduced guitarists to over 60 volumes of hitherto unknown music. These works have become integral to the guitar's literature, and Simon's discography includes a number of them. His many recordings (on Chandos, ASV, Hyperion, Stradivari, Vox and Naxos) have received glowing reviews and awards. They include *The Guitar Music of Ferranti and Ferrer* (Penguin CD Guide Rosette); De Fossa's Three Quartets (*Gramophone Critics' Choice*) and *Trois Trios Concertants* (*Diapason Award*), and a Bach Recital CD which has sold over 100,000 copies. He has recorded and collaborated with the English Chamber Orchestra, George Malcolm, the Gabrieli String Quartet, flautist William Bennett, violinist Mark Peskanov and many Canadian musicians, including Martin Beaver, Scott St. John, David Harding, Bryan Epperson and Susan Hoepfner. He enjoys single malt Scotch, *The Sopranos* and the writing of Mordecai Richler.

A high-contrast, black and white silhouette of a man's face, likely Richard Strauss, is centered against a vibrant red background. The silhouette captures the man's curly hair, prominent mustache, and beard. The name "STRAUSS" is printed in a clean, white, sans-serif font across the upper portion of the face, with the letters "S", "T", "R", "A", "U", "S", and "S" spaced out horizontally. The background is filled with a repeating pattern of light pink, stylized floral or circular motifs.

STRAUSS

# May 8, 2003 **The Young Strauss**

## **ENOCH ARDEN, OP. 38 (1897)**

Melodrama for narrator and piano set to the poem by Alfred, Lord Tennyson

**Colin Fox** narrator, **Leslie Kinton** piano

## **INTERMISSION**

### **SEVEN EARLY SONGS**

"All mein Gedanken" op. 21, no. 1 (Felix Dahn)

"Du meines Herzens Krönelein" op. 21, no. 2 (Felix Dahn)

"Die Nacht" op. 10, no. 3 (Hermann von Gilm zu Rosenegg)

"Die Zeitlose" op. 10, no. 7

"Allerseelen" op. 10, no. 8

"Schlagende Herzen" op. 29, no. 2 (Otto Julius Bierbaum)

"Zueignung" op. 10, no. 1

**Ann Monoyios** soprano, **Dianne Werner** piano

## **PIANO QUARTET IN C MINOR, OP. 13 (1884)**

*Allegro*

*Andante*

*Scherzo: Presto*

*Finale: Vivace*

**Erika Raum** violin, **Yosef Tamir** viola

**Bryan Epperson** cello, **David Louie** piano

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## Richard Strauss 1864-1949

The idea of composing music for the accompaniment of recited poetry may seem anachronistic today, perhaps even odd. But in an era before film and television, the medium was particularly suggestive and powerful. The composed “melodrama”, as opposed to the variety popular on London stages at the end of the 19th century, was a wholly serious creation, its resonance and associations very different from the evil plotting of cloaked and moustachioed villains or the elaborate rescue of distressed damsels.

Jean Jacques Rousseau (1712-1778) is generally credited with the creation of the first melodrama, *Pygmalion*, which in turn influenced the composition of two similar works by the Bohemian composer Jiri, or Georg, Benda (1722-1795). Benda’s *Ariadne auf Naxos* and *Medea*, both had declaimed (rather than sung) texts with orchestral accompaniment and Mozart found them entrancing. He wrote of the latter: “[there is] no singing in it, only recitation, to which the music is like a sort of obbligato accompaniment to a recitative. Now and then words are spoken while the music goes on, and this produces the finest effect.” Mozart intended to use Benda’s techniques in a “declaimed” version of *Semiramis*, but unfortunately nothing of this piece survives. There are however two similar numbers from his singspiel *Zaide* that do. Nineteenth century Czech composers continued Benda’s tradition and there are fine orchestral melodramas by Josef Suk, Josef Bohuslav Foerster and especially, Zdenek Fibich. More familiar composers like Beethoven (in *Fidelio*), Berlioz (*Lélio*) and Grieg (*Bergliot*) all explored melodrama, and there are particularly outstanding and well-known descendants in the 20th century: Schoenberg’s *Pierrot Lunaire*, Stravinsky’s *The Soldier’s Tale* and Prokofiev’s *Peter and the Wolf*.

Strauss was at best ambivalent about his own melodrama *Enoch Arden*. On its completion, on February 26th, 1897, he wrote: “I do not wish it to ever to be counted among my works, as it is a worthless occasional piece (in the worst sense of the word).” The work’s genesis, and Strauss’ dislike of the genre, can be traced to his uneasy relationship with Ernst Possart, the famous, versatile and highly egotistical actor whose position as Intendant of the Munich Court Theatre gave him huge influence. It was Possart who had secured Strauss’ appointment as chief conductor of the Munich Opera, and for a canny politician like Strauss, *Enoch Arden* provided an elegant and effective vehicle with which to acknowledge Possart’s professional assistance while simultaneously generating opportunities for performance and additional income. Possart’s dramatic abilities, with the support of Strauss’ deftly crafted music and his sensitive if reluctant accompaniment, were an irresistible partnership, and Adolph Strodtmann’s translation of Tennyson’s poem received many performances.

THE WORK'S GENESIS, AND STRAUSS' DISLIKE OF THE GENRE, CAN BE TRACED TO HIS UNEASY RELATIONSHIP WITH ERNST POSSART, THE FAMOUS, VERSATILE AND HIGHLY EGOTISTICAL ACTOR WHOSE POSITION AS INTENDANT OF THE MUNICH COURT THEATRE GAVE HIM HUGE INFLUENCE.

