



CONCERT PROGRAM II:

The Classical Style

JULY 16 AND 18

Sunday, July 16

6:00 p.m., The Center for Performing Arts at Menlo-Atherton

Tuesday, July 18

7:30 p.m., Stent Family Hall, Menlo School

SPECIAL THANKS

Music@Menlo dedicates these performances to the following individuals with gratitude for their generous support:

July 16: Marilyn Wolper

July 18: Vivian Sweeney

GIOVANNI BATTISTA VIOTTI (1755–1824)

Duetto for Solo Violin (1821)

Amy Schwartz Moretti, *violin*

JOSEPH HAYDN (1732–1809)

Piano Trio in E-flat Major, Hob. XV: 29 (1797)

Poco allegretto

Andantino ed innocentemente

Finale (Allemande): Presto assai

Gilbert Kalish, *piano*; Arnaud Sussmann, *violin*; David Finckel, *cello*

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Sonata in A Major, K. 526 (1787)

Molto allegro

Andante

Presto

Amy Schwartz Moretti, *violin*; Gloria Chien, *piano*

INTERMISSION

PROGRAM OVERVIEW

As Haydn and Mozart crystallized the Classical tradition that Beethoven would inherit and transform, the performers of their day likewise developed ever more sophisticated instrumental techniques. Such violinists as Giovanni Battista Viotti and Ignaz Schuppanzigh fueled these great composers' innovations, empowering them to create music of heretofore unimagined subtlety and complexity. Alongside Haydn, Mozart, and Beethoven, Concert Program II spotlights Viotti, who played a seminal role in defining the instrument's tradition in England and France, as well as one of his musical heirs, Rodolphe Kreutzer—the dedicatee of Beethoven's most fiendish violin sonata and a skilled composer in his own right. These performers' technical prowess inspired music of newfound resplendence from the day's finest composers in Haydn and Mozart. Beethoven's audacious creations, in turn, would challenge even Vienna's most skilled virtuosi, likewise elevating the instrumental tradition to new heights.

RODOLPHE KREUTZER (1766–1831)

Étude no. 22 in B-flat Major from Forty-Two Études or Caprices for Solo Violin (1796)

Soovin Kim, *violin*

LUDWIG VAN BEETHOVEN (1770–1827)

String Quintet in C Major, op. 29 (1801)

Allegro moderato

Adagio molto espressivo

Scherzo: Allegro

Presto – Andante con moto e scherzoso

Soovin Kim, Amy Schwartz Moretti, *violins*; Hsin-Yun Huang, Pierre Lapointe, *violas*; Keith Robinson, *cello*

Program Notes: The Classical Style

Notes on the program by Patrick Castillo

GIOVANNI BATTISTA VIOTTI

(Born May 12, 1755, Fontanetto da Po, Italy; died March 3, 1824, London)

Duetto for Solo Violin

Published: March 15, 1821, Paris

Dedication: “per il suo amico Cherubini”

Other works from this period: Revision of Violin Concerto no. 19 in G minor (1791; rev. 1818); Three Divertissements for Violin and Piano (ca. 1818); *Andante and Rondo* for Violin and Piano (ca. 1823)

Approximate duration: 6 minutes

The proud Italian violin tradition originating in the seventeenth century with Arcangelo Corelli had its chief exemplar, in the Classical era, in the violinist and composer Giovanni Battista Viotti. Viotti's subsequent influence was broad; inheriting Corelli's art directly from his teacher, Gaetano Pugnani (1731–1798), who had studied with Corelli's pupil G. B. Somis (1686–1763), Viotti, in turn, counted among his disciples the French masters Rode and Baillot. Thus regarded as the founder of the modern French violin school, Viotti moreover ranks as the instrument's preeminent voice before Paganini.

Viotti's debut on March 17, 1782, at Paris's prestigious Concert Spirituel series caused a sensation. He impressed as both virtuoso and composer, performing one of his own concerti, and immediately became one of Europe's most celebrated violinists. By popular demand, he appeared twelve more times at the Concerts Spirituels over the following ten weeks and sixteen times the following year, always as soloist in his own concerti.

Shortly thereafter, however, Viotti retired from public concertizing and, in 1784, entered the service of Marie Antoinette at Versailles. In 1788, he established the Théâtre de Monsieur, an opera house in Paris that premiered numerous important productions, and proved to be an able administrator in addition to his abilities as a performer. The productions he oversaw included the operas of Luigi Cherubini, who had settled in Paris in 1786 and was a close friend, colleague, and, for a time, flatmate of Viotti's. The dramatic vigor of Cherubini's operas would influence Viotti's own compositional language.

