



Schubertiade I

JULY 19

Sunday, July 19, 10:30 a.m., Stent Family Hall,
Menlo School

Schubertiades feature an intermission reception hosted in partnership with Ridge Vineyards.

SPECIAL THANKS

Music@Menlo dedicates this performance to Eileen and Joel Birnbaum with gratitude for their generous support.

FRANZ SCHUBERT (1797–1828)

Sonatina in D Major for Violin and Piano, op. posth. 137, no. 1, D. 384 (March 1816)

Allegro molto

Andante

Allegro vivace

Aaron Boyd, *violin*; Gloria Chien, *piano*

Lieb Minna, D. 222 (Stadler) (July 2, 1815)

Wiegenlied, op. 98, no. 2, D. 498 (author unknown) (November 1816)

Joëlle Harvey, *soprano*; Gloria Chien, *piano*

Trio in B-flat Major for Violin, Viola, and Cello, D. 581 (September 1817)

Allegro moderato

Andante

Minuetto: Allegretto

Rondo: Allegretto

Aaron Boyd, *violin*; Paul Neubauer, *viola*; Brook Speltz, *cello*

INTERMISSION

FRANZ SCHUBERT

Heidenröslein, op. 3, no. 3, D. 257 (Goethe) (August 19, 1815)

Joëlle Harvey, *soprano*; Jeffrey Kahane, *piano*

Piano Sonata in G Major, op. 78, D. 894 (October 1826)

Molto moderato e cantabile

Andante

Minuetto: Allegro moderato

Rondo: Allegretto

Jeffrey Kahane, *piano*

The Schubertiades

In this millennial time of inescapably ubiquitous music, it is perhaps necessary to recall that until 1900 or so the only way to hear music was to be present in the place where it was being performed—there was no way in those olden days to record it and play it later or to transmit it by air or wire to some distant spot. Ergo, music lovers either had to pay to have music played for them (at a public concert or, for the rich, by an in-house ensemble), go to church, or make it themselves. This last alternative was, of course, the most immediately accessible to the swelling middle classes, and evening musicales around the household piano became an integral part of family and social life for all those who aspired to refined and gracious living.

The acme of nineteenth-century domestic music making was reached in Vienna in the 1820s with the evenings of music and *Gemütlichkeit* that orbited around the modest but incomparable genius of Franz Schubert—the **Schubertiades**. “Last Friday I had excellent entertainment,” wrote Josef Huber in a letter dated January 30, 1821. “Franz [von Schober] invited Schubert and fourteen of his close acquaintances for the evening. So a lot of splendid songs by Schubert were sung and played by himself, which lasted until after ten o’clock in the evening. After that, punch was drunk, offered by one of the party, and, as it was very good and plentiful, the party, in a happy mood, became even merrier; so it was three o’clock in the morning before

we parted.” On January 12, 1827, Franz von Hartmann reported to his diary: “To Spaun’s, where there is a Schubertiade...We had a splendid **sonata** for four hands, glorious variations, and many magnificent songs...Then we had a delicious repast, and several toasts were drunk. Suddenly Spaun arrived and said we must drink to brotherhood, which much surprised and pleased me. Then we tossed some fellows in a blanket...At last we took leave of our kind hosts and went helter-skelter to Bogner’s [café], where we smoked a few pipes, and in the street, Schwind, running and flapping his cloak, gave a striking illusion of flying.” The musical highlights of these Schubertiades included the matchless songs that poured from Schubert throughout his brief life, his performances of his own piano works—dances, sonatas, four-hand numbers, character pieces—and such chamber pieces as could be arranged among the musically literate participants.

Though the Schubertiades and the genteel world that fostered them have long since faded, the timeless essence of the conviviality, warmheartedness, and joy of living of those soirées has come down to us in the music that Schubert created for his friends, music such as that heard in this festival of his music. Schubert continues to reach out with a smiling gentleness to touch us, to cheer us, to renew us, and to make us, too, his friends. Welcome to the Schubertiades.

Program Notes: Schubertiade I

Notes on the Program by Dr. Richard E. Rodda

FRANZ SCHUBERT

(Born January 31, 1797, Vienna; died November 19, 1828, Vienna)

Sonatina in D Major for Violin and Piano, op. posth. 137, no. 1, D. 384

Composed: March 1816

Other works from this period: March 1816: At least twelve songs, including *Abschied von der Harfe*, D. 406; *Die Herbstnacht*, D. 404; and *Der Flüchtlings*, D. 402; Sonatina in a minor for Violin and Piano, op. posth. 137, no. 2, D. 385; Sonatina in g minor for Violin and Piano, op. posth. 137, no. 3, D. 408

