

University of Missouri-Columbia  
School of Fine Arts  
DEPARTMENT OF MUSIC  
Event #86 in the 1996-97 Series

*Remembering the Romantics*

# *Chamber Music of Johannes Brahms*

≈ *featuring faculty artist/performers* ≈

Paul Garritson, clarinet  
Eva Szekely, violin  
Leslie Perna, viola  
Darry Dolezal, violoncello  
Janice Wenger, piano  
Constance Herbert, piano  
Raymond Herbert, piano  
Jo Ella Todd, soprano  
Ann Harrell, mezzo-soprano  
James Doing, tenor  
David Rayl, baritone

Rogers Whitmore Recital Hall  
Friday, February 14, 1997  
8:00 p.m.

*Chamber Music of Johannes Brahms*

Zwei Gesänge, Op. 91

Gestillte Sehnsucht  
Geistliches Wiegenlied

*Ann Harrell, Leslie Perna, and Janice Wenger*

Trio in A Minor, Op. 114, for piano, clarinet,  
and violoncello

Allegro  
Adagio  
Andantino grazioso  
Allegro

*Janice Wenger, Paul Garritson, and Darry Dolezal*

*Intermission*

Scherzo (1853)

Allegro; più moderato

*Eva Szekely and Janice Wenger*

Intermezzo in A Major, Op. 118 No. 2

*Constance Herbert*

Intermezzo in E-flat Major, Op. 117 No. 1

*Raymond Herbert*

Neue Liebeslieder, Op. 65

1. Verzicht, o Herz auf Rettung
2. Finstere Schatten der Nacht
7. Vom Gebirge Well' auf Well'
8. Weich Gräser im Revier
15. Nun, ihr Musen, genug!

*JoElla Todd, Ann Harrell, James Doing, David Rayl,  
Constance Herbert, and Raymond Herbert*



## Notes and Commentary

This evening's program commemorates the 100th anniversary of the death of Johannes Brahms (1833-97). Born in Hamburg, of humble parentage, Brahms received his first musical instruction from his father, who played the double bass in local theaters and bordellos. By fourteen, he was earning a living as a pianist.

Brahms's music represents the best of the Romantic tradition. Without stooping to the excesses that marked some of the music of his *fin de siècle* contemporaries, Brahms managed to create music in nearly every genre with the most refined of romantic characteristics: free-flowing melody (often influenced by or derived from folksong), luscious harmonies that appeal to the listener's emotional sensibilities; an appreciation of nature, both that of humankind and of the physical world; a fascination with heroic events, texts, and musical gesture; and a pervading touch of melancholy.

Tonight's program provides the listener with examples of each of these romantic characteristics. The first of the two songs of Op. 91 is filled with a sense of longing and with numerous references to nature; the second, a tender lullaby sung by the Virgin Mary, is based on an old German Christmas carol. Brahms's predilection for rich, dark sonorities is seen in his choice of the viola and the mezzo-soprano voice. Another of his favorite instruments was the clarinet, whose sound he came to love after he met the remarkable clarinetist Richard Mühlfeld. Among the flourish of works with clarinet which resulted from this meeting are the Clarinet Quintet, Op. 115, the two sonatas for clarinet and piano, Op. 120, and the profound Clarinet Trio of 1891 in which he provides an array of unforgettable melodies, lush harmonies, and inventive instrumental textures.

The Scherzo of 1853 is a single movement from a sonata written for and dedicated to the famous violinist Joseph Joachim by three composers. The first movement was written by Albert Dietrich, the second and fourth movements by Robert Schumann, and the third (a Scherzo with trio) by Brahms. The sonata is built around the motto "F. A. E." which was Joachim's motto "Frei, aber einsam" [Free but lonesome].

Among Brahms's shorter works for piano, the two intermezzi on tonight's program demonstrate his gift for lyrical melody. Although written in contrasting keys, they are both pensive and memorable. The E-flat Major Intermezzo is almost a lullaby, complete with a gently rocking 6/8 meter, while the A Major Intermezzo has the character of a slow waltz adorned with hemiolas, one of Brahms' favorite metrical devices.