A month after *Enoch's* completion and his bitter diatribe, Strauss wrote again to his father that “with one heart and one soul” the first performance had “unleashed ... whole rivers of feminine admiration”. In fact *Enoch Arden* ultimately saw both publication and the validation of an opus number (38). Moreover, within two years – after he had moved to Berlin and no longer required Possart’s good offices – Strauss had completed a second melodrama based on Ludwig Uhland’s *Das Schloss am Meer* (“The Castle by the Sea”). On their tours these two works were programmed with melodramas by Liszt (*König Helges Treue*), Max Schilling (*Das Eleusische Fest*), his friend and Wagner supporter Alexander Ritter (*Graf Walther und die Waldfrau*), and probably the work that most influenced Strauss, Robert Schumann’s *Die Fluchtlinge*, after Shelley’s poem “The Fugitive”.

One hundred and fifty years after its publication, the story of *Enoch Arden* continues to fascinate us. As *Enoch's* audience, we are obliged to watch helplessly as fate’s relentless malevolence and resolute unpredictability manipulate his life. The story also attracted D.W. Griffith, whose film of *Enoch Arden* starring Lillian Gish was released in 1915. *Enoch's* most recent incarnation is Tom Hanks’ everyman figure in *Castaway*. He, like *Enoch*, suffers through a terrible storm, surviving a plane crash (rather than a shipwreck), abandonment on a lonely island, and ultimately a return to a life that has moved on inexorably without him. *Castaway's* Hollywood conclusion is of course suitably palatable, anodyne and sentimental; for these creations are only distant relatives of Tennyson’s original and Strauss’ adaptation.

The “multimedia” aspect of the melodrama has presented a problem for some commentators, although rarely for audiences. The eminent conductor and Strauss scholar Norman del Mar found *Enoch Arden* “sketchy” and insubstantial, perhaps missing the point that Strauss had always intended the music to serve as an emotional amplifier, rather than as a collaborator that had the right to equal time. In some ways the melodrama presages film music, particularly the improvised piano accompaniments to silent movies; although this variety of emotional “underscoring” was continuous and reflected the screen action from beginning to end (its other purpose to make projector noise less intrusive!). Invariably, the more thoughtful the preparation invested in these types of accompaniments, the more effective the result. The alternative is a formulaic response to the screen, which risks being episodic or, worst of all, predictable. Similarly, the most successful melodramas integrate music by adding to, but never distracting from the spoken text. In the end, perhaps it is the purity of radio drama, rather than film, that offers us the best contemporary parallel to the 19th century melodrama.

For music functions as the perfect psychological and dramatic signifier in radio (or recorded) drama. Even in early melodrama, Benda employed a kind of motivic repetition that provides a sense of unlaboured and organic unfolding. Glenn Gould, who resuscitated *Enoch Arden* and recorded it with Claude Rains in 1962, observed in his sleeve note that:

“... if there is not any attitude of development in *Enoch*, the whole work certainly is based upon the recurrence of identifiable and continually altering leitmotiv... the leitmotiv associations are heavily indulged, and the symbols which are constructed for various primary and secondary states of mind provide quite a fascinating revelation of Strauss' concept of the interrelation of motive and key.”

Principal among these Wagnerian leitmotifs are those for Enoch (a restless, dotted, fanfare-like figure), Philip Ray (a smoother motive in triplets) and Annie Lee (nervy sextuplets). In the course of the melodrama, as Gould mentions, Strauss cleverly mutates, elaborates and combines these musical cells.

Strauss composed the op. 10 lieder, settings of texts from Gilm's *Letzte Blätter*, in 1885, some 12 years before *Enoch Arden*. He was just 21. Although he wrote over 200 songs (his first, *Weihnachtslied* when he was six), several in this first numbered group became instant favourites and remain among his most frequently performed: Strauss was fond enough of *Zueignung* to orchestrate it some 45 years later. He composed the op. 10 set two years before meeting Pauline de Ahna, an accomplished soprano whom he married in 1894. Many of the later songs were written for her and Strauss himself often served as her accompanist. The op. 10 lieder inhabit an emotional and musical landscape squarely within the German tradition of Schubert, Schumann and Brahms. Nevertheless, even in these relatively early works, there is a recognizably Straussian line, an arresting harmonic flair and a meticulous attention to the piano figuration. *Die Nacht* (“The Night”) with its harmonic uncertainty and atmospheric sense of mystery (the piano part requests the use of the soft pedal) is by far the best known of the group; a favourite of singers as diverse as Heinrich Schlusnus, Christa Ludwig, Hans Hotter, Gundula Janowitz and Nicolai Gedda. With its final lines, “I fear the night will also steal you from me”, Strauss gently expands the text setting to one syllable per bar, melding fear with a calm resignation. *Die Zeitlose* (“The Meadow Saffron”) warns of love's treachery and here he mirrors the textual ambiguity – “its body that of a lily, its colour that of a rose” – with capricious harmonies.



“BRAHMS SHOWED GREAT INTEREST IN YOU AND I SANG YOUR PRAISES TO HIM WITHOUT STINT” WROTE STRAUSS’ FRIEND, THE HORN PLAYER GUSTAV LEINHOS, WHO HAD MANAGED TO SLIP THE SCORE INTO THE MASTER’S COAT POCKET.