1816: Symphony no. 4 in c minor, D. 417, *Tragic*; Eight *Ländler* in B-flat Major for Piano, D. 378; *Konzertstück* in D Major for Violin and Orchestra, D. 345; *Stabat Mater* in F Major for Soli, Chorus, and Orchestra, D. 383

Approximate duration: 12 minutes

Between 1814 and 1816, Schubert worked as a teacher in his father’s school in suburban Vienna. He cared little for the situation and soothed his frustration by composing—in 1815 alone, he wrote nearly 150 songs, the Second and Third Symphonies, a mass and some other church music, several piano pieces, and a half a dozen operettas and melodramas. The torrent of music continued unabated, and he stole enough time from his pedagogical duties to compose some two hundred pieces between the Third Symphony and the Fourth Symphony (*Tragic*), completed in April 1816. Music, not teaching, was his passion. Schubert, however, was apparently not yet quite ready to give himself over completely to his art, so when an advertisement appeared in the *Wiener Zeitung* on February 17, 1816, for a position at the German Normal School at Laibach (now Ljubljana), he applied for the job.

According to the Laibach advertisement, the winning applicant “must be a thoroughly trained singer and organist, as well as an equally good violin player.” Schubert had already authored literally hundreds of compositions for voice and keyboard that could be used to support his application, but his works for violin had all been within an orchestral or chamber ensemble context. He was trained in violin (though he preferred playing viola in the Schubert household quartet and in the amateur orchestra that sprouted from it), but he had not yet written a piece featuring the instrument, so in March and April 1816, he quickly composed three sonatinas for violin and piano. It is unknown, however, whether he intended these works—conventional in form and idiom and modest enough in their technique to be accessible to students—to enhance his chances at Laibach or to be played at the convivial Schubertiades at which he and his friends met to savor the latest products of his flourishing genius. When Schubert did not get the job in Laibach, he decided that he had had more than his fill of teaching. He left his father’s school that spring to devote himself to composing full-time and never again held a regular position.

The three sonatinas of 1816 (published as **Opus** 137 by Anton Diabelli in 1836, eight years after the composer’s death) demonstrate Schubert’s devoted study of Mozart’s works but move beyond those “piano sonatas with the accompaniment of violin” in the independence of their instrumental parts. The main subject of the Sonatina no. 1 in D Major—a climb up and down the tonic chord trailed by a few **chromatic** scale notes, which is remarkably like the opening of Mozart’s Violin and Piano Sonata in a minor, K. 304—is stated at the outset in unison by the two partners and provides virtually all of the thematic material for the genial dialogue that composes the remainder of this compact **sonata-form** movement. The **Andante** is a pretty instrumental song in three-part form (**A-B-A**), whose expressive content is heightened by its melancholy minor-mode central section. The closing **Allegro vivace** is a sunny **rondo** based on the dapper melody trotted out by the violin to launch the movement.

*Bolded terms are defined in the glossary, which begins on page 94.

FRANZ SCHUBERT**Lieb Minna, D. 222 (Stadler)****Composed:** July 2, 1815

Other works from this period: July 1815: At least twenty songs, including *Geist der Liebe*, op. posth. 118, D. 233; and *Das Sehnen*, op. posth. 172, no. 4, D. 231; *Fernando*, Singspiel in One Act, D. 220; *Claudine von Villa Bella*, Singspiel, D. 239; *Hymne an den Unendlichen*, D. 232

Wiegenlied, op. 98, no. 2, D. 498 (author unknown)**Composed:** November 1816

Other works from this period: November 1816: At least ten songs, including *An die Nachtigall*, D. 497; *Abendlied der Fürstin*, D. 495; and *Der Geistertanz* for Male Voices, D. 494

Approximate duration: 7 minutes

Schubert and Albert Stadler (1794–1888) became friends when they attended the Choir School of the Imperial and Royal Court Chapel in Vienna together as boys. Stadler went on to make his living as a lawyer and moved to Linz in 1821, but he renewed his acquaintance with Schubert when they traveled together during the summers of 1819 and 1825. Stadler wrote a reminiscence of their times together, the texts for Schubert's 1815 singspiel *Fernando* and a cantata for the 1819 birthday of the singer Johann Michael Vogl (a frequent performer at the Schubertiades), as well as a number of poems, two of which Schubert set. *Lieb Minna* (*Darling Minna*) tells the somewhat melodramatic tale of a young maiden whose lover is killed in battle and who then pines away her life in sorrow at his grave.

Wiegenlied (*Lullaby*), to an anonymous text (though Schubert thought it to be by Matthias Claudius, whose *Der Tod und das Mädchen* [D. 531, *Death and the Maiden*] he set three months later), is a tender evocation of mother love with poignant thoughts about the loss of a young child, whose gentle melody Richard Strauss quoted a century later in *Ariadne auf Naxos*.

