

Theatre

Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evening at 8:00

July 19

Roman Totenberg, *Violin*

Richard Corbett, *Piano*



BERKSHIRE FESTIVAL 1966

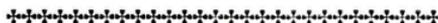
CONCERTO IN G MINOR,
FOR VIOLIN, TWO OBOES AND STRINGS

By JOHANN GEORG PISENDEL (1687-1755)

Johann Georg Pisendel (1687-1755) was a famous violinist of his time, celebrated in France and Italy as well as in his native Germany. He was concertmaster of the Dresden Hofkapelle and a friend of Antonio Vivaldi as well as J. S. Bach and Telemann. The great reputation of the Dresden Hofkapelle was mostly due to the efforts of Pisendel who acted as its educator and performed most of the compositions of his contemporaries besides composing himself for this orchestra.

The Concerto in G minor was probably written before 1720. It is in four movements. The opening Largo is majestic in character and has the rhythm of a sarabande. The fast movements are impressive through clear workmanship of the thematic material. The last movement is a concert fugue with interwoven virtuoso passages. The manuscript—possibly copied by Handel—is to be found in the Dresden city library.

This is the first American performance.



SONATA FOR PIANO AND VIOLIN, IN G MAJOR, Op. 96

By LUDWIG VAN BEETHOVEN (1770-1827)

In describing this Sonata, Vincent d'Indy, in his brief but valuable biography of Beethoven, has the following remarks:

The work of Beethoven which, together with the Sixth Symphony, most vividly awakens in our soul a sensation as of the smiling Austrian countryside, is the sonata for piano and violin in G major, Op. 96. In the first movement one already feels the caresses of a soft breeze; and although troops twice march by in the distance, one speedily forgets the panoply of war in the fair dream-landscape evoked by the music. The Adagio, in song-form, is a real masterpiece of penetrating melody, a reverie on a wooded slope which would be a fitting pendant to that "on the bank of a brook." It does not reach completion; a peasant festival, serving as a Scherzo, suddenly breaks in upon the reverie. And there is nothing more curious than this Scherzo. In it Beethoven, perhaps for the first time, becomes descriptive. Lying in a meadow, or maybe perched in a tree, the poet at first notes a dance of countryfolk in rough, almost barbarous rhythms—the Scherzo; then from another quarter there come to his ear, now louder, now fainter, as if borne on gusts of wind, the echoes of a burgher dance—a *valse noble*, as Schumann would have said—which soon give way in turn, as befits a good classic trio, to the Scherzo *redivivus*. And this little descriptive tableau for two opposites is not unique among Beethoven's works; the same form, though less completely expressed, will be met with in the finale to Op. 53, in the trios Op. 70 and 97, and, lastly, in the Minuet of the Eighth Symphony, mentioned before. This admirable sonata for violin, the last written by Beethoven for that instrument, and too often played in a style subversive of its true sense, is like a resume of the trio in B flat, likewise dedicated to the Archduke.

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

ROMAN TOTENBERG, *Violin*

RICHARD CORBETT, *Piano*

assisted by

William Christie, *Harpsichord* John Brecher, *Cello (continuo)*

PROGRAM

- PISENDEL Concerto in G minor, for Violin, Two Oboes and Strings
 I. Largo - allegro
 II. Largo
 III. Allegro

First performance in the United States

- BEETHOVEN Sonata in G major, for Piano and Violin, Op. 96
 I. Allegro moderato
 II. Adagio espressivo
 III. Scherzo: Allegro
 IV. Poco allegretto

INTERMISSION

- DEBUSSY Sonata No. 3 in G minor
 I. Allegro vivo
 II. Intermède (fantasque et léger)
 III. Finale
- PROKOFIEV Sonata No. 2 for Violin and Piano in D major, Op. 94-bis
 I. Moderato
 II. Scherzo
 III. Andante
 IV. Allegro con brio

Members of the Chamber Orchestra

Violin

Ruth Rabinowitz, *Concertmaster*
Virginia Gotham
Ikuko Mizuno
John Ziarko
Joseph Conte
Helena Grimard
Jean Harris
Stuart Low
Daniel Starr
Patsy Hucks
Eva Svensson
Jose Madera

Viola

Joseph Grimes
Kurt Meinsenbach
Richard Watson
Cello
Jean Adams
John Brecher
Bass
Lawrence Wolfe
Oboe
Anne Davis
Stephen Labiner

SONATA NO. 3 IN G MINOR

By CLAUDE DEBUSSY (1862-1918)

The Violin Sonata in G minor was written in 1917, one year before Debussy's death. He composed three sonatas in all, one for cello and piano in 1915; one for flute, viola and harp in the same year; and this one for violin and piano two years later. All are characterized by the finesse, clarity and poised idiomatic play of instruments which are part of Debussy's style.

The third of the set, for violin and piano, is perhaps the best known. When the violin establishes the G minor tonality of the first and last movements, there is a suggestion of the cardinal principles of both classical and romantic sonatas, as if Debussy were intent on getting the best out of both, whilst yet retaining his own personal stamp and his own inimitable mannerisms. The first movement in particular brings out unsuspected sonorities of both piano and violin by means of expressive and colorful arpeggio figures. The second movement consists of *chinoiserie* of the most delicious kind—*fantasque et léger* is the composer's marking, and throughout the most subtle and spontaneous effects are cajoled from the duo. The Finale, after a cloudy opening, bursts into an assertive G major with a trail of joyous semiquavers, which are soon interrupted by a slightly sinister interlude. When the fervor abates, there comes a languid, almost soporific theme, reminiscent of *Iberia*; but the first tempo returns, and the shimmering *tremolando* of the violin leads suddenly to a new and expressive version of the helter-skelter semiquavers. This theme is retarded even more significantly, beneath a staccato succession of triplet-figures, before the time comes for a final return to the *tres anime* of the opening, and a rapid version, in the major key, of the G minor melody that began the work.

SONATA NO. 2 FOR VIOLIN AND PIANO IN D MAJOR, Op. 94-bis

By SERGE PROKOFIEV (1891-1953)

During the season 1943-44, Prokofiev wrote a flute sonata which was introduced by the flutist N. Kharkovsky and the pianist S. Richter. The work was very well received.

At about this time, after consulting David Oistrakh, Prokofiev arranged this Sonata for violin and piano. The new version, listed as Op. 94-bis, differed considerably from the original, containing such typically violinistic devices as double stops and chords, harmonics, passages of *pizzicato* and *arco*, and so on. In this arrangement the piece gained warmth and depth of feeling. It was given its first performance by David Oistrakh and Lev Oberin on June 17, 1944.

CONCERTS TO FOLLOW:

July 26	Boston Symphony Chamber Players Claude Frank, Piano
August 2	Phyllis Curtin, Soprano
August 9	Lenox Quartet
August 16	Composers' Quartet (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).