*Allerseelen* (“All Souls’ Day”) is a brief, introspective reminiscence of a lost love: the yearning phrases, cumulative in their intensity; the arpeggiated piano figures providing both commentary and a contrasting sense of repose. *Zueignung*, (“Dedication”) although strophic, introduces changes with each successive verse, producing a gradual emotional ascent that culminates with the words “Heilig, heilig” (Blessed, blessed).

It is quite possible that Alexander Ritter’s *Schlichte Weisen* (Unadorned Melodies), op. 2, provided the inspiration for his friend’s op. 21 set of the same name. Strauss began work on these five poems by Felix Dahn in the summer of 1887 and dedicated them to his sister. The two songs in this evening’s program, *All mein Gedanken* (“All my thoughts”) and *Du meines Herzens Krönelein* (“You, my heart’s crown”) possess a Schubertian transparency; their piano writing sparse but perfectly crafted to support the sinuous vocal line. In *All mein Gedanken*, a joyous celebration of love, a single scalic flourish represents the flight of birds, as they wing their way to find one particular window and tap out a lover’s greeting (represented by staccato piano chords). *Du meines Herzens Krönelein* is more inward in its pleasure. Composed in ternary form, a gentle, rocking accompaniment supports one of Strauss’ most charming melodies. In the second stanza, as he describes the purity of the beloved (and contrasts this to the failings of others) the piece gains in intensity. The return of the opening material and the the way Strauss so satisfyingly completes the musical circle is particularly captivating.

The remaining song in this group *Schlagende Herzen* (“Beating Hearts”) dates from 10 years later and is one of three settings of poems by Otto Julius Bierbaum, which together make up Strauss’ op. 29. Strauss matches the simple, bucolic text and its reiterated heartbeat (“kling klang”) with a folk-like melody that suggests Mahler’s *Lieder eines fahrenden Gesellen*.

If Schumann’s and Ritter’s influence is detectable in *Enoch Arden* and the early songs, that of Johannes Brahms pervades the C minor Piano Quartet, op. 13; as it does his choral piece, *Wandlers Sturmlied*, op. 14. Both were composed in the early 1880s. The deep impression that Brahms’ works made on Strauss, the Symphony No. 3 in particular, is clear in letters to his father and to the composer Ludwig Thuille. A few months before starting work on the Piano Quartet, the conductor Hans von Bülow suggested that Strauss show the score of his Suite for 13 winds to Brahms, a notoriously severe and unsparing critic. “Brahms showed great interest in you and I sang your praises to him without stint” wrote Strauss’ friend, the horn player Gustav Leinhos, who had managed to slip the score into the master’s coat pocket.

In December Leinhos wrote again: “When he gave me back your Suite he spoke very highly of your work, though he had looked in vain for the spring of melody which ought to be overflowing at your age.”

However, the Piano Quartet is nothing if not lyrical. It displays all the confidence and ready facility that the 20-year-old Strauss had acquired well before his teens, but there is now a formal strength and security, particularly in the substantial first movement, that is doubtless the influence of Johannes Brahms. The work employs the same key as Brahms’ C minor Piano Quartet, op. 60, and to some extent owes its opening statement to the G minor Piano Quartet, op. 25. The unfolding drama of the First movement *Allegro* feels entirely natural and rewarding, much like a mature Strauss opera in fact. Schumann and Mendelssohn also hover in the background, the former in the finale, the latter especially so in the *Scherzo*. But if their influence and that of Brahms is strong, so is the clarity and authenticity of Strauss’ own voice. The main theme of the opening movement, with its large intervallic leaps, has an angularity and a characteristic searching quality that marks it as quintessentially Straussian. So does the contrapuntal writing of the coda and the movement’s proud C major closing statement. In all, the gestures and harmonies of Strauss’ later works are quite detectable, albeit in embryonic form. In the *Andante*, for example, there is music that is startlingly prescient of *Der Rosenkavalier* which was premiered in 1910, more than 25 years later.

The piece is one of only a handful of chamber works by Strauss (excluding juvenilia): there are solo sonatas for violin (op. 18), cello (op. 6) and piano (op. 5), a single string quartet (op. 2) and an unfinished horn sonata (op. 86a). All save the horn piece date from Strauss’ youth, although he did return to relatively smaller chamber-scale pieces towards the end of his life, with compositions such as the Oboe Concerto, the Duett-Concertino for clarinet and bassoon and the remarkable *Metamorphosen*.

Strauss submitted his Piano Quartet to the 1884 Berlin Tonkünstlerverein’s competition, where it won the first prize of 300 marks. It was premiered in Weimar on December 8, 1885 by members of the Halir Quartet, with Strauss at the piano; performed again in Meiningen the following month and once more at the Allgemeine Deutsche Musikverein festival in Cologne in March, 1887. Strauss dedicated the piece to his employer Georg II, Duke of Saxe-Meiningen, one of Europe’s most forward-looking and artistically minded royals. On March 24, 1886

AFTER A PERFORMANCE OF HIS F MINOR SYMPHONY IN NEW YORK, VON BÜLOW HIMSELF HAD PRONOUNCED STRAUSS “BY FAR THE MOST STRIKING PERSONALITY SINCE BRAHMS”.

the Duke wrote to Strauss (who was about to leave his duties as von Bülow’s successor in Meiningen, in order to take up a new position as an assistant conductor in Munich):

“Your dedication of this beautiful and original quartet will give me special pleasure. Let me take this opportunity to say how very sorry I am to see you depart, and to confess that your achievements here have thoroughly cured me of my previous erroneous belief that your youth made you as yet unfit to be the sole director of my orchestra.”

