

*the* PROGRAM20  
JUNE*Friday*

8 PM

## SCHUBERTIAD E EVENING

Elita Kang, *violin*                      David Deveau, *piano*  
Jonathan Chu, *viola*                      Victor Rosenbaum, *piano*  
Owen Young, *cello*                      Mana Tokuno, *piano*  
Thomas van Dyck, *bass*

*Pre-concert talk with Dr. Elizabeth Seitz, 7 PM*

STRING TRIO IN B-FLAT MAJOR, D. 471 (1816)

**Franz Schubert (1797-1828)**

Allegro

FANTASY IN F MINOR FOR PIANO FOUR-HANDS, D. 940 (1828)

**Franz Schubert**

Allegro molto moderato—

Largo—

Scherzo: Allegro vivace—

Finale: Allegro molto moderato

:: INTERMISSION ::

PIANO QUINTET IN A MAJOR, D. 667, "TROUT" (1819)

**Franz Schubert**

Allegro vivace

Andante

Scherzo: Presto

Andantino—Allegretto

Allegro giusto

*Notes*  
ON THE  
PROGRAM  
BY  
Sandra Hyslop



*Franz Schubert and his friends occasionally gathered in private homes for casual evenings of singing and dancing, performing and listening, with Schubert himself usually occupying center place at the piano keyboard. These evenings acquired a title, "Schubertiades." The first recorded event to be called a Schubertiade took place at his close friend Franz von Schober's family home on January 26, 1821.*

*Two extant artist renderings—one, an 1868 drawing by Moritz von Schwind, and the other, an 1897 oil painting by Julius Schmid—reflect upon the look and spirit of a Schubertiade.*

*Schwind, who was a member of Schubert's circle and worked, therefore, from his own vivid memories of the occasions, used Schober's middle-class home as the setting for his sketch (above, left). Schwind emphasized the informality of the ambience by drawing the singer, Michael Vogl, stretched out comfortably next to Schubert, who was in his usual place at the piano.*

*The painter Julius Schmid (1854-1935), on the other hand, painted his "Schubertabend in einem Wiener Bürgerhause" (Schubertiade in a middle-class Viennese home) as an elegant tribute to a bygone era that he could only imagine. The scene no doubt reflects the Viennese salon of Schmid's world in 1897, when he painted it, more accurately than the Viennese Schubertiade of the 1820s. Still, his sincere intention to honor Schubert's memory has given this painting a permanent place in the composer's iconography.*

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### **STRING TRIO IN B-FLAT MAJOR, D. 471**

Franz Schubert (b. Himmelfortgrund, Vienna, January 31, 1797;  
d. Vienna, November 19, 1828)

*Composed 1816; 9 minutes*

From the evidence of his work at this period in his life, Franz Schubert at the age of 19 was a composer in transition, away from the facileness of his student efforts and toward the complexities of his mature works. His early compositions naturally reflected his tutelage by Antonio Salieri, as well as his young years growing up in a city imbued with the powerful spirits of Joseph Haydn and Wolfgang Mozart, and the living presence of Ludwig van Beethoven.

Under those earlier influences, Schubert began composition of this String Trio in 1816, completing the Allegro first movement and a few measures of an Andante. He never returned

to the work. One of his biographers, the esteemed Alfred Einstein, posited that the young composer did not yet know how to handle the large form of a four-movement string trio, a theory that will just have to suffice. Upon its publication in 1898, this Allegro movement captured a permanent place in the chamber music repertoire for its graceful handling of sonata form, balance of contrasting moods and that Schubertian melodic gift that informed all of his works, early and late.

## FANTASY IN F MINOR FOR PIANO FOUR-HANDS, D. 940

Franz Schubert

*Composed 1828; 20 minutes*

Franz Schubert wrote prolifically for piano duet players—four hands at one keyboard. His first catalogued piano work, in fact, was a four-hand Fantasy in G major, which he composed at the age of 12. Almost every year of his life after that, he composed at least one four-hand piano piece—for a total of 35. Many of these works remain in active circulation among devotees of the art of four-hand piano. None is more beloved than the F minor Fantasy.

Composed in the last year of Schubert's short life, the Fantasy in F minor is one of three great duets that crowned his efforts in this genre. The two others of that year are the Allegro in A minor, "Lebensstürme" (Life's Storms) and the Rondo in A major. The Fantasy is one continuous piece, with four interlocking sections, which displays all the structural integrity and variety of a grand sonata. The first and last sections share some of the same materials, and they support the two inner sections—a slow movement (Largo) and a Scherzo with Trio (Allegro vivace)—like two solid bookends. The key of the outer movements, F minor, contrasts pointedly with the key of the inner sections, F-sharp minor, creating further structural cohesion between the two pairs. It is a profound work, demanding for the ensemble and requiring the highest level of pianism.

