

UNIVERSITY of PENNSYLVANIA LIBRARIES KISLAK CENTER

Music *in the* Pavilion



PHOTO BY SHARON TERELLO

NIGHT MUSIC A SUBTLE AROMA OF ROMANTICISM

Friday, September 27, 2019

Class of 1978 Orrery Pavilion
Van Pelt-Dietrich Library Center

www.library.upenn.edu/about/exhibits-events/music-pavilion



A SUBTLE AROMA OF ROMANTICISM

NIGHT MUSIC

Andrew Willis, piano

Steven Zohn, flute

Rebecca Harris, violin

Amy Leonard, viola

Eve Miller, cello

Heather Miller Lardin, double bass

PIANO TRIO IN D MINOR, OP. 49 (1840) FELIX MENDELSSOHN
(1809–47)

MOLTO ALLEGRO AGITATO
ANDANTE CON MOTO TRANQUILLO
SCHERZO: LEGGIERO E VIVACE
FINALE: ALLEGRO ASSAI APPASSIONATO

PIANO QUINTET IN A MINOR, OP. 30 (1842) LOUISE FARRENC
(1804–75)

ALLEGRO
ADAGIO NON TROPPO
SCHERZO: PRESTO
FINALE: ALLEGRO

The piano used for this concert was built in 1846 by the Paris firm of Sébastien Érard. It is a generous gift to the Music Department by Mr. Yves Gaden (G '73), in loving memory of his wife Monique (1950-2009).





Night Music

NIGHT MUSIC is a Philadelphia-based chamber ensemble dedicated to performing music of the Revolutionary era (roughly 1760 to 1825) on period instruments. Our musicians are among the country's foremost players specializing in historically informed performance, holding leadership positions in many prominent ensembles such as Philadelphia's Tempesta di Mare, Bach Collegium, and Franklin Quartet, and, farther afield, the Boston Early Music Festival Orchestra, the Handel & Haydn Society, Trinity Baroque Orchestra, Kleine Kammermusik, NYS Baroque, and the Washington Bach Consort. Our repertoire ranges from duos and trios, to large-scale chamber works combining strings and winds, to concertos, cantatas, and concert arias. Recent and upcoming programs feature works by Boccherini, Beethoven, Brahms, Farrenc, Haydn, Kraus, Mendelssohn, Mozart, and Salieri. In 2020 the ensemble will release its first recording, *Parlor Tricks: Music for a Viennese Salon*, containing chamber works by Karl Ditters von Dittersdorf, Joseph Haydn, and Joseph Martin Kraus.

nightmusicensemble.com



BIOGRAPHIES

REBECCA HARRIS performs on both modern and period instruments, and is active as a recitalist and chamber musician. She serves as principal second violin of Tempesta di Mare, with whom she also tours as a member of the chamber players. Rebecca's discography includes her own project 'A String Mysterious' (music for baroque violin from the 17th and 21st centuries exploring the subject of mystery), and several world premiere recordings with The Crossing, including a 2018 GRAMMY award-winning release of Lansing McLoskey's 'Zealot Canticles'. Following initial studies in the specialist music program at Wells Cathedral School, Rebecca graduated from the Royal Northern College of Music.

Violist **AMY LEONARD** has held positions with the Louisiana Philharmonic, New World Symphony, and National Symphony of Ireland. Currently she is a member of the Delaware Symphony and often plays with the Pennsylvania Ballet Orchestra and the Philly Pops. Versatile and inquisitive, she has performed and recorded with contemporary ensembles Nua Nos and Relache, early music groups Tempesta di Mare and Brandywine Baroque, and is a founding member of the Pyxis Piano Quartet as well as a frequent guest artist with such groups as the Copeland String Quartet, La Bernardinia, and Melomanie. She holds performance degrees from the Oberlin Conservatory and the Manhattan School of Music.

HEATHER MILLER LARDIN enjoys a diverse career performing and teaching on historical and modern double basses and viola da gamba. She is principal bass of the Handel and Haydn Society in Boston. In her home base of Philadelphia, Heather performs with Tempesta di Mare Baroque Orchestra and the Philadelphia Bach Collegium. Other recent engagements include the Boston Early Music Festival Orchestra, Tafelmusik, GEMAS - Early Music of the Americas, and The Philadelphia Orchestra. In the educational arena, Heather directs the Temple University Early Music Ensemble and teaches a select Suzuki double bass/viola da gamba home studio, plus an in-school Suzuki double bass program for South Philadelphia first- through third-graders. Heather regularly serves on the faculties of the Amherst Early Music Festival Baroque Academy and the Curtis Young Artists Summer Program.