On his departure, Strauss was awarded the Cross of Merit for Art and Learning. These were heady days indeed for the young composer. He was now one of the most discussed musicians in Europe and in addition to his appointment in Hamburg, European premieres, publishing agreements and a performance of his F minor Symphony in New York, von Bülow himself had pronounced Strauss “by far the most striking personality since Brahms”. But it would not be many years before revolutionary developments in music and the rise of National Socialism transformed his life.

SIMON WYNBERG, 2003

ALL MEIN' GEDANKEN, MEIN HERZ UND  
MEIN SINN – OP. 21, NO. 1

All mein' Gedanken, mein Herz und mein Sinn,  
da, wo die Liebste ist, wandern sie hin.  
Gehn ihres Weges trotz Mauer und Tor,  
da hält kein Riegel, kein Graben nicht vor,  
gehn wie die Vögelein hoch durch die Luft,  
brauchen kein' Brücken über Wasser und Kluff,  
finden das Städtlein und finden das Haus,  
finden ihr Fenster aus allen heraus.  
Und klopfen und rufen: Mach auf, laß uns ein,  
wir kommen vom Liebsten und grüßen dich fein.  
Mach auf, mach auf, laß uns ein.

Felix Dahn

DU MEINES HERZENS KRÖNELEIN –  
OP. 21, NO. 2

Du meines Herzens Krönelein,  
du bist von lautrem Golde,  
wenn andere daneben sein,  
dann bist du erst viel holde.

Die andern tun so gern gescheit,  
du bist gar sanft und stille,  
daß jedes Herz sich dein erfreut,  
dein Glück ist's, nicht dein Wille.

Die andern suchen Lieb und Gunst  
mit tausend falschen Worten,  
du ohne Mund- und Augenkunst  
bist wert an allen Orten.

Du bist als wie die Ros' im Wald,  
sie weiß nichts von ihrer Blüte,  
doch jedem, der vorüberwallt,  
erfreut sie das Gemüte.

Felix Dahn

ALL MY THOUGHTS, MY HEART AND MY  
SENSES – OP. 21, NO. 1

All my thoughts, my heart and my senses  
wander to where my beloved is.  
They find their way in spite of wall and gate,  
needing no lock or grave can hold them back,  
they fly like little birds through the air,  
needing no bridge over water and abyss,  
they find the little town and the house  
and find her window amongst the others  
and knock and call out: open up, let us in,  
we come from your beloved with fine greetings.  
Open up, open up, let us in.

Felix Dahn

YOU LITTLE CROWN OF MY HEART –  
OP. 21, NO. 2

You little crown of my heart,  
you are of pure gold.  
When others are beside you  
you are even more lovely.

The others so gladly act clever  
but you are tender and quiet  
that every heart rejoices  
at your happiness, not your design.

The others seek love and favour  
with thousands of false words,  
you, without speaking and artful glances,  
are worthy to all.

You are as the rose in the woods  
that knows not the beauty of its flower,  
yet, to all who wander by,  
it delights their souls.

Felix Dahn

STRAUSS S L I E D E R

**DIE NACHT – OPUS 10, NO. 3**

Aus dem Walde tritt die Nacht,  
Aus den Bäumen schleicht sie leise,  
Schaut sich um im weitem Kreise,  
Nun gib acht.

Alle Lichter dieser Welt,  
Alle Blumen, alle Farben  
Löscht sie aus und stiehlt die Garben  
Weg vom Feld.

Alles nimmt sie, was nur hold,  
Nimmt das Silber weg des Stroms,  
Nimmt vom Kupferdach des Doms  
Weg das Gold.

Ausgeplündert steht der Strauch,  
Rücke näher, Seel an Seele;  
O die Nacht, mir bangt, sie stehle  
Dich mir auch.

**Hermann von Gilm**

**DIE ZEITLOSE – OP. 10, NO. 7**

Auf frisch gemähtem Weideplatz  
steht einsam die Zeitlose,  
den Leib von einer Lilie,  
die Farb' von einer Rose;

doch es ist Gift, was aus dem Kelch,  
dem reinen, blinkt so rötlich –  
die letzte Blum', die letzte Lieb'  
sind beide schön, doch tödlich.

**Hermann von Gilm**

**THE NIGHT – OPUS 10, NO. 3**

Out of the forest steps the night,  
Out of the trees she glides softly.  
She looks about her in a full circle.  
Now be careful!

All lights of this world,  
All flowers, all colours  
She extinguishes and steals the sheaves  
From the field.

She takes all that is pleasing,  
Takes the silver from the stream,  
Takes the copper from the cathedral roof,  
And the gold.

Plundered stands the bush,  
Draw nearer, soul to soul;  
Oh the night, I fear, must steal  
You also from me.

**Hermann von Gilm**

**THE MEADOW SAFFRON – OP. 10, NO. 7**

In the fresh-mown meadow  
stands the lonely saffron  
with the body of a lily  
the colour of a rose:

yet it is poison that shimmers  
red in that pure cup,  
the last flower, the last love,  
are both beautiful, yet deadly.

**Hermann von Gilm**

**T R A N S L A T I O N S**

**ALLERSEELEN, OPUS 10, NO. 8**

Stell auf den Tisch die duftenden Reseden,  
Die letzten roten Asten trag herbei,  
Und laß uns wieder von der Liebe reden,  
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke  
Und wenn man's sieht, mir ist es einerlei,  
Gib mir nur einen deiner süßen Blicke,  
Wie einst im Mai.