In 1792, amidst the French Revolution, Viotti left Paris for London. He resumed his performance career to appear on the concert series run by Johann Peter Salomon, the impresario who famously sponsored Haydn's two successful London residencies and commissioned that composer's celebrated *London Symphonies* (nos. 93–104). These works' cogent architecture and sparkling orchestration likewise influenced Viotti: his violin concerti, rather than functioning as mere star vehicles for the virtuoso with a backing band, featured robust orchestral scores.

Political trouble forced Viotti to leave England in 1798—he was suspected (apparently without basis) of Jacobin sympathies—and he lived in exile in Germany for a year and a half. Upon returning to London in 1801, he continued to play and compose in intimate settings for and with friends but essentially abandoned his musical career.

At the time of Viotti's Concert Spirituel debut, Parisian audiences had been accustomed to the thin, sweet tone of Amati and Stainer violins; Viotti arrived with a muscular Stradivari, as well as a state-of-the-art bow—thicker, heavier, and with broader hair—and played with more intense **vibrato** than listeners were used to. Though he ultimately performed in public for only about seven years, contemporary accounts attest to the revelatory nature of Viotti's playing. “Viotti, it is true...astonishes the hearer,” wrote a critic for the *London Morning Chronicle*, “but he does something infinitely better—he awakens emotion, gives a soul to sound, and leads the passions captive.”

Viotti was especially adored by his students, and his impact on a generation of violinists was deeply felt. In 1811, the *Allgemeine musikalische Zeitung* described the characteristics of a Viotti “school”: “A large, strong, full tone is first; the combination of this with a powerful, penetrating, singing **legato** is

the second; as the third, variety, charm, shadow, and light must be brought into play through the greatest diversity of bowing.”

As with all of the great composer-violinists, Viotti's oeuvre centers on his instrument. He composed twenty-nine violin concerti (no. 22 in a minor was a particular favorite of Brahms's; Joseph Joachim ranked it second only to the Beethoven Violin Concerto—itsself audibly indebted to Viotti—and favored it to the concerti of Brahms and Mendelssohn), and his solo and chamber music is likewise predominated by the violin. The *Duetto*, “composto da J. B. Viotti per il suo amico Cherubini,” is not a duet but a work for solo violin, featuring two distinct, intertwining lines—symbolizing, perhaps, Viotti's fond admiration of his colleague and friend. The work requires finger-twisting dexterity that belies its geniality, testifying both to Viotti's own technical facility and to his compositional vision.

JOSEPH HAYDN

(Born March 31, 1732, Rohrau, Lower Austria; died May 31, 1809, Vienna)

Piano Trio in E-flat Major, Hob. XV: 29

Composed: 1797

Published: 1797, London

Dedication: Therese Jansen Bartolozzi

Other works from this period: Trumpet Concerto in E-flat Major, Hob. VIIe: 1 (1796); Piano Trio in E Major, Hob. XV: 28 (1797); Six String Quartets, op. 76, *Erdödy* Quartets (1797); *Die Schöpfung* (*The Creation*), Hob. XXI: 2 (oratorio) (1796–1798)

Approximate duration: 17 minutes

The artistic life of Joseph Haydn embodies the breadth of the Classical era. When he was born, in 1732, the Baroque period had reached its apogee. Over the course of Haydn's life—and, indeed, largely by his own hand—what has since become known as the Classical style would grow to maturity. By the time of Haydn's death in 1809, his own student Ludwig van Beethoven was boldly extending the Classical idiom with his own brand of fiery individualism; and within five years, the precocious Viennese teenager Franz Schubert would pen his first significant works.

The circumstances of Haydn's career likewise reflect eighteenth-century social currents. At the start of his career, he benefited from the traditional system of aristocratic patronage under which Bach and other Baroque composers lived and worked. By the turn of the century, he had obtained the professional freedom that would become the norm in the Romantic period. Along the way, Haydn attained rock-star status throughout Europe: his excellence and fruitfulness in every prevalent musical genre of the day rendered him the most celebrated composer of his generation. Noting his seminal role as the father of both the symphony and the string quartet—two of Western music's quintessential media since the eighteenth century—musicologist James Webster writes that “no other composer approaches [Haydn's] combination of productivity, quality, and historical importance in these genres. In the twentieth century he was understood primarily as an ‘absolute’ musician (exhibiting wit, originality of form, motivic saturation, and a ‘modernist’ tendency to problematize music rather than merely to compose it), but earnestness, depth of feeling, and referential tendencies are equally important to his art.”

