

Made in Vienna: Mozart, Haydn, and Schubert

Solmaaz Adeli, mezzo-soprano and co-artistic director
Elizabeth Schumann, piano and co-artistic director
Shannon Delaney, violin I; ***Rebecca Wishnia***, violin II
Chad Kaltinger, viola; ***Kristin Garbeff***, cello

F. J. Haydn (March 31, 1732 – May 31, 1809)

Piano trio in C major, Hob. XV:27
Piano, violin, cello
1790, (inspired in London, composed after returning to Vienna)

F. Schubert (January 31, 1797 - November 19, 1828)

Die junge Nonne, D 828/Op. 43 no 1
Composed in 1825 Vienna

Rosamunde, D 797/Op. 26: no 5, Romance "Der Vollmond strahlt" Composed in 1823 Vienna

Du liebst mich nicht, D 756
Composed in 1822 Vienna

Der Tod und das Mädchen, D 531/Op. 7 no 3
Composed 1817 vienna

Du bist die Ruhe - for low voice
Composed 1823 in Vienna

INTERMISSION

W.A. Mozart (January 27, 1756 – December 5, 1791)

Selections from 6 Preludes and Fugues K 404a (Bach transcriptions)
Violin, viola, cello

F.J. Haydn (March 31, 1732 – May 31, 1809)

Arianna à Naxos Hob.XXVIb:2SA
(original voice & piano) Composed 1790 in Vienna
*We will perform the transcription for voice & strings by Jolando Sacra
Violin 1, violin 2, viola, cello

THE MUSIC

F. J. Haydn

Piano trio in C major, Hob. XV:27

The first movement is a substantial Allegro with a piano part of ceaseless activity: elaborate figurations and grace notes, rapid octaves, sudden contrasts of mood, key, register and dynamics. As a complement to the elaboration of the piano part, Haydn gives the violinist considerably more independence than in most 'accompanied sonatas', with frequent passages of dialogue between piano and violin. The same is true of the slow movement, an Andante which begins gently, but is increasingly decorated with florid division and ornamentation by both piano and violin. Like the first movement, it is full of surprising changes of mood and colour. A central episode becomes brusque, with insistent accents on the main beats that evoke the rustic Hungarian music on which Haydn often drew. After two rather densely written movements, the finale comes as a complete contrast. It is as light as a feather, its perky main theme observed from all possible angles, and the witty banter culminating in a delightfully abrupt ending.

Robert Phillip, Hyperion Records

F. Schubert

5 Lieder

Die junge Nonne, D 828/Op. 43 no 1
Composed in 1825 Vienna

Author of text:

Jakob Nicolaus von Craigher de Jachelutta (1797-1855)

'After lunch Schubert came and brought a new song, Die junge Nonne; later Vogl came, and I sang it to him; it is splendidly composed.' Thus wrote the soprano Sophie Müller in her diary on 3 March 1825.

Die Junge Nonne was composed at a time between the two great Müller cycles when there were frequent Schubertiads, and all of the newly composed Lieder seemed to be 'events'—the works of a mature master at ease with his genius.

Rosamunde, D 797/Op. 26: no 5, Romance "Der Vollmond strahlt" Composed in 1823
Vienna

Author of text

Wilhelmina Christiane von Chézy (1783-1856)

The incidental music to Rosamunde has achieved an immortality denied to Schubert's other stage music of 1823, but it was far from successful at the time. The story goes that it was Josef Kupelwieser, the librettist of *Fierabras*, and the brother of Schubert's painter friend Leopold, who had the idea of teaming up the composer and the poetess Wilhelmine (known as Helmina) von Chézy — all in order to give a benefit concert in the Theater an der Wien for a mediocre actress with whom he was in love. The bad luck that dogged almost all of Schubert's theatrical enterprises was once again in evidence: it was a box-office and critical disaster. All the blame for this must fall on the play itself, *Der Vollmond Strahlt*, which has been lost; the music accounted for only a fraction of the work's length.

Du liebst mich nicht, D 756

Composed in 1822 Vienna

Author of text

August von Platen (1796-1835)

There is nothing quite like this song elsewhere in the Schubert repertory. It seems that this rhythm came to mind, as far as Schubert was concerned, when a text spoke of suffering for love, or of surmounting the obstacles of passion where love, in some guise or other, triumphs despite all. Du liebst mich nicht is the dark side of this triumph, the tortured survival of love despite a lack of reciprocation.

Der Tod und das Mädchen, D 531/Op. 7 no 3

Composed in 1817 in Vienna

Author of text:

Matthias Claudius (1740-1815)

The ritornello of this song is built on a repetitive and obsessive rhythm—a long note followed by two of half the length. The equivalent in poetry is the dactyl, a metrical foot within which a stressed syllable is followed by two unaccented ones. Schubert used dactylic rhythm throughout his song-writing career, most often to depict the motor energy of the inscrutable forces of nature. Here death, masquerading as the merciful releaser, presses the rhythm into his service and sends a sequence of terror dactyls gliding through the landscape of primeval nightmare.