Es blüht und funkelt heut auf jedem Grabe,  
Ein Tag im Jahr ist ja den Toten frei,  
Komm an mein Herz, daß ich dich wieder habe,  
Wie einst im Mai.

**Hermann von Gilm**

**SCHLAGENDE HERZEN – OPUS 29, NO. 2**

Über Wiesen und Felder ein Knabe ging,  
Kling klang, schlug ihm das Herz;  
Es glänzt ihm am Finger von Golde ein Ring.  
Kling klang, schlug ihm das Herz;  
O Wiesen, o Felder, wie seid ihr schön!  
O Berge, o Täler, wie schön!  
Wie bist du gut, wie bist du schön,  
Du gold'ne Sonne in Himmelhöhn!  
Kling klang, kling klang, kling klang, schlug  
ihm das Herz.

Schnell eilte der Knabe mit fröhlichem Schritt,  
Kling klang, schlug ihm das Herz;  
Nahm manche lachende Blume mit  
Kling klang, schlug ihm das Herz.  
Über Wiesen und Felder weht Frühlingswind,  
Über Berge und Wälder weht Frühlingswind,  
Im Herzen mir innen weht Frühlingswind,

**ALL SOULS DAY, OPUS, 10, NO. 8**

Place on the table the fragrant mignonettes,  
The last red asters bring here as well  
And let us speak again of love  
As once in May.

Give me your hand that I may secretly hold it  
And if it is noticed, to me it matters not.  
Give me but one of your sweet glances  
As once in May.

Today each grave blooms fragrantly,  
One day each year is free of the dead.  
Come to my heart that I may have you again  
As once in May.

**Hermann von Gilm**

**BEATING HEARTS – OPUS 29, NO. 2**

Through meadows and fields a young man came,  
Kling klang, beat his heart;  
Shining on his finger was a golden ring;  
Kling klang, beat his heart!  
O meadows, o fields, how beautiful you are!  
O mountains, o valleys, how beautiful!  
How good you are, how beautiful,  
You golden sun in the heavens!  
Kling klang, beat his heart.

Quickly he hurried along his happy way,  
Kling klang, beat his heart,  
And took with him some laughing flowers;  
Kling klang, beat his heart.  
Over meadows and fields blows spring wind,  
Over mountains and forests blows the spring wind,  
In my inner heart blows spring wind,

Der treibt zu dir mich leise, lind,  
Kling klang, schlug ihm das Herz.  
Zwischen Wiesen und Feldern ein Mädle stand,

Kling klang, schlug ihr das Herz.  
Hielt über die Augen zum Schauen die Hand,  
Kling klang, schlug ihr das Herz.  
Über Wiesen und Felder, über Berge und Wälder,

Zu mir, zu mir, schnell kommt er her,  
O wenn er bei mir nur, bei mir schon wär!  
Kling klang, kling klang, kling klang, schlug ihr  
das Herz.

**Otto Julius Bierbaum**

**ZUEIGNUNG – OP. 10, NO. 1**

Ja, du weißt es, teure Seele,  
Daß ich fern von dir mich quäle,  
Liebe macht die Herzen krank,  
Habe Dank.

Einst hielt ich, der Freiheit Zecher,  
Hoch den Amethysten-Becher,  
Und du segnetest den Trank,  
Habe Dank.

Und beschworst darin die Bösen,  
Bis ich, was ich nie gewesen,  
Heilig, heilig an's Herz dir sank,  
Habe Dank.

**Hermann von Gilm**

That pushes me to you gently, softly,  
Kling klang, beat his heart.  
Amongst the meadows and fields a young maid stood,

Kling klang, beat her heart,  
While looking she shielded her eyes with her hand,  
Kling klang, beat her heart.  
Over meadows and fields, over mountains and forests,

To me he comes quickly,  
Oh, if he were only with me,  
with me already!  
Kling klang, beat her heart.

**Otto Julius Bierbaum**

**DEDICATION – OP. 10, NO. 1**

Yes, you know, dear soul,  
That far from you I struggle.  
Love makes the heart sick,  
Thanks to you.

Once I, drinking to freedom,  
Raised the amethyst cup  
And you blessed the drink,  
Thanks to you.

You exorcised its evil spirits,  
So that I, healed as never before,  
Sank upon your heart,  
Thanks to you.

**Hermann von Gilm**

TRANSLATIONS BY ANN MONOYIOS

# B R A H M S





# May 26, 2003 Brothers in Brahms

## SUITE FOR CLARINET AND STRING QUARTET IN G MINOR, BV 176

Ferruccio Busoni (1866 – 1924)

*Andantino, Moderato, Vivace*

**Joaquin Valdepeñas** clarinet, **Erika Raum** violin I, **Benjamin Bowman** violin II, **Yosef Tamir** viola, **Bryan Epperson** cello

## PIANO TRIO, OP. 11

Edward Manning (1874 – 1948)

*Allegro agitato, Andante Cantabile, Allegro vivace*

**Erika Raum** violin, **Bryan Epperson** cello, **Leslie Kinton** piano

## INTERMISSION

## SONATA FOR DOUBLE BASS AND PIANO, OP. 97

Robert Fuchs (1847 – 1927)

*Allegro moderato molto, Allegro scherzando – Trio, Allegro giusto*

**Joel Quarrington** bass, **Leslie Kinton** piano

## STRING OCTET, OP. POSTH. FOR FOUR VIOLINS, TWO VIOLAS, CELLO AND BASS

Max Bruch (1838 – 1920)