FRANZ SCHUBERT**Trio in B-flat Major for Violin, Viola, and Cello, D. 581****Composed:** September 1817

Other works from this period: September 1817: At least six songs, including *Gruppe aus dem Tartarus*, D. 583; and *Elysium*, D. 584; Polonaise in B-flat Major for Violin and String Orchestra, D. 580

Approximate duration: 19 minutes

In June 1816, when he was nineteen, Schubert received his first fee for one of his compositions (a now-lost cantata for the name day of his teacher Heinrich Watteroth) and decided that he had sufficient reason to leave his irksome teaching post at his father's school in order to follow the life of an artist. He moved into the Viennese apartments of his devoted friend Franz von Schober, an Austrian civil servant who was then running the state lottery, and celebrated his new freedom by composing incessantly, rising shortly after dawn (sometimes he slept with his glasses on so as not to waste any time getting started in the morning), pouring out music until early afternoon, and then spending the evening haunting the cafés of Grinzing or making music with friends. These convivial soirées became more frequent and drew increasing notice during the following months and were the principal means by which Schubert's works became known to the city's music lovers. In September 1816, he began a trio for violin, viola, and cello in B-flat major (D. 471) for these so-called Schubertiades but completed no more than the first movement and several dozen measures of an *Andante* before breaking off, perhaps, indicated Alfred

Einstein, because "he was not clear in his mind about the form." In that year, however, he did finish two symphonies (nos. 4 and 5), a cantata in honor of the sixty-sixth birthday of his counterpoint teacher Antonio Salieri, a *Magnificat*, a *Stabat Mater*, and a large number of songs, including *Der Wanderer*. After being inspired by the Rossini fever then sweeping Vienna to compose an Italian-style **overture** in May 1817 (D. 556), he turned his attention to the piano and completed seven sonatas by August, which he played at the Schubertiades and at the homes of wealthy patrons (whose fine pianos he loved to try out). In September, Schober's brother returned from Paris, and the penniless composer reluctantly removed himself from his room in the city to his father's home and school in the suburbs. The first piece that he composed there was another trio attempt: the Trio in B-flat Major for Violin, Viola, and Cello (D. 581), this one complete in four movements. The work may have been played by the family ensemble (with one of his two brothers on violin, his father playing cello, and Franz as violist) and certainly found its way onto the programs of the Schubertiades soon thereafter. Schubert remained with his family until the following summer, when he obtained a temporary post as music tutor to the daughters of Count Johann Esterházy in Zseliz in Hungary, 150 miles east of Vienna. He eagerly left home and began the happy bohemian existence that carried him through the last dozen years of his brief life.

In its structure, style, and general demeanor, the String Trio in B-flat evinces Schubert's thorough grounding in the **Classical** idiom of Haydn and Mozart. The work opens with a compact sonata form whose main **theme**, a sunny melody of short, carefully balanced **phrases**, is assigned to the violin; the subsidiary subject is given in close dialogue by the cello and the violin. The compact **development** section, based on the main theme, solidifies the position of the violin as *primus inter pares* in the ensemble. The **recapitulation** proceeds as expected, with a few flourishes of quiet rising **arpeggios** drawing the movement to a close. The *Andante* begins with a delicately decorated wordless song for the violin. After passing through some darker harmonic regions in its middle section, the three-part form of the movement is rounded out by the return and further elaboration of the violin's melody. The **Minuetto** is sprouted from the same fertile country soil that Haydn so productively tilled in his instrumental works, while the central **trio**, a solo for viola (Schubert's preferred instrument when he participated in chamber music sessions), bears the lilting dance flavor of the Austrian **länder**. The finale is a spirited rondo built around the dainty tune introduced by the violin in the opening measures. Two episodes of greater harmonic adventure, each ended with a polite pause, separate the reiterations of the theme.

FRANZ SCHUBERT**Heidenröslein, op. 3, no. 3, D. 257 (Goethe)****Composed:** August 19, 1815

Other works from this period: August 1815: At least twenty-nine songs, including *Die Spinnerin*, D. 247; *Der Rattenfänger*, D. 255; *Trinklied im Winter*, Trio for Male Voices, D. 242; and *Willkommen, lieber schöner Mai*, Canons for Three Voices, D. 244

Approximate duration: 2 minutes

Johann Wolfgang von Goethe (1749–1832) wrote his poem *Heidenröslein* (*Little Wild Rose*) to fit a German folk song and published it in 1773 in a collection by Herder titled *Von deutscher Art und Kunst (Concerning German Manner and Art)*. The original folk tune, with Goethe's new words, was harmonized by J. F. Reichardt, among others, but Schubert created for the pastoral poem a new setting in the unaffected style of a peasant melody in the miraculous year of 1815, during which he wrote some 145 songs, almost three per week.