The key is D minor, the tonality of death since Mozart wrote the Commendatore's music in *Don Giovanni*, an opera (like almost all of Mozart's stage works) by which Schubert was mightily influenced. In this introduction, the pianist's hands hardly move; the left impassively alternates between tonic and dominant, and in the right the harmonies change imperceptibly under the fingers. Wherever they stray they always come back to the same D minor chord. Whichever way you look at it, this is death; grope as you may to find an exit, he has you in hand, in his grip, and there is no escape.

Du bist die Ruhe - for low voice
Composed 1823 in Vienna

Author of text
Friedrich Rückert (1788-1866)

This is one of the most famous songs in the world, and also one of the most difficult to sing. The playing of it, whilst not requiring a virtuoso technique, calls for great control of colour and touch, as well as evenness of rhythm. Du bist die Ruh has such inner poise that it suggests a transcendental religious experience unfolding in the solemn, meditative time-scale that one associates with the rituals of the east.

The setting is extremely moving, but it sometimes seems not to move at all: this tempo (a slow 3/8) makes something deliberately repetitive, even monotonous, of the music – a chant or mantra, a litany of patience and humility which hymns long-lasting love and the steady-breathed span of an enduring relationship. Thus the text combines two of the poet's preoccupations, for Rückert was not only an expert on eastern literature, he was an ardent spokesman for marriage and family life.

Graham Johnson, Hyperion Records

W.A. Mozart **Selections from 6 Preludes and Fugues K 404a**

The almighty fugue is arguably the ultimate musical symbol of creative and cerebral rigor. Composers from Beethoven and Shostakovich to tearful conservatory students in theory classes worldwide have experienced the fascinating and infuriating compulsory exercise of contrapuntal fugue writing. Mozart's K. 404a, a set of six preludes and six fugue transcriptions for violin, viola, and cello, pays tribute to two great masters of fugue writing, Johann Sebastian Bach and Wilhelm Friedemann Bach.

Since the original preludes that accompanied the fugues of JS and WF were not appropriate for string trio, four anonymous Adagios attributed to Mozart and two slow movements from Bach Organ Sonatas prefix the fugue transcriptions.

Elizabeth Schumann

F.J. Haydn
Arianna à Naxos

Arianna a Naxos was first published by Artaria in Vienna in 1790, followed by this London edition printed for Haydn by John Bland and first performed in London in 1791.

Haydn's setting Arianna a Naxos is thought to have been written in either 1789 or 1790, though surviving materials are not dated. But significantly, however, especially given its weighty emotional substance, Haydn himself had signalled his clear intention (never actually realized) to orchestrate the work in a letter to the London publisher John Bland, dated April 12, 1790. In its extant form, for soprano voice, with accompaniment for harpsichord or piano, the cantata has four main sections. These are clearly delineated by style and key, enabling the dramatic flow to be condensed down into a short time-span.

The outline framework of this cantata consists of two alternating highly expressive accompanied recitative sections, which are juxtaposed beside two arias. The setting conveys graphically the plight of the Greek heroine, who in the first aria sings of her absent love, but gradually, as the work progresses, her happiness gives way to despair as the awful reality of her island solitude gradually dawns upon her. The depth of her plight--one of heartrending isolation--is made graphically clear in the final outburst of the closing aria, now in the Sturm und drang key of F minor.

These declamatory accompanied recitative sections and in particular, the closing F minor presto passage of the last aria seem underpowered and limited in dramatic effect when keyboard accompaniment alone is employed. This consideration, and of course Haydn's own letters about the work, has led most Haydn scholars to conclude that Arianna a Naxos was indeed a full-scale cantata for voice and orchestra in the making. Why Haydn never orchestrated it remains a mystery, not that the work is anything but charming and unusually effective in its surviving form.

Michael Jameson

Thus, we have decided to perform a transcription for voice and strings by Jolando Sacra, from a manuscript preserved at Ospedale dei Mendicanti, Venezia.

Arianna a Naxos is based on the Greek Mythological story of Princess Ariadne's desertion by Theseus on the island of Naxos. In some sources of the myth (and in Richard Strauss's opera), Bacchus turns up in the nick of time to rescue her from her plight. But in others she dies, half-crazed with grief. And the anonymous text set by Haydn, implies such a tragic outcome.

THE MUSICIANS

Solmaaz Adeli

Californian mezzo-soprano Solmaaz Adeli studied at the Konservatorium für Musik und Dramatische Kunst Wien, the Opernschule in Graz, attended master classes at the Mozarteum in Salzburg, and the "Il corso di recitazione per cantanti lirici" in Turin, Italy.