*Allegro moderato, Adagio, Allegro molto*

**Erika Raum** violin I, **Marie Bérard** violin II, **Benjamin Bowman** violin III  
**Amanda Goodburn** violin IV, **Yosef Tamir** viola I, **Javier Portero** viola II  
**Bryan Epperson** cello, **Joel Quarrington** bass

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## A program of Brahms connections

“Brahms is everywhere” commented the critic and composer Walter Niemann in 1912 and indeed, the “Brahms fog”, as his detractors described it, did hang heavy over most of Europe’s prominent musical institutions. Although this evening’s four composers all have musical connections to Johannes Brahms, by the close of the 19th century so did many of the musical community: Robert and Clara Schumann had occupied a pivotal place in his life; Dvorák owed his career to his encouragement and generosity; Richard Strauss’ early works are indebted to Brahms’ formal procedures and Gustav Mahler received Brahms’ support when he petitioned for the conductorship of the Vienna Opera – although he had reservations about Brahms’ musical “conservatism”. Conversely, in a 1933 radio talk, Arnold Schoenberg wrote admiringly of “Brahms the progressive”. (Quoting from his works, he elaborated on his harmonic innovation (C minor Quartet op. 51, no. 1), his melodic asymmetry (B flat Sextet, op. 18) and his ability to build large coherent forms by expanding and exploring small motivic cells – in a sense Schoenberg was characterizing Brahms as a prophet of Second Viennese School principles). In 1894 Max Reger declared:

“Brahms is nonetheless now so advanced that all truly insightful, good musicians, unless they want to make fools of themselves, must acknowledge him as the greatest of living composers ... The Brahms fog (Brahmsnebel) will remain. And I much prefer it to the white heat (Gluthitze) of Wagner and Strauss.”

The Early Works of Arnold Schoenberg, Walter Frisch, 1993

In spite of Wagner’s acidic public commentary on Brahms – he once provocatively described his *Triumphlied*, op. 55, as “Brahms running around wearing his Handel’s Hallelujah wig” – Brahms himself held Wagner’s work in very high regard. In his view, *Der Meistersinger* and the *Marriage of Figaro* were of comparable musical worth. He certainly regretted the extent of Wagner’s influence (more so its accompanying dogma) and was repulsed by the antisemitism and the cultism that he so relished and fostered. But the polarization of, and increasing enmity between the Wagner and Brahms camps was certainly not of his creation, nor did he encourage it. Fortunately, musical developments proceeded apace and by the turn of the century, younger composers, both in Europe and the New World, could find value in Wagner and Brahms, without having to declare a strict allegiance to either. The most significant members of the Brahms “camp” included his friend the violinist Joseph Joachim, the eminent conductor Hans von Bülow and the influential Viennese critic Eduard Hanslick, who promoted Brahms

BY 13, BUSONI HAD PERFORMED FOR THE AUSTRIAN COURT, THE EMPEROR OF BRAZIL AND THE QUEEN OF HANOVER, AS WELL AS FOR LISZT, RUBINSTEIN, GOLDMARK AND BRAHMS.

in his article *Vom Musikalisch-Schönen* (“The Beautiful in Music”). Brahms’ corpus of chamber, symphonic and vocal works soon became integral to the repertoire. Within his own lifetime, Brahms, to his consternation, had completed the trinity we now describe as “The three Bs”. Tonight’s ARC program presents four fascinating but relatively unknown works that, in varying degrees, owe their shape, language and impulse to Johannes Brahms.

In November 1875, Ferruccio Busoni, then a precocious nine-year-old, attended the Vienna Musikverein to hear the premiere of Brahms’ C minor Piano Quartet. He wrote to his sister Anna: “The other day I heard Brahms; but he didn’t please me entirely, except for his composition; I very much liked the quartet ...”

Busoni’s Suite in G minor for clarinet and string quartet dates from his 15th year. But to put this in its proper perspective, Busoni had by then already conducted his own *Stabat Mater* (aged 12) and, like Mozart before him, had been admitted to the august Reale Academia Filarmonica di Bologna. By 13 he had performed for the Austrian Court, the Emperor of Brazil and the Queen of Hanover, as well as for Liszt, Rubinstein, Goldmark and Brahms. It was at Brahms’ suggestion that he was taken to Leipzig to study with one of Europe’s most illustrious composition teachers, Carl Reinecke (1824-1910), whose students included Grieg, Albeniz, Janáček, Sinding, Delius and the composer of the final piece in tonight’s program, Max Bruch. Brahms also alerted Hanslick to the prodigiously talented teenager. The usually severe critic enthused about Ferruccio’s ability: “[he has] no precocious sentimentality or studied eccentricity, just a naive pleasure in music”.

Brahms’ influence is evident in several of the most important pieces of Busoni’s youth: the Chopin Variations, op. 22, the second String Quartet, the *Concertstück* for piano and orchestra (for which he was awarded the Rubinstein prize in 1890) and the *Symphonisches Tongedicht*. In later life, Busoni would evolve a revolutionary and futuristic compositional and harmonic credo, and an interest in electronic and quarter tone composition that helped to push Brahms to the musical periphery (as of course did Richard Strauss). However some of Brahms’ piano works remained in Busoni’s touring repertoire and he often performed both the Handel and especially the Paganini Variations. He also reworked six of Brahms’ *Choral Preludes*, op. 122.

