

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

David Shifrin, *clarinet*

Peter Wiley, *cello*

Anna Polonsky, *piano*

Friday, November 19 – 7:30 PM

American Philosophical Society

PROGRAM

Fantasiestücke, Op. 73

Robert Schumann

Born: June 8, 1810, Zwickau, Germany

Died: July 29, 1856, Endenich, Bonn, Germany

Composed: 1849

Duration: 11 minutes

These three fantasies come from one of the happier periods in Schumann's career. Though the contrasting shifts of sudden mood swings are an essential element of Schumann's fantasy writing, these three pieces are also highly unified and intended to be played as a group. Each is in the A-B-A song form typical of Romantic miniatures, creating a sequence of nested patterns here, culminating in a swelling coda with Schumann urging "faster" twice.

Adagio and Allegro, Op. 70

Robert Schumann

Composed: 1849

Duration: 9 minutes

Composed just a couple of days after the *Fantasiestücke*, the Adagio and Allegro—originally written for horn and piano and called Romance and Allegro—represents Schumann in love-song mode. The tenderness of the Adagio, followed by the ecstatic happiness of the Allegro, shows Schumann at his most romantic.

Trio in E-flat Major, Op. 38 [Arr.]

Ludwig van Beethoven

Born: December 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Composed: 1803

Duration: 40 minutes

As the headnote indicates, this work is an arrangement of the Op. 20 Septet (1799-1800), which was scored for clarinet, horn, bassoon, violin, viola, cello, and bass. This trio arrangement was published in 1805, but the date of its composition is not certain. However, since the Septet was published in 1802 and became instantly popular, it is likely that Beethoven fashioned the trio from it in about 1803. The Septet is generally regarded as the greatest of Beethoven's early chamber works. It is unusual in its six movement design, which included a Scherzo placed fifth. Beethoven made this trio arrangement for Dr. Johann Schmidt, his new physician and also a good violinist. His daughter was a talented pianist, and the two, with a cellist friend, often played this music in early nineteenth-century Vienna, probably at private gatherings and at concerts in their home. Beethoven gave exclusive rights to the score to Dr. Schmidt for one year.