

10-18-2002

Jewel Box Series: Haydn by the Lake, Oct. 18, 2002

Jewel Box Staff

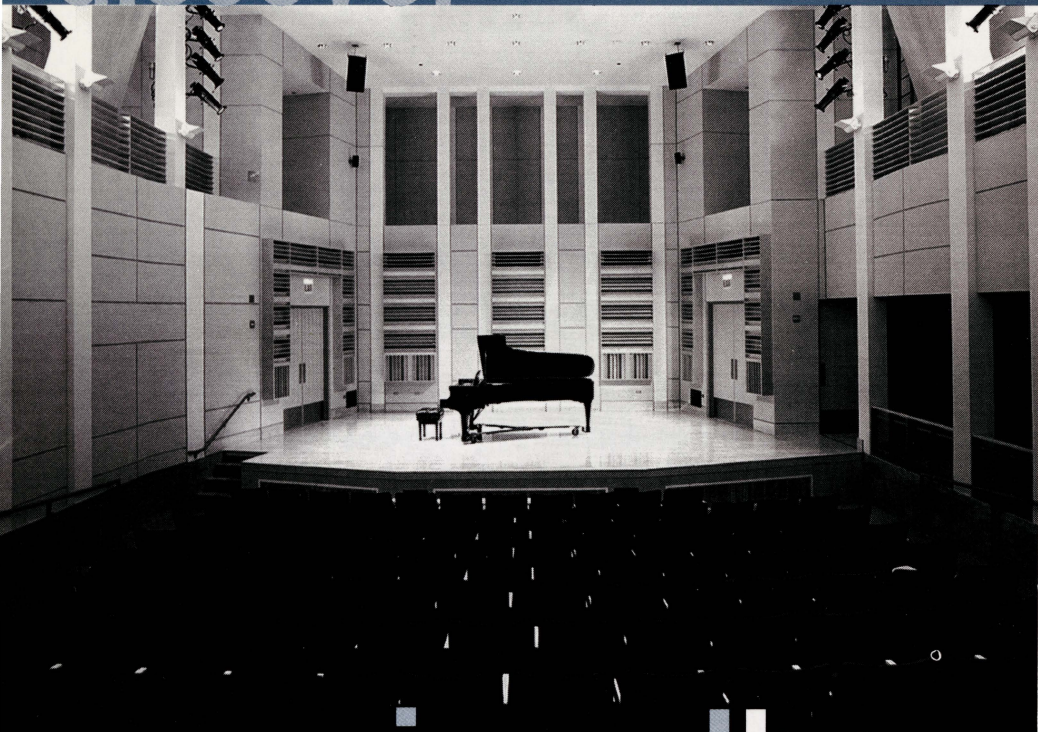
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Northeastern Illinois University
discover



jewelbox
2002-2003

Northeastern Illinois University, Jewel Box Series

October 18, 2002

Recital Hall 8pm

haydn by the lake

featuring

Patricia Ahern, violin
Laura Handler, violoncello
James Janssen, fortepiano

Guest Artists

Pasquale Laurino, violin
Susan Rozendaal, viola
Jerry Fuller, double bass

PROGRAM

Trio in A Major, Hob. XV:18
Allegro moderato
Andante
Allegro

Franz Joseph
Haydn

Duet in D Major, Op. 3, No.2
Andante
Allegro con spirito
Rondeau: Allegro assai con espressione

Giovanni
Franscesco
Giuliani

Sonata in F Major for Violin and Piano, Op. 24 *Spring*
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Ludwig van
Beethoven

INTERMISSION

Trio in F Major, Op. 22
Allegro moderato
Andante con Variazioni
Rondo alla Turca: Vivace

Johann
Nepomuk
Hummel

Piano Concerto No. 14 in E-flat Major, K. 449
Allegro vivace
Andantino
Allegro ma non troppo

Wolfgang
Amadeus Mozart

- Please hold your applause for a brief silence after each piece; this will help everyone enjoy every note.

Tonight's concert is being broadcast live on 98.7 WFMT. As a courtesy to the audience members, listeners, and performers, we ask that you turn off all electronic devices, including pagers and cellular phones. Additionally, flash photography and recording devices are prohibited. We appreciate your cooperation.

Subscribers:

Join us for a reception with the artists in the Golden Eagle Room immediately following the performance!