Just as with the symphony and string quartet genres, Haydn played an important role in the piano trio's rise to prominence in Western musical culture, leaving a catalogue of no fewer than forty-five piano trios. These works reflect the heightened awareness of the nuances of writing for particular instruments that helped define the Classical idiom. At the time of Haydn's first piano trio, the combination of piano, violin, and cello had not yet become established as a standard chamber ensemble; indeed, some of

*Bolted terms are defined in the glossary, which begins on page 92.

the earliest piano trios have been accurately described as keyboard sonatas with violin and cello accompaniment. (In 1775, Haydn's contemporary Carl Philipp Emanuel Bach—the skilled composer son of Johann Sebastian—designated a set of his own trios “Sonatas for Piano, which may equally well be played solo or accompanied by violin and violoncello.”) But Haydn masterfully developed the piano trio into a sophisticated conversation among three voices. Consequently, the medium's popularity grew rapidly, with piano trio music becoming an essential part of any amateur musician's library by the end of the eighteenth century.

Haydn's Piano Trio in E-flat Major, **Hob.** XV: 29, is the third of a set of three dedicated to the pianist Therese Jansen Bartolozzi, and the dexterity required by Haydn's keyboard writing testifies to Bartolozzi's skills. Equally so, the trio's deftly wrought musical content—built from simple ideas but utterly inspired in their development—reveals a composer of effortless imagination.

The trio presents its lighthearted opening **theme** in the old style of “Sonatas for Piano, which may equally well be played solo,” etc.—with the violin merely doubling the piano's right-hand melody and the cello reinforcing the bass. With the very next **phrase**, however, Haydn recalibrates the ensemble dynamic, weighting the piano against the strings. From here, the ensemble texture grows ever richer, with each instrument subtly asserting its individual voice. When the opening theme reappears, notwithstanding its melodic simplicity, it has audibly come into its own. The violin moves to the foreground in an ensuing e-flat minor section. As the movement proceeds, the passagework for all three instruments becomes increasingly ornate; using only modest musical ideas, Haydn's restless imagination yields a veritable garden of musical delights.

The trio's second movement, delicately marked *Andantino ed innocentemente*, is a tender lullaby. The melody, initially presented by the piano alone, **mezza voce**, is softly colored by heart-melting F-double sharp **appoggiaturas**.

Andantino ed innocentemente

The violin thereafter assumes the melody, with the cello filling out the bass, three-dimensionalizing the piano's unassuming material. As in the first movement, Haydn's craft stealthily creates ravishing music seemingly from nothing.

The slow movement proceeds *attacca* to the ebullient finale, which takes the form of an **allemande**, an instrumental dance form rooted in the Baroque period.

WOLFGANG AMADEUS MOZART

(Born January 27, 1756, Salzburg, Austria; died December 5, 1791, Vienna)

Violin Sonata in A Major, K. 526

Composed: Completed August 24, 1787, Vienna

Published: 1787, Vienna

Other works from this period: Detailed in the notes below

Approximate duration: 25 minutes

By 1784, Mozart, two years shy of his thirtieth birthday, was the toast of Vienna. The following four years would represent the most successful period of his career, marked by frequent concertizing and publication. No less an authority than Joseph Haydn proclaimed to Leopold Mozart in 1785: “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition.” Between 1784 and 1786, Mozart played the dual roles of artist and impresario to great success, composing with astonishing prolificacy and independently presenting concerts to unveil his latest creations: typically a symphony, a chamber work, perhaps a keyboard improvisation, and a piano concerto.

Amid such celebrity status, Mozart's major project of 1787 was *Don Giovanni*, his second operatic collaboration with the librettist Lorenzo da Ponte, which would premiere in October in Prague. Yet such an undertaking did not preclude, from such a fecund imagination as Mozart's, an impressive flurry of instrumental works within the same year. Between March and August, Mozart completed the **Rondo** for Piano in a minor, **K.** 511; the String Quintet in C Major, K. 515, and in g minor, K. 516; the Sonata in C Major for Piano, Four Hands, K. 521; *Ein musikalischer Spass* (“A Musical Joke”), K. 522; the **Serenade** in G Major, *Eine kleine Nachtmusik*, K. 525; and the Violin Sonata in A Major, K. 526. None of these were composed on commission or towards any immediate performance prospect but for the purposes of immediate publication (and resultant revenue).