Schubert completed the F minor Fantasy the same month, January 1828, in which the last of the well-known Schubertiades took place at the home of his friend Josef von Spaun. The four-hand work that Schubert brought to that party was the A-flat major Variations on an Original Theme, another of his beloved duets. The thought that his extraordinary Fantasy in F minor was never played with and for friends at a Schubertiade is just one more sorrow among the many occasioned by his death later that year.

Anton Diabelli published the Fantasy in F minor four months after Schubert's death, in March 1829. The score carried Schubert's dedication to his dear friend Karoline, Countess Esterházy. (Schubert's friend, the artist Moritz von Schwind, pointedly inserted Karoline, Countess Esterházy, into his 1868 drawing of a typical Schubertiade—the image that appears at the top of these notes. In that drawing, Karoline's portrait hangs on the wall beyond the piano, where the singer Michael Vogl is stretched out comfortably next to Schubert, who is at the keyboard.)



*The diminutive composer Franz Schubert and the imposing opera baritone Michael Vogl were captured in this amusing caricature by their friend Franz von Schober, ca. 1825*

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*Franz Schubert performing his chamber music in the most common venue during his lifetime—a private home. The presence of a double bass would suggest that the musicians are playing his “Trout” Quintet.*

## PIANO QUINTET IN A MAJOR, D. 667, “TROUT”

Franz Schubert

*Composed 1819; 41 minutes*

Renowned in his day as an outstanding baritone of the Vienna Court Opera, Michael Vogl (1768–1840) first learned of Franz Schubert through the young composer’s *Lieder*. After their first meeting, in early 1817, Schubert wrote many of his songs for Vogl, whose performances, sometimes with the composer at the piano, created audiences for these new works. Vogl’s position at the center of Vienna’s music world, as well as his splendid voice and superior theatrical sense, drew positive attention to Schubert’s music.

Vogl and Schubert became personal friends. In July 1819 they made a pleasant excursion to the singer’s home city of Steyr (in Upper Austria, west of Vienna), where Schubert enjoyed a few weeks of rural life. He wrote to his brother Ferdinand of the local attractions: “...at the house where I am lodging there are eight girls, nearly all pretty...” and “The country around Steyr is inconceivably lovely.” In addition to the pretty girls, Schubert met a local official and amateur cellist, Sylvester Paumgartner, who commissioned the composer to write a new quintet that he could perform with his friends on one of his frequent evenings of *Hausmusik*. He asked Schubert to use his song “Die Forelle” (The Trout) as thematic material for the new piece. Living in the heart of fishing country, on the Steyr and the Enns rivers, Paumgartner had a fondness for “Die Forelle,” a song that Michael Vogl often performed with great flair.

Schubert began composition of the Quintet in Steyr and completed it upon his return to Vienna in September 1819. Paumgartner and his friends performed the new A major Piano Quintet late that fall in Steyr.

The unusual instrumentation for Schubert’s Piano Quintet leads directly back to Paumgartner’s home, where he often played the cello with his friends—a violinist, violist, bass player and pianist. With the Johann Hummel Piano Quintet in their repertoire—and knowing of no other works for that combination of instruments—they were pleased that Schubert accepted Paumgartner’s commission.

Schubert’s Piano Quintet reflects the rural beauties of Steyr, as well as the special ambience of *Hausmusik*, where accomplished amateurs take pleasure in playing quality music together. Even though this Quintet was quite a stretch for Paumgartner’s amateur skills, it was through his good efforts that one of Schubert’s most delightful works came to life.

Although the instrumentation is unusual, the “Trout” Quintet unfolds along classic lines, with the movements alternating fast and slow tempi. Schubert generously endows the energetic first movement, in traditional sonata form, with his characteristic melodies—memorable and flowing, with a suggestion of rippling waters in the persistent triplets in the rhythmic design. The Andante movement, somewhat melancholy in spirit, is followed by an invigorating Scherzo.

The fourth movement uses the theme that Paumgartner requested: Schubert’s *Lied* “Die Forelle.” Originally written in D-flat major, a key that suited Vogl’s voice, the melody is now introduced in D major, a comfortable key for the strings. After the statement of the theme, Schubert wrote five variations plus a coda (or sixth variation). He awarded the final statement of the theme to the cello, Paumgartner’s instrument. The work ends with a fifth movement in high-kicking, dancing spirit, redolent of the Steyr countryside and Schubert’s pleasure in it.