** This program is partially supported by a grant from the Illinois Arts Council, a state agency.*

haydn by the lake



Haydn By The Lake, ensemble-in-residence at St. Matthew's Episcopal Church in Evanston, was founded in 2000 for the purpose of performing chamber music of the late 18th and early 19th centuries on period instruments. The group performs regularly in St. Matthew's concert series, "Music at St. Matthew's," specializing in the music of Haydn, Mozart, Beethoven, and their contemporaries.

about the artists

PATRICIA AHERN, violin, earned her bachelor of music degree from Northwestern University and a master of music degree from Indiana University. From 1994 to 1997, she lived in Europe where she studied at the Schola

Cantorum in Basel, Switzerland and later taught baroque violin at the Freiburg Conservatory in Germany. While in Europe she performed with different baroque ensembles in Germany, France, Norway, Sweden, Denmark, Austria, and Switzerland. Ahern has also performed recitals in Australia at the Melbourne International Early Music Festival and in Chile. She currently plays with Ars Femina in Louisville and Ars Antigua in Chicago, and she is leader of Milwaukee Baroque. She has also performed with the Chicago Baroque Ensemble and the Newberry Consort and performed at the Bloomington Early Music Festival. During the summers, Ahern serves on the faculty at the Eastern Music Festival in Greensboro, North Carolina. With Duo Marini, she has performed recitals in Milwaukee, St. Louis, Bloomington, and Madison. Ahern was a finalist in the 2000 EMA/Bodky Competition and has recently been appointed to a position with Toronto's Tafelmusik. She plays a violin made by Robert Shar in 1989, modeled after an 18th century instrument and uses gut E and A strings. Her transitional bow was made by Ralph Ashmead in 1994.

LAURA HANDLER, violoncello, studied baroque cello with Catharina Meints and Ken Slowik and has participated in master classes with Max van Egmond, Marilyn McDonald, Jacques Ogg, and Wilbert Hazelzet. She studied at the University of Oregon and Ohio State University and has performed in orchestras and chamber ensembles throughout the United States and in Latin America and Austria. Handler is principal cellist with the Lyra Concert Baroque Orchestra and also performs with Circle of Sound Baroque Ensemble, Les Favorites Baroque Ensemble, and WolfGang, which specializes in late 18th century music on period instruments. Her cello was made in Bohemia in the 1790s and has gut A and D strings with the remaining strings being silver-wound gut. Her bow is a copy from the classical period.

JAMES JANSEN, fortepiano, also serves as artistic director for Haydn By The Lake. He made his debut at age 13 performing Haydn's *Piano Concerto in D Major* with the Anderson Symphony Orchestra. A native of Indianapolis, he studied at Indiana University and Oberlin College's prestigious Baroque Performance Institute, where he studied with renowned fortepianist Penelope Crawford. Janssen has appeared locally with Ars Antigua and the St. Clement Orchestra and in recital with keyboardist David Schrader. Last season, he toured in recital with countertenor Mark Crayton with performances in Chicago, Evanston, Indianapolis, and New York, where he made his debut at Carnegie Hall's Weill Recital Hall. In November, Janssen was featured in recital with Mr. Crayton in a live broadcast on 98.7 WFMT. Janssen is also an accomplished harpsichordist. His five-octave fortepiano was built in 1986 by John Lyon and is a copy of Mozart's own piano, built by the Viennese piano maker Anton Walter.

program notes

by Dr. Pablo Mahave-Veglia and James Janssen

In **Franz Joseph Haydn's** output of chamber music, his 45 trios for piano, violin, and cello are second only to his string quartets in scope, depth, and brilliance. The Trio in A Major, Hob. XV:18, was probably written during Haydn's second stay in England from February 1794 to August 1795. It is dedicated to Princess Maria Anna Esterházy, née Countess von Hohenfeld, a 25-year old widow whose husband, Prince Paul Anton II Esterházy, had died on 22 January 1794, three days after Haydn's departure from Vienna. As in so much of Haydn's music, there is no shortage of humor in this trio. His playfulness makes it nearly impossible to keep from smiling—or laughing (heaven forbid!)—whether in the audience or on the stage.

Not much is known about the Italian composer, conductor, violinist, and pedagogue **Giovanni Francesco Giuliani**. After studying with the baroque master Nardini, he embarked on a performing career that spanned the last decades of the 18th century, mostly in Florence. As a composer he showed the marked influence of the Viennese classical school and wrote chiefly for instrumental genres.