Cellist **EVE MILLER** is a freelance musician, recording artist, composer, and music educator. She received a bachelor's degree in cello performance from the Peabody Conservatory of Music and a master's degree in music history from Temple University. Eve is currently the principal cellist of Philadelphia's Bach Collegium

and for many years held that position with Philadelphia's premiere baroque orchestra *Tempesta di Mare*. She continues as a regular member of *Tempesta di Mare*, as she has from its founding in 2002, and performs as a baroque cellist in the mid-Atlantic region and beyond. Eve has also performed, recorded, and toured as a rock cellist in the bands *Rachel's*, *Matt Pond PA*, and *Lewis & Clarke*.

Pianist **ANDREW WILLIS** performs in the United States and abroad on pianos of every era. Keenly interested in the history of the piano, he is a past president of the Southeastern Historical Keyboard Society and a Trustee of the Westfield Center for Historical Keyboard Studies. He served as a finals juror of the Westfield International Fortepiano Competition in 2011. Willis has recorded solo and ensemble music of three centuries on historically appropriate pianos for the Albany, Bridge, Claves, Centaur, and CRI labels, notably with Malcolm Bilson and other colleagues in the first complete Beethoven sonata cycle recorded on historical pianos. His recording of Op. 106 for this set was hailed by *The New York Times* as "a 'Hammerklavier' of rare stature."

In recent seasons Willis has appeared at the Boston Early Music Festival, the Bloomington Early Music Festival, the Magnolia Baroque Festival, and the Staunton Music Festival and has performed with the Atlanta Baroque Orchestra, the Apollo Ensemble, and the Philadelphia Classical Symphony. He currently extends his investigation of historical performance practice into the Romantic era with performances on an 1848 Pleyel and an 1841 Bösendorfer, and into the Baroque with performances of J. S. Bach and Italian masters on a replica of an early eighteenth-century Florentine piano.

As Professor in the UNC Greensboro School of Music, Willis teaches performance on instruments ranging from harpsichord to modern piano, and for over a decade directed the biennial "UNCG Focus on Piano Literature" symposium. Willis received the Doctorate in Historical Performance from Cornell University, where he studied fortepiano with Malcolm Bilson, the Masters in Accompanying and Chamber Music from Temple University under the guidance of George Sementovsky and Lambert Orkis, and the Baccalaureate in Piano from The Curtis Institute of Music, where his mentor was Mieczyslaw Horszowski.

STEVEN ZOHN performs on historical flutes with many early music ensembles, holding principal positions with the Philadelphia Bach Collegium and NYS Baroque. Among his latest recordings are a world premiere of Telemann's moral cantatas with soprano Julianne Baird, chamber music from Sara Levy's Berlin salon with the Raritan Players, and orchestral music by Telemann with *Tempesta di Mare*. Steven has taught for The Juilliard School's graduate program in historical performance and for Amherst Early Music, and his contributions to the study and performance of early music was recognized by the American Musicological Society with its Noah Greenberg Award. He is Laura H. Carnell Professor of Music History at Temple University.



PROGRAM NOTES

by Steven Zohn

The two works on tonight's program were composed within months of each other by two young composers, then in their thirties, who are now celebrated in part for their keen interest in music of the past. Felix Mendelssohn's Piano Trio in D minor dates from the summer of 1839, during his tenure as Leipzig's municipal music director and director of the city's Gewandhaus orchestra (however, the trio's first version was written during a family visit to Frankfurt). A year earlier, Mendelssohn had established a series of historical concerts in Leipzig centered on "the most celebrated masters from the last one hundred years up to the present," and it was during this period that he renewed his long-standing interest in the music of Johann Sebastian Bach, performing a recital of the master's organ music in the Thomaskirche in August 1840.

Following its publication in January 1840, the trio prompted Robert Schumann to hail Mendelssohn as the Mozart of the nineteenth century. The work does indeed belong to a venerable tradition of "classical" chamber music, though its Mozartean symmetries are balanced by whiffs of romantic unpredictability, especially in the quirky Scherzo; in modernizing some of the piano figuration in the first movement, Mendelssohn benefited from the advice of his friend Ferdinand Hiller during the fall of 1839. Quintessentially romantic is the slow second movement, a "song without words" for piano and then as a duet for the other instruments. Although Mendelssohn conceived the work for the standard scoring of piano, violin, and cello, he arranged the violin part for flute at the request of a London publisher who sought to expand the work's potential market. This involved little recomposition, other than omitting the violin's occasional double stops and transferring some low-lying passages up an octave to better fit the flute's range. The result lends an added brightness to the part, further differentiating it from the cello's lower register and darker timbre.