Busoni’s Suite for Clarinet Quintet was almost certainly written for his father Ferdinando, a virtuoso clarinetist whose wife Anna Weiss-Busoni was his frequent recital partner. Ferruccio

arranged pieces by Louis Spohr and Heinrich Ernst for him and also composed a number of original works, including a set of Character Pieces, a Sonata and the beautiful *Elegie*, a surprisingly traditional work written towards the end of Busoni's life.

The Clarinet Suite is as formally inventive as it is engaging. Busoni composed it 10 years before Brahms' great clarinet works: the Quintet, op. 115, the Trio op. 114, and the Two Sonatas, op. 120 – all created for the clarinetist Richard Mühlfeld. These are extraordinary chamber works, the final, intimate statements of one of the 19th century's great geniuses, rather than the work of a hugely gifted but still very young man. Yet one still finds oneself marvelling at Busoni's musical security and ingratiating ideas, and there are certainly more than a few Brahmsian moments: the opening *Andantino's*, clarinet melody unspooling with a yearning upward sixth and a falling augmented fourth (which is then so gracefully exploited by Busoni); the controlled, nostalgic introspection of the central *Moderato*, which draws on material from the first movement, and the zizzical, irregular phrase lengths of the final *Vivace*.

Brahms' musical style arrived in North America partly thanks to the New England composer Horatio Parker, who had studied with Josef Rheinberger at the Munich Conservatory. Parker went on to found Yale University's Music Department. His contemporary, Edward MacDowell, whose European teachers included Joachim Raff, had returned to a professorship at Columbia, and it was here that Edward Bates Manning's formal studies began, with harmony lessons from MacDowell and violin instruction from Henry Schradieck, a former concert master of the Leipzig Gewandhaus Orchestra. Born in Saint John, New Brunswick in 1874, Manning spent his early years as second violinist of the Mozart Quartette (sic) and as a pianist for silent movies. After working with MacDowell, he visited Paris and Berlin, studying with the conductor and pedagogue Paul Antonin Vidal (with whom Aaron Copland would later train) and the composer of *Hänsel und Gretel* and enthusiastic Wagnerite, Engelbert Humperdinck. By 1904 Manning was back in New Brunswick, where he married the pianist, Elizabeth Matthews, presumably moving with her to Ohio when he took up a teaching position at the Oberlin Conservatory.

From 1914 to 1916 Manning taught at Columbia University and was co-director of the University Orchestra, as well as a music supervisor for the New York City Public Schools. Biographical information on Manning is as sparse as his surviving oeuvre, which includes songs, the opera *Rip Van Winkle*, an operatta, *Blackbeard*, and tonight's work, the Piano Trio, op. 11.

BRAHMS DESCRIBED HIS FRIEND AND FORMER STUDENT FUCHS AS: "A SPLENDID MUSICIAN. EVERYTHING IS SO REFINED, SO SKILLED, SO DELIGHTFULLY INVENTIVE, WE CAN ALWAYS TAKE PLEASURE IN WHAT WE HEAR."

It appears that Manning started work on the Piano Trio in the early years of the 20th century – marking it as one of Canada’s earliest chamber compositions – but that he made alterations and corrections to the score as late as 1943. There is no record of a premiere, although it is certain that the Mannings (together with a cellist) would have read through the piece at some stage in its composition. Stylistically, Manning’s work is in the tradition of the mid-19th century, in keeping with the Teutonic training of the composers of the Second New England School. This group, with whom Manning would have strongly identified, included John Knowles Paine, Arthur Foote and George Chadwick among its most prominent members.

It took a long time for European musical developments to reach America, a process that accelerated considerably once immigration increased, and it is startling to realise that Manning’s Trio was quite possibly started (and certainly finished) after the first performance of *Verklärte Nacht*. The opening *Allegro agitato* movement is couched in a relatively traditional sonata format, with two contrasting subject groups that incorporate a typically Brahmsian three-against-two. There is a well argued development section and a recapitulation that presents a distillation of the first group, a variation of the second, and a coda derived from the opening material. Violin and cello alternate in presenting the melodic material of the second movement which is set in a loose ternary form, with a turbulent middle section that returns to a harmonically altered restatement of the opening. The movement closes with an introspective coda. Manning provides an overall arch to the Piano Trio by employing a derivative of one of the first movement’s themes in the opening cello melody of the *Allegro vivace*. Moreover, the final movement has some formal similarities with the first.

While it is conceivable that Manning could have met Brahms at some point, Robert Fuchs was very well known to him. Brahms described his friend and former student to the journalist and composer Richard Heuberger: “Fuchs is a splendid musician. Everything is so refined, so skilled, so delightfully inventive, we can always take pleasure in what we hear.” But it is as a teacher that Fuchs is now remembered. The students he taught at the Vienna Conservatory from 1875-1912 are a *fin de siècle* “Who’s Who”. They include Gustav Mahler, Jean Sibelius, Franz Schmidt, Franz Schreker, Hugo Wolf, Erich Korngold and Alexander von Zemlinsky, all of whom built on the excellent theoretical foundation Fuchs provided and established strongly independent voices. Fuchs, however, was never able to sail very far from the familiar shores of 19th century harmony and formal procedure – nor did he particularly want to. Even his later works, for example the Symphony No. 3 of 1907, conjure up the spirit of

Brahms in their taut craftsmanship, nostalgic language and familiar orchestration, which, as in the case of the still more reactionary Bruch, is not to demean their inherent quality or beauty.