Opus 23 of **Ludwig van Beethoven** appeared in 1801 as a set of two violin sonatas. Because of a problem in the engraving format they were re-released later that year as Op. 23 and Op. 24, the latter being the one in F Major which eventually came to be known as the "Spring Sonata." The first movement opens with a delicate song-like theme of almost bucolic contemplation—a stark contrast with the agitated second theme of angular imitation between the instruments. Thus the roles are reversed from the typical characters in the Sonata form. The second movement is a theme and variations written in a manner more expected from the more mature Beethoven for its fluency of form. Rather than sectionalizing each variation as closed and self-sufficient, here the variation is a mere compositional tool that achieves a sense of continuous musical discourse. The Op. 24 is the first of Beethoven's non-piano sonatas to have grown into the four-movement-form. The "added" movement is a Scherzo in which the bird call ostinato of the violin playfully falls behind the piano and fails, throughout the barely minute-long movement, to reconcile in "togetherness." (Beethoven would later expand the same principle into the larger Scherzo of the Cello Sonata Op. 69.) The final Rondo ends the work in its tonic of carefree good humor.

Besides being a composer, the Austrian **Johann Nepomuk Hummel** was in his time also considered one of Europe's greatest pianists. Brought up as a child prodigy, Mozart was sufficiently impressed with his talent to teach him free of charge. A musician of varied influences and activities, he counted among his teachers and collaborators such masters as Haydn, Beethoven, Salieri, Schubert, and Mendelssohn, and stayed active as a composer, conductor, pianist, musicologist, teacher, and an early advocate of uniform copyright laws. A composer of operas, sacred works, concerti, and chamber music, today he is almost exclusively remembered for his trumpet concerto. The Trio in F Major, Op. 22, was written in 1799, shortly after meeting Haydn in London.

Wolfgang Amadeus Mozart composed his Piano Concerto in E-flat Major, K. 449, in 1784 for his student, Barbara Ployer. In a letter to his father in May 1784, Mozart stresses the difference between this concerto and some others by referring to the "E-flat concerto, which can be performed a quattro without wind instruments...." In fact, the oboes and horns in this concerto are not obligato and are indicated in the score as "ad libitum." In Mozart's manuscript catalogue, he only mentions a single viola for K. 449, leading us to believe that the string parts may be taken singly or by several players. The Concerto in E-flat is one of the few concertos from the Vienna period which Mozart did not compose expressly for his own use. Apart from Ms. Ployer, only Mozart and his sister were allowed to play it. As was the performance practice of the time, the fortepiano is used in tonight's performance not only to play the solo, but also as a continuo instrument.

about the instruments

The Classical Violin - The violin of two hundred years ago differs from its modern counterpart in a number of different ways. The neck is straighter, the fingerboard is shorter and the bridge is lower than that of a modern violin. Also, with a classical violin, no chin rest or shoulder rest is used. The classical bow, also called a transitional bow, is heavier and longer than a baroque bow, but lighter and shorter than a modern bow. It also produces a more sustained sound than a baroque bow, because it is less tapered and heavier at the tip. Its weight is ideal for fast passagework that requires a light but clear sound, which is very common in the classical violin repertoire. Ms. Ahern plays a violin made by Robert Shar in 1989, modeled after an 18th century instrument, and uses gut E and A strings. Ms. Ahern uses a transitional bow made by Ralph Ashmead in 1994.

The Classical Violoncello - At first glance, the classical cello appears very much the same as one from our own century. However, some very important differences exist. Possibly the most visible of these is the lack of an endpin. Instead, the instrument is supported by the player's legs. Perhaps a more subtle difference is the angle of the neck and fingerboard. The neck of the classical cello is more perpendicular to the instrument—the modern version being angled further back—making the fingerboard more parallel to the top of the instrument and the bridge lower. This design creates less tension on the strings, giving the instrument a softer sound and a distinctly different tone quality. Adding to this difference in tone is the use of gut and metal-wound gut strings, as opposed to all-metal or metal-wound nylon strings common on the modern cello. As the concert halls were getting larger, and the music of the late 18th century was calling for more

sound than the earlier Baroque instruments provided, the design of the bow began to evolve, as well. Where the Baroque bow curves away from the strung hair and tapers at the tip, the classical bow is less tapered and curves slightly toward the hair, increasing the strength of the bow and giving the cello more sound. Ms. Handler's instrument was made in Bohemia in the 1790s and has gut A and D strings with the remaining strings being silver-wound gut. Her bow is a copy from the classical period.

The Viennese Fortepiano - The fortepiano of the late 18th century was elegant and graceful in appearance and possessed virtues that have subsequently been lost in the technological development of the piano. Although the instrument is incapable of the *fortissimo* of today's concert grand, the fortepiano's wide spectrum of tone colors, well-balanced treble and bass, and immediate response make it possible for the player to attain the delicate shadings, textural clarity, and sudden changes of dynamic required in the music of Mozart, Haydn, Beethoven, and their contemporaries. Mr. Janssen's five-octave fortepiano was built in 1986 by John Lyon and is a copy of Mozart's own piano, built by the Viennese piano maker Anton Walter.

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