

# PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW  
NOTES

Peter Stumpf, *cello*

Cynthia Raim, *piano*

Saturday, October 24 – 6:00 PM

## PROGRAM

Variations on Mozart's *Bei Männern, welche Liebe fühlen*,  
WoO 46

Ludwig van Beethoven

*Born:* December 1770, Bonn, Germany

*Died:* March 26, 1827, Vienna, Austria

*Composed:* 1801

*Duration:* 10 minutes

When Beethoven wrote these charming variations on Mozart's aria ("In Men Who Know the Feeling of Love") about love sweetening every trouble, he was 31. Some have speculated that he shared Papageno's yearning for a soulmate. Ferdinand Ries quipped that he'd heard Beethoven had been in love for a particularly long time, "seven whole months." Whatever the case, Mozart's music must have impressed Beethoven more than its words. For the sake of thematic consistency, he even leaves out the aria's tenderest moment (when Papageno and Pamina sing "Mann und Weib"). His variations create a beguiling variety of moods: melancholic, haunting, determined. The final one seems related to the drama and melody of his Sonata for Cello and Piano in F Major, Op. 5 (written a few years earlier) and to the glistening musculature his later works.

**Cello Sonata No. 2**

Bohuslav Martinů

*Born:* December 8, 1890, Policka, Czech Republic

*Died:* August 28, 1959, Liestal, Switzerland

*Composed:* 1941

*Duration:* 20 minutes

Martinů composed three sonatas for cello, the earliest of which dates from 1939. The triptych was not completed until 1952, while this central work in the group (H.286) was written during 1942. Martinů had fled Paris (he had traveled there in 1923 to study with Albert Roussel) in 1940, in order to escape the Nazi invasion, finally settling in New York (which would remain his home until 1953), where this second cello sonata

was composed. Like its siblings, this is a formally traditional work of three movements, with the slow movement placed second. Remarkably, however, its predecessor, created amid the turbulent upheavals of 1939, showed surprisingly few outward signs of anxiety. It would seem like much of its repressed emotionalism was held in check and, released in the second sonata's searingly elegiac central Largo, the most extended of its three movements. It is framed by two movements that are almost jovial in mood and a far cry from the highly serious music Martinů was producing in other works contemporaneous with this one. The opening movement (Allegro) is in conventional sonata form, with a delicately framed second theme counterbalancing the lively, outgoing mood of the first group. The finale (Allegro commodo) is again classically oriented, though the earthiness of several of its ideas reflects Martinů's Bohemian heritage.

**Cello Sonata in G Minor, Op. 19**

Sergey Rachmaninov

*Born:* April 1, 1873, Starorussky Uyezd

*Died:* March 28, 1943, Beverly Hills, CA

*Composed:* 1901

*Duration:* 35 minutes

The common wisdom on Rachmaninov's Sonata for Cello and Piano is that it is really a piano sonata with cello accompaniment. While this assessment may be a slight exaggeration, it cannot be denied that the piano is the dominant instrument in the work. The composer completed this sonata in November 1901, and gave the premiere in Moscow with cellist Anatoly Brandukov, on December 2 of that year, but apparently made several alterations over the next ten days, since he wrote the date of December 12, 1901, on the final page of the score.