Fuchs also conducted the concerts of the Gesellschaft der Musikfreunde in Vienna and served as court organist from 1894-1905. In his time he was famous as the composer of a group of highly successful Serenades, which gave rise to the sobriquet “Serenaden-Fuchs” (best translated as “the serenading fox”!). However there is substantially more to Fuchs’ output: three symphonies, four string quartets, a piano concerto, three piano sonatas, six violin sonatas, two cello sonatas, a viola sonata, as well as piano and string trios. Much of this music, including the Double Bass Sonata, had until recently, fallen into total obscurity. There are a number of reasons for this. Firstly, Fuchs was a self-effacing man without the opportunistic zeal to assure his music’s ongoing performance and publication. Secondly, he lived much of his life in Brahms’ shadow and although biographers and historians were interested in Brahms’ circle, their agenda usually lay in chronicling their lives as a background to their master’s. In the case of Fuchs, his prolific teaching success only served to define his rank as a facilitator rather than a creator. Finally, like Max Bruch, Fuchs clung to a style that, because of its conservatism, by his death in 1927, was critically regarded as not only unfashionable and anachronistic, but as intrinsically second rate. Of course for a modern audience, and musicians who wish to expand their repertoire, Fuchs’ standing with his own contemporaries is now of little consequence.

The Sonata for double bass, op. 97, is a concise and unpretentious work idiomatically set in three movements, unusually all *Allegro (moderato molto, scherzando and giusto)*. Fuchs designed the first in a straightforward ternary form with contrasting themes in 9/8 and 3/4. A central section briefly develops the first and is followed by a restatement of the entire “A” section with a coda. The second movement is a traditional *Scherzo* and *Trio*, the third an animated *Rondo*.

Although, unlike Fuchs, Max Bruch is familiar to contemporary audiences, he shared many of his attitudes and musical beliefs. Today he is chiefly remembered for the G minor Violin Concerto which, since its premiere by Joachim in 1867, has never left the repertoire. But while he was alive, Bruch’s fame also rested on epic, choral works like *Odysseus*, *Arminius* and *Das Feuerkreuz* – pieces that were grand (tending to jingoism), rich in melodic invention and instantly accessible. In addition he composed symphonies, songs, chamber music, and vocal works – those for “Männerchöre” were particularly admired.

"THE IMPORTANT PEOPLE WITH WHOM I HAVE LIVED ARE GOING ONE AFTER THE OTHER", BRUCH WROTE SHORTLY AFTER BRAHMS' DEATH. "ONLY THE GODS KNOW WHAT WILL HAPPEN TO ART IN THE 20TH CENTURY."

During the late 1860s, Bruch and Brahms apparently enjoyed a warm and collegial relationship. In a letter announcing the dedication of his First Symphony to him, Bruch wrote:

"... dear Brahms, I wish you to know how highly I regard your gifts and achievements – how much I receive pleasure and take delight, as an equally striving Artist, in your truly significant and steadily increasing productive powers ... your lively interest, your sincere, warmly expressed pleasure in my Symphony gave me a special happiness and already then it awakened in me the wish (to dedicate it to you ...)"

July 26, 1868

But it was not long before Bruch was revising his opinion. Three years later in a letter recounting a dinner at his publisher Simrock, he writes:

"... the personality of Brahms impressed us this time as being far more conceited than before; I can absolutely no longer reconcile this cynical, mocking personality with the spirit that conceived the Requiem."

and by the 1890s:

"I will hear Brahms, but not speak to him. Last year I experienced such an uncouth and arrogant snub from him when I made a friendly approach, that I have lost all inclination to repeat the experiment ... He has every reason to respect my position in the artistic world alongside him and not under him (if he is not prevented from doing so by his arrogance and envy)."

Bruch composed his Octet in January and February, 1920, the year of his death. According to an autograph inscription on the manuscript's final page, the piece is a reworking of a now lost quintet. Bruch had bequeathed a number of manuscripts to his heirs, which, during the war, were entrusted to the publisher Rudolf Eichmann. The score of the Octet mysteriously came to light in 1986 when it was sold by Lion Heart Autographs of New York. Ten years later, it was donated to the Austrian National Library and performed and published for the first time. Seventy-six years had passed since its composition. The premiere of Stravinsky's *Rite of Spring* predates the Octet's completion by six years, Debussy's *L'Après-midi d'un Faune* by 21. Yet the Octet's lush romantic harmonies, its soaring, insinuating melodies and its innocent energy clearly belong to a different age. Bruch's idol, Felix Mendelssohn clearly provided some

of the impetus for the work's creation (although Bruch's scoring requires a double bass rather than a second cello) and it is tempting to think of the elegiac central *Adagio* in E flat as a homage to Mendelssohn, whose Octet, op. 20 is in the same key.

Bruch had always believed that Wagner and Liszt had lain siege to the bastion of true musical art, but as Brahms' success elevated him above the mêlée, so Bruch's waning fortune forced him closer to the conflict. His patriotic choral pieces had become redundant and he had been unable to repeat the success of works like the first Violin Concerto, the Scottish Fantasy and *Kol Nidrei*. His reactionary and nationalistic musical beliefs sequestered him from all but the most backward looking artists and he was left to seethe, as the music of Strauss, Mahler and others even less desirable, filled the concert halls of Europe. "The important people with whom I have lived are going one after the other", he wrote shortly after Brahms' death. "Only the gods know what will happen to Art in the 20th century."

SIMON WYNBERG, 2003



# MUSIC REBORN

Celebrating Jewish Composers of the Nazi Era