Less familiar to modern audiences than Mendelssohn is his fellow pianist-composer Louise Dumont, who came from an artistic family that included several generations of accomplished sculptors, including her father and brother. Her musical gifts were developed under a series of piano instructors, including the celebrated Ignaz Moscheles and Johann Nepomuk Hummel (a former Mozart pupil). From the age of fifteen she studied composition, harmony, and orchestration in Paris under Anton Reicha, professor at the Conservatoire (these must have been private lessons, since women were forbidden from participating in composition classes at the conservatory until 1870). Following her 1821 marriage to the flutist Aristide

Farrenc (1794–1865), she traveled and concertized with her husband, who soon exchanged performing for a successful music publishing business; he issued her first solo piano compositions during the 1820s. Over the next three decades, Farrenc remained active as a performer, mostly via the semi-private concerts that she organized, and as a composer of fashionable piano pieces, substantial chamber works (mostly with piano), and a handful of symphonies and overtures. In an 1836 review of Farrenc's *Air russe varié*, a set of piano variations, Schumann admired the variations' technique and polish, admitting that "one must fall under their charm, especially since a subtle aroma of romanticism hovers over them." At the same time, he could not hide his surprise that such a piece had been composed by a woman, whom, he feared, would never read his "encouraging lines."

From 1842 until her retirement in 1873, Farrenc was professor of piano at the Paris Conservatoire, making her the only woman to hold a position of such high rank at the Conservatoire during the nineteenth century. Yet she was allowed to train only women, and then usually not the most talented ones (these were taught by male professors). Nevertheless, many of Farrenc's students won competitions and went on to have successful careers. She was also sought after as a private teacher of composition.

Following the tragic death in 1859 of her daughter, Victorine, who had once been a promising pianist before taking ill with tuberculosis, Farrenc appears to have ceased composing. It was around this time that she and Aristide began researching historical keyboard music and performing practices (especially ornamentation), a remarkably forward-looking pursuit for the mid-nineteenth century. The result was a series of anthologies published under the title *Le trésor des pianists*, which grew to twenty-three volumes between 1861 and 1872. Only eight volumes of the anthology appeared before Aristide died, leaving Louise to complete the project on her own. Paralleling this musicological investigation were a series of *séances historiques*, during which Farrenc and her students performed seventeenth- and eighteenth-century keyboard works.

Farrenc's chamber music earned her special recognition during her lifetime. She was awarded the Chartier Prize of the Institut de France for these works in 1861 and 1869. Among her most successful contributions to the genre is the Quintet in A minor for violin, viola, cello, double bass, and piano, the first of two such works she wrote for this scoring. Dating from 1839, it was frequently performed by the composer in succeeding years. Unusual here is the replacement of a second violin with a double bass, suggesting that Farrenc was familiar with Schubert's "Trout" quintet for the same scoring (the "Trout" had first appeared in print in 1829), or at least with other works influenced by Schubert's quintet.

Music in the Pavilion

The University of Pennsylvania's Music Department, the Kislak Center for Special Collections, Rare Books and Manuscripts, and the Otto E. Albrecht Music Library are proud to present our fourth jointly sponsored music series *Music in the Pavilion*.

CONCERT SCHEDULE

All concerts are on Fridays and are free of charge. Refreshments begin at 6pm, pre-concert talk at 6:15pm, and concert (no intermission) at 7pm.

November 8, 2019

"The Varied Carols I Hear": Penn sings Whitman

Jim Primosch, George Crumb, and others, setting Walt Whitman's poems for voice and piano

January 17, 2020

Jasper String Quartet & Friends

Music by Wolfgang Amadeus Mozart, Erich Korngold, and Karl Weigl

April 10, 2020

Arcana New Music Ensemble

Ensemble Persepolis: Contemporary Music from Iran

www.library.upenn.edu/about/exhibits-events/music-pavilion

SERIES DIRECTORS:

Music Department: Mauro Calcagno and Mary Channen Caldwell (faculty)

Penn Libraries: William Noel (Associate Vice Provost for Special Collections); Richard Griscom (Associate University Librarian); and Liza Vick (Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center)

WE ARE ESPECIALLY GRATEFUL TO:

Music Department: Timothy Rommen (Chair); Maryellen Malek (Coordinator); Eugene Lew (Director of Sound & Music Technology); Michael Ketner (Director of Performance and Admissions Liason); and Madeleine Hewitt (Performance Coordinator)

Kislak Center: Elizabeth Bates (Director of Operations); Andrea Gottschalk (Head of Exhibitions and Publications); John Pollack (Curator, Research Services); and April James (Reader Services Librarian)