Upon publication, the Violin Sonata in A Major was billed, per convention, as “Klavier Sonate mit Begleitung einer Violin”—though even a cursory listen reveals this designation to be inaccurate. Far from merely a “piano sonata with violin accompaniment,” the A Major Sonata treats the two instruments as equal partners; indeed, in terms of its sophistication as a piece of chamber music, the sonata is arguably Mozart's finest.

The first movement lifts off with a giddy opening theme, whose *joie de vivre* is egged on by an eager **hemiola**, urging the melody forward.

Yet the music's rambunctiousness does nothing to obscure the hallmarks of Mozart's language: its melodic beauty, textural clarity, and formal elegance. Add to these the mirthful conversational quality between violin and piano, which permeates even the more gently flowing second theme.

The energy that closes the **exposition** continues into the ephemeral **development** section. Fragments of the primary thematic material buoy the music's passage through a restless sequence of harmonic **modulations**, powering the movement to an exuberant **recapitulation**.

The **Andante** imparts an even deeper sense of dialogue between the two instruments. The movement begins with quietly uttered octaves in the piano; the violin comments, slowly forming its own eloquent phrase. This opening exchange repeats but, as if to affirm a mutual understanding, with the violin and the piano's right-hand melody trading places. Throughout the movement, the instruments' wordless dialogue bespeaks warmth and empathy. Here, Mozart seems to offer a Platonic vision of civilized discourse, enlightenment to a degree unattainable in the practical world but held fast in the idealized world of Mozart's musical imagination. This is music of unsparing beauty. Its disarming simplicity confirms Artur Schnabel's famous remark that “Mozart is too easy for children and too difficult for adults.”

The sonata's spirited rondo finale likewise attests to Schnabel's claim. Mozart exits the sublime realm of the *Andante* and reverts, without regret, to the happy-go-lucky tenor of the opening movement. A bubbling *moto perpetuo* in the piano paces the violin's carefree melody.

RODOLPHE KREUTZER

(Born November 16, 1766, Versailles, France; died January 6, 1831, Geneva, Switzerland)

Étude no. 22 in B-flat Major from Forty-Two Études or Caprices for Solo Violin

Composed: 1796

Published: 1796, Paris

Other works from this period: Violin Concerto no. 8 in d minor, op. 8 (ca. 1795); Three String Quartets, op. 2 (ca. 1795); *Imogène, ou la Gageure indiscreète* (opera) (1796)

Approximate duration: 3 minutes

Though best known as the honoree of Beethoven's most daunting violin sonata, the French violinist Rodolphe Kreutzer was in fact unaware of the work's dedication. Beethoven, who had met and heard Kreutzer in 1804, intended to dedicate his Opus 47 Sonata to the English violinist George Bridgetower. After a falling out—Bridgetower apparently insulted a woman whom Beethoven fancied—the composer angrily withdrew the dedication and impulsively assigned it to Kreutzer instead.

The *Kreutzer* Sonata's convoluted genesis notwithstanding, the work's intimidating demands are enough to suggest Beethoven's regard for Kreutzer's instrumental mastery. The composer moreover praised Kreutzer: "I prefer his modesty and natural behavior to *all the exterior* without any *interior*, which is characteristic of most virtuosi."

Kreutzer is a direct artistic heir of the violin's proudest lineage of great masters, stemming from Corelli, who taught Somis, who taught Pugnani, who taught Viotti; Viotti's student Pierre Baillot was Kreutzer's teacher. Kreutzer directly encountered Viotti himself, hearing that master's solo performances in 1782 and 1783, which influenced both his playing and compositional approach to the instrument.

More so than for his accomplishments as a performer, Kreutzer's legacy rests on his contributions as a teacher. He was, notes Boris Schwarz, "one of the architects of French violin supremacy in the nineteenth century." Kreutzer's *Quarante-deux études ou caprices* for Solo Violin, composed in 1796, occupy a seminal place in the instrument's pedagogical literature. In addition to their instructional value, the études contain their share of showmanship, as well—as, for instance, in the fanciful flourishes that course through no. 22 in B-flat Major. Though intended for students, the études likewise have value to even the most elite virtuosi. Joseph Joachim returned to them frequently; Wieniawski noted, "These études are much more difficult than most violinists assume!"