Solmaaz's highlights on the concert stage include performing at the US Embassy of Vienna, the Palais Belvedere in Vienna, the British Embassy of Vienna, the Wiener Musikverein, in the Vienna State Opera's Marmorsaal, with the *Capella Leopoldina* in Graz.

Most recently in California, she performed for the Special Olympics World Games LA2015, debuted *Dolcissime Suite* by Grammy Award Winning Barry Phillips with the Santa Cruz Chamber Players, and gave the west coast premiere of Norwegian composer Kim André Arnesen's *Requiem* with Viva La Musica in San Mateo.

She sang the American National Anthem for the 10-year Commemoration Ceremony of 9/11 at the US Embassy of Vienna, as well as *White Christmas* on Christmas Eve; both performances were broadcasted on ORF, Austrian National Television.

Elizabeth Schumann

Pianist Elizabeth Schumann has a diverse career portfolio of projects, recordings and performances. The Washington Post Magazine noted her playing as “deft, relentless, and devastatingly good—the sort of performance you experience not so much with your ears as your solar plexus.”

Highlighted in a PBS Television documentary after receiving the Gilmore Young Artist Award, she has also won prizes in the Bösendorfer, Cleveland, Hilton Head, Montreal, World, and Pacific International Piano Competitions. She has performed solo recitals and chamber music concerts worldwide in venues including Vienna's Bösendorfer Saal, Toronto's Koerner Hall, and the Kennedy Center.

Passionate about creating public access to the arts, Elizabeth devised and founded Piano Theatre, an artist group formed to engage audiences with innovative combinations of music, theatre, literature, art and technology. Her recent interdisciplinary project, The Piano Carnival Interactive Ebook, brings classical music to children without arts education and is available for free on iTunes.

Shannon Delaney

Shannon Delaney, violin, grew up in Northern Virginia, beginning as a Suzuki student and later studying with members of the National Symphony Orchestra. She holds a B.A. degree in Violin Performance from Stanford University. Shannon performs regularly with many local ensembles, including Ensemble Monterey Chamber Orchestra, Cabrillo Stage, The Western Stage, Santa Cruz New Music Works, and Monterey Pops.

In addition, Shannon holds an M.A. degree in Education from the University of California, Santa Cruz and is currently a public school teacher at Westlake Elementary School in Santa Cruz, where she has been a faculty member since 2005.

Rebecca Wishnia

A San Francisco native, Rebecca Wishnia, violin, began performing at a young age with a variety of Bay Area chamber ensembles. While studying at UC Santa Cruz under Roy Malan, she was a member of the Resident String Quartet; during summers, she received instruction from several renowned chamber musicians, including members of the Emerson Quartet.

Rebecca was also featured playing contemporary chamber works at the Cabrillo Festival of Contemporary Music and at April in Santa Cruz.

Rebecca is an associated artist and teacher of Villa Sinfonia Foundation, an organization dedicated to developing string musicians of all ages and abilities. She also teaches at ViBO Music Schools and maintains a private teaching studio. In her spare time, she reviews concerts for the San Francisco Classical

Chad Kaltinger

Born in Chicago, Chad Kaltinger began studying viola at age 9. In high school, Chad studied privately under Peter Slowik and studied chamber music at the Music Institute of Chicago. He continued his studies at the University of Illinois under Emanuel Vardi and as a fellowship student at the Aspen Music Festival studying with Heidi Castleman and Victoria Chiang.

Currently, Chad is the violist for Quartet San Francisco (QSF). With QSF, Chad has toured extensively in North America and Asia and recorded the album Pacific Premieres in 2013 which received two Grammy Award nominations for best new instrumental music.

Outside the quartet Chad is an active freelancer in the San Francisco Bay Area with a busy schedule as orchestral violist, chamber musician, soloist and recording artist. He is the principal violist at Opera San Jose and the Santa Cruz Symphony and plays with the Cabrillo Music Festival Orchestra.

Kristin Garbeff

Kristin Garbeff, cellist, is a versatile chamber, solo and orchestral musician. She has performed with the Monterey Symphony, Santa Cruz Symphony, West Bay Opera, New Music Works, Cadenza, and Hidden Valley String Orchestra. Kristin is also active in the popular music scene. She has collaborated with various groups including indie band Blue Rabbit, Kenny Shick, Jenn Grinels, and the Thriving Artists organization.

Kristin received her Master of Music degree in 2007 at the Longy School of Music in Cambridge, MA where she studied with Dr. Terry King. She studied chamber music with Kathleen Lenski, Victor Rosenbaum, and Roger Tapping, and jazz improvisation with pianist Peter Cassino. In addition to performing, Kristin maintains a teaching studio at her home in Scotts Valley, CA.