A folklike, popular appeal is evident in the Neue Liebeslieder, for a quartet of solo voices with four-hand piano accompaniment. Although the texts are allegedly based on Hungarian folksongs, the music clearly shows the influence of that most popular of dances in nineteenth-century Vienna, the waltz.



## Zwei Gesänge, Op. 91

### Gestillte... Sehnsucht [Friedrich Rückert]

In goldnen Abendschein getaucht,  
wie feierlich die Wälder stehn!  
In leise Stimmen der Vöglein hauchet  
des Abendwindes leises Wehn.  
Was lispeln die Winde, die Vögelein?  
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget  
im Herzen sonder Rast and Ruh!  
Du Sehnen, das die Brust bewegt,  
wann ruhest du, wann schlummerst du?  
Beim Lispeln der Winde, der Vögelein,  
ihr sehnennden Wünsche, wann schlaft ihr ein?

Ach, wenn nicht mehr in goldne Fernen  
mein Geist auf Traumgefieder eilt,  
nicht mehr an ewig fernen Sternen  
mit sehndem Blick mein Auge weilt;  
dann lispeln die Winde, die Vögelein  
mit meinem Sehnen mein Leben ein.

### Geistliches... Wiegenlied [Emanuel Geibel (after Lope de Vega)]

Die ihr schwebet um diese Palmen  
in Nacht und Wind,  
ihr heiligen Engel, stilltet die Wipfel!  
Es schlummert mein Kind.

Ihr Palmen von Bethlehem im Windesbrausen,  
wie mögt ihr heute so zornig sausen!  
O rauscht nicht also! Schweiget, neiget  
euch leis und lind;  
stilltet die Wipfel, stilltet die Wipfel!  
Es schlummert mein Kind.

Der Himmelsknabe duldet Beschwerde;  
ach, wie so müd er ward vom Leid der Erde.

Ach, nun im Schlaf ihm leise gesänftigt  
die Qual zerrinnt.

Stillet die Wipfel, stilltet die Wipfel!  
Es schlummert mein Kind.

Grimmige Kälte sauset hernieder;  
womit nur deck ich des Kindleins Glieder!  
O all ihr Engel, die ihr geflügelt  
wandelt im Wind,  
stilltet die Wipfel, stilltet die Wipfel!  
Es schlummert mein Kind.

### **Stilled...Longing**

Bathed in the golden glow of evening,  
how solemn the woods stands!  
Among the gentle voices of the little birds breathes  
the gentle plaint of the evening wind.  
What do the winds, the little birds, whisper?  
They whisper the world to sleep.

Your wishes, that constantly bestir yourselves  
in the heart without rest or peace!  
You longing, that stirs the breast,  
when will you rest, when will you sleep?  
At the whisper of the winds, the little birds,  
you longing wishes, when will you fall asleep?

Ah, when no longer in the golden distance  
my soul hastens on the wings of a dream,  
no longer on ever-distant stars  
with longing gaze my eyes linger;  
then the winds, the little birds, will whisper  
my life, with my longing, to sleep.

### **Two Songs, Op. 91**

### **Holy...Cradle-song**

You that hover over these palm-trees  
in the night and the wind,  
you holy angels, still the tree-tops!  
My child is sleeping.

You palms of Bethlehem in the rushing wind  
how can you roar so angrily today!  
O do not thunder so! Hush, bow  
your heads softly and gently;  
still the tree-tops, still the tree-tops!  
My child is sleeping.

The Son of Heaven endures hardship;  
ah, how weary he grows from the sorrow of the earth.

Ah, now in sleep, gently soothed,  
His agony melts away.

Still the tree-tops, still the tree-tops!  
My child is sleeping.

A fierce chill wind whistles down;  
what can I cover my baby's limbs with!  
O all you angels that on your wings  
ride on the wind,  
still the tree-tops, still the tree-tops!  
My child is sleeping.