LUDWIG VAN BEETHOVEN

(Born Bonn, Germany, baptized December 17, 1770; died March 26, 1827, Vienna)

String Quintet in C Major, op. 29

Composed: 1801

Published: 1802, Leipzig

Dedication: Count Fries

Other works from this period: Serenade in D Major for Flute, Violin, and Viola, op. 25 (1801); Three Violin Sonatas, op. 30 (1801–1802); Seven Bagatelles for Solo Piano, op. 33 (1801–1802); Violin Sonata no. 9 in A Major, op. 47, *Kreutzer* (1802–1803)

Approximate duration: 35 minutes

In 1800, Beethoven, approaching his thirtieth birthday, completed his Six String Quartets, op. 18. These would be the defining chamber works of his

early years in Vienna, where he had settled in 1792. The Opus 18 quartets are moreover emblematic of, according to the popular schema of Beethoven's artistic life, the first of his three periods, during which, under the spell of Haydn and Mozart, he created music according to the style and taste defined by theirs. At the same time, in its dramatic scope and bold expressive aspirations, this early volume foreshadows what was to come in Beethoven's middle, "Heroic" period: the Razumovsky Quartets (1806); the Third (*Eroica*) (1803), Fourth (1806), Fifth, and Sixth (*Pastoral*) Symphonies (1808); the Fourth Piano Concerto; the Violin Concerto; et al.—music that not only charted a new path for the composer but pointed the way towards nineteenth-century **Romanticism** at large.

The String Quintet in C Major, op. 29, composed in 1801, documents the transition between these respective aesthetic periods in Beethoven's output. The quintet's first two movements illustrate the Viennese Classicism inherited from Haydn and Mozart, while the third and fourth movements look ahead to the Romanticism augured by Beethoven's "heroic" music.

(That Beethoven endeavored to compose a string quintet after completing his Opus 18 is significant. His sketchbooks reveal that the quartets underwent constant revision before Beethoven sent them to his publisher. In 1799, Beethoven inscribed an autograph copy of the Quartet in F Major, op. 18, no. 1, as a gift to his friend Karl Friedrich Amenda: "Dear Amenda," he wrote, "Accept this quartet as a small token of our friendship, and whenever you play it recall the days we passed together and the sincere affection felt for you then, which will always be felt by: Your warm and true friend, Ludwig van Beethoven." Only one year later, Beethoven sent the following request: "My dear, my good Amenda, my heartily beloved friend...Don't lend out my quartet anymore, because I have made many changes in it. I have only just learnt how to write quartets properly, as you will see when you receive them." Considering his intensity of focus on the Opus 18 quartets, the task of composing a quintet, with added viola, in the style of Mozart's six such works, may have represented for Beethoven further opportunity to hone his craft.)

As with Mozart's string quintets, the added viola here serves to expand Beethoven's sonic palette. The seemingly pedestrian first theme that opens the quintet, with first violin and cello chastely dancing stepwise around C, shrewdly allows for the ensemble texture to make the prevailing impression. The second violin soon takes up the innocuous tune, accompanied by both violas with burbling sixteenth notes. The remainder of the *Allegro moderato*'s exposition is marked in turn by warm textures and contrapuntal play. The development section, in what would become Beethoven's signature fashion (cf., most notoriously, his Fifth Symphony), takes what previously seemed such straightforward material and extrapolates from it soaring expressivity. The movement ends with a standard recapitulation, save for its lush variety of texture, further celebrating the ensemble's distinct sound.

The aforementioned F Major Quartet features a searing slow movement, poetically marked *Adagio affettuoso ed appassionato*. Beethoven indulges in similar poetry here: the quintet's second movement, marked *Adagio molto espressivo*, opens with a tender violin solo, uttered *piano*, *mezza voce* and accompanied by a hazy reverie in the middle strings and gentle pizzicati in the cello. Not quite a **theme and variations**, this slow movement simply presents and reprises this material, replete with rapturous flourishes throughout.

The **scherzo**—as a formal convention, something of a wild-eyed, Romantic grandchild of the Classical **minuet**—features a ubiquitous, leapfrogging three-note cell (present in eighty of the scherzo section's eighty-eight measures). The central **trio** section further asserts, rather than contrasts, the scherzo's ebullient character.

The quintet concludes with a playful **Presto** finale. Beethoven shows some swagger in the movement's contrapuntal middle section, with material in 2/4 and 6/8 time contrapuntally superimposed onto each other. A light-hearted transition, marked *Andante con moto e scherzoso*, leads to a reprise of the movement's primary material.