



SAMF2022 at CATHEDRAL BASILICA

38 Cathedral Place, St. Augustine, FL 32084

Friday, June 24, 2022, 7:30 pm

POSTCARDS FROM AUSTRIA

LUDWIG THUILLE | Sextet in B-flat Major for Piano and Winds,
Opus 6 For Flute, Oboe, Clarinet, Bassoon, Horn, and Piano

- I. Allegro moderato
- II. Larghetto
- III. Gavotte: Andante, quasi allegro
- IV. Finale: Vivace

– INTERMISSION –

JOHANNES BRAHMS | Piano Quintet in F Minor OP. 34a

- I. Allegro non troppo
- II. Andante, un poco adagio
- III. Scherzo: Allegro
- IV. Finale: Poco Sostenuto – Allegro non troppo – Presto, non troppo

VIOLIN: Nigel Armstrong, Gabriela Peña
VIOLA: Jorge Peña
CELLO: Jin Kim-Peña
FLUTE: Les Roettges
OBOE: Xiaodi Liu
CLARINET: Giovanni Bertoni
BASSOON: Conrad Cornelison
HORN: Mary Beth Orr
PIANO: Yukino Miyake, Terrence Wilson

PROGRAM NOTES

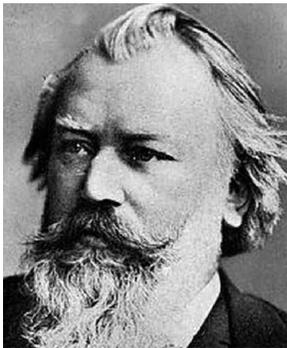
THUILLE | Sextet in B-flat Major (1888)



Although his music has not achieved enduring fame, **Ludwig Thuille** (1867-1907) was by all accounts one of the most prominent and highly regarded musicians of his day. His contemporary and lifelong friend Richard Strauss admired Thuille's music and considered him a compositional equal. His catalog of works – which includes operas, symphonies, and many songs – achieved major yet fleeting success at the time, and today is a rarity in the concert hall.

The Sextet in B-flat major is perhaps the only work of Thuille's to have achieved any lasting popularity and it owes its genesis to the composer's friend Strauss, who encouraged its composition and was instrumental in arranging the first public performances in Munich. The music can be characterized as bright and noble, with many satisfying cantabile melodies and little drama or tension to interrupt its breezy development across four neat movements.

BRAHMS | Piano Quintet in F minor Op.34a (1865)



For many, **Johannes Brahms** (1833-1897) epitomizes the ideal of the Romantic composer. His music is often placed on a pedestal alongside that of perhaps the two of most revered composers of all time, Bach & Beethoven, and the trio is frequently referred to as the quasi-mythical 'three Bs'.

Brahms' Piano Quintet in F minor was the product of many years of creative toil and torment and was sculpted according to the collective input of the composers' closest collaborators and confidantes. The origins lie in a String Quintet composed in 1853 for violinist Joseph Joachim who saw great potential in the music, but felt it lacked charm in its current form. The music was then rewrought a year later into a Sonata for 2 Pianos – this time his close friend, composer Clara Schumann, suggested that the work was too powerful to be contained in this medium. The final metamorphosis was suggested in 1865 by conductor Herman Levi, who proposed the ensemble of the Piano Quintet to Brahms.

From the ashes of two failed attempts, came success. The Piano Quintet in F minor is a hybrid work, containing elements of its previous two iterations, reconciling their technical and expressive difficulties. Over the course of four movements Brahms explores the full spectrum of human emotions, from darkness, to yearning, to levity, and ultimately to hard-earned triumph.

THANK YOU TO THE FOLLOWING SPONSORS

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Dr. Daniel and Mrs. Teresa Rodriguez-Yip



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