# Liebeslieder (Lovesongs)

## #1

Verzicht, o Herz, auf Rettung  
dich wagen in der Liebe Meer!  
Denn tausend Nachen schwimmen  
zertrümmert am Gestad um her!

Abandon hope, oh heart, of rescue,  
when venturing on the sea of love!  
For the splintered wrecks of a thousand  
boats are washed up on those shores!

## #2

Finstere Schatten der Nacht,  
Wogen und Wirbelgefahr!  
Sind wohl die da gelind, rasten auf  
sicherem Lande,  
Euch zu begreifen im Stande?

Dark shadows of the night, dangerous  
billows and eddies!  
Can those that stay in comfort safely  
upon dry land conceive your lot?

Das ist der nur allein,  
welcher auf wilder See  
stürmischer Oede treibt,  
Meilen entfernt vom Strande.

He only is able to do so  
who ventures upon the ocean wild,  
Confronting the stormy solitude  
miles away from shore.

## #7

Vom Gebirge Well' auf Well'  
kommen Regengüsse  
und ich gäbe dir so gern  
hunderttausend Küsse.

From the mountains, wave on wave,  
rain-fed streams cascade;  
And I would give you willingly a  
hundred thousand kisses.

## #8

Weiche Gräser im Revier  
schöne stille Plätzchen!  
O wie lüde ruht es hier sich  
mit einem Schätzchen!

In the grounds the grass is soft, there  
are lovely, quiet nooks.  
Oh, how sweetly one could dally  
with a sweetheart here!

## #15

(Zum Schluss)

(The End)

Nun, ihr Musen, genug! Vergebens  
strebt ihr zu schildern,  
wie sich Jammer und Glück  
wechseln in liebender Brust.

Now Muses, that's enough! In vain  
do you seek to show  
how misery and happiness  
alternate in a lover's breast.

Heilen könnet die Wunder ihr nicht,  
die Amor geschlagen!  
aber Linderung kommt einzig,  
ihr Guten, von euch.

You cannot heal the wounds  
inflicted by Love:  
yet you alone, sweet goddesses,  
can soothe the pain.



## **REMEMBERING THE ROMANTICS**

*The Music of Schubert, Mendelssohn, Hensel, & Brahms*

The year 1997 marks four significant anniversaries: the 200th anniversary of the birth of Franz Schubert; the 150th anniversary of the deaths of Felix Mendelssohn and his sister, Fanny Mendelssohn Hensel; and the 100th anniversary of the death of Johannes Brahms. This concert is part of a series of concerts with which the MU Department of Music commemorates the music of these important 19th-century composers. Other events this semester in the series are listed below.

- Saturday, February 22, 8 p.m. *Cavalcade of Choirs*  
First Baptist Church, \$3 Choral music of Mendelssohn
- Monday, March 24, 8 p.m. *Faculty Recital: Darry Dolezal,*  
Whitmore Recital Hall *cello, and Janice Wenger, piano*  
Schubert "Arpeggione" Sonata;  
Mendelssohn Sonata in D Major, Op. 58;  
Brahms Sonata in E Minor, Op. 38
- Monday, April 7, 8 p.m. *Trio Americas: Eva Szekely, violin;*  
Whitmore Recital Hall *Antonio del Claro, cello; Daniel*  
*Schene, piano*  
Brahms Trio in B Major, Op. 8, and  
Trio in C Minor, Op. 101
- Saturday, April 12, 8 p.m., *University Singers*  
First Baptist Church, \$3 Motets and Partsongs of Schubert,  
Mendelssohn, Hensel, & Brahms
- Monday, April 14, 8 p.m. *Esterhazy Quartet and guest artists*  
Whitmore Recital Hall Mendelssohn Quartet in D Major,  
Op. 44, No. 1; Brahms Sextet in  
B-flat Major, Op. 18
- Sunday, May 4, 8 p.m. *Choral Union and Chamber*  
Jesse Auditorium, \$10 *Orchestra*  
Schubert *Mass in A-flat* and other  
liturgical works