FRANZ SCHUBERT**Piano Sonata in G Major, op. 78, D. 894****Composed:** October 1826

Other works from this period: 1826: *Rondo brillant* in b minor for Violin and Piano, op. 70, D. 895; *Nachthelle* for Tenor Solo, Male Chorus, and Piano, op. posth. 134, D. 892; String Quartet in G Major, op. posth. 161, D. 887; *Deux marches caractéristiques* in C Major for Piano, Four Hands, D. 968b

Approximate duration: 39 minutes

On January 31, 1827, Franz Schubert turned thirty. He had been leading a bohemian existence in Vienna for over a decade, making barely more than a pittance from the sale and performance of his works and living largely by the generosity of his friends, a devoted band of music lovers who rallied around his convivial personality and exceptional talent. The pattern of Schubert's daily life was firmly established by that time: composition in the morning, long walks or visits in the afternoon, companionship for wine and song in the evening. The routine was broken by occasional trips into the countryside to stay with friends or families of friends. A curious dichotomy marked Schubert's personality during those final years of his life, one which suited well the **Romantic** image of the inspired artist, rapt out of quotidian experience to carry back to benighted humanity some transcendent vision. "Anyone who had seen him only in the morning, in the throes of composition, his eyes shining, speaking, even, another language, will never forget it—though in the afternoon, to be sure, he became another person," recorded one friend. The duality in Schubert's character was reflected in the sharp swings of mood marking both his psychological makeup and his creative work. "If there were times, both in his social relationships and his art, when the Austrian character appeared all too violently in the vigorous and pleasure-loving Schubert," wrote his friend the dramatist Eduard von Bauernfeld, "there were also times when a black-winged demon of sorrow and melancholy forced its way into his vicinity; not altogether an evil spirit, it is true, since, in the dark concentrated hours, it often brought out songs of the most agonizing beauty." The ability to mirror his own fluctuating feelings in his compositions—the darkening cloud momentarily obscuring the bright sunlight—is one of Schubert's most remarkable and characteristic achievements and touches indelibly the incomparable series of works—*Winterreise*, the "Great" C Major Symphony, the late piano sonatas, the String Quintet, the two piano trios, and the **impromptus**—that he created during the last months of his brief life.

Robert Schumann called the Piano Sonata in G Major (D. 894), completed in October 1826, "Schubert's most perfect work, in both form and conception." The score was published in April 1827 as Schubert's Opus 78 by the Viennese firm of Tobias Haslinger with a dedication to Josef von Spaun, a fellow student of Schubert's at the School of the Court Chapel in Vienna who became a lifelong friend, supporter, and frequent host of the convivial Schubertiades. Kathleen Dale noted several essential stylistic elements of Schubert's piano sonatas: "For him, sheer beauty of sound was an end in itself, and whatever his sonatas may lack in constructional strength, they gain in sublimity of tonal range, in graciousness of melody, in the unusual variety of rhythmical schemes, and in the exquisite beauty of the pianoforte writing. In his own treatment of form, Schubert showed great ingenuity and originality, as the analyst of his sonatas soon discovers—possibly to his surprise; certainly to his delight."

Unlike Beethoven, Schubert made no attempt to redefine the Classical four-movement sonata structure in his music but sought rather to expand the genre's emotional scope through greater lyricism and more far-flung harmonic peregrinations, qualities much in evidence in the G Major Sonata. The sonata's opening statement is floating, ethereal, and luminous, a Schubertian counterpart to the rapt timelessness of some of Beethoven's finest slow movements. The

music takes on a greater urgency as its sonata form unfolds, mounting to moments of high drama in the development section but reasserting its abiding haleyon state with the recapitulation. The *Andante*, evidence that Schubert had perfected a sublime melding of his vocal and instrumental gifts by his twenty-ninth year, is an extended song without words in alternating stanzas: A-B-A-B-A. The *Minuetto*, actually a vigorous Austrian *länderl* rather than a descendant of the courtly eighteenth-century dance, is a reminder that Schubert wrote more practical dance pieces for the piano—over four hundred—than any other species of composition, save only solo songs. The finale is a spacious rondo of sun-dappled geniality.



YOUR
VERY
OWN
CONCERT
HALL.

Hosted by Fred Child,
Performance Today® gives you the finest
solo, chamber and symphonic works
— with unique, surprising and live
performances from all over the world.

Discover why *Performance Today*® is
America's favorite classical program at
yourclassical.org.

Performance Today®