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# Faculty Concert: The Tempest Trio, December 7, 2001

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*Boston University School for the Arts  
School of Music*

—presents—

FACULTY CONCERT

THE TEMPEST TRIO

BAYLA KEYES, *violin*

MICHAEL REYNOLDS, *cello*

MIHAE LEE, *guest artist, piano*

WILLIAM PURVIS, *guest artist, horn*

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Friday, December 7, 2001 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

# THE TEMPEST TRIO

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MICHAEL REYNOLDS, *cello*  
MIHAE LEE, *guest artist, piano*

WILLIAM PURVIS, *guest artist, horn*

Friday, December 7, 2001  
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## PROGRAM

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Piano Trio in B-flat Major, Op. 97, "Archduke" Ludwig van Beethoven  
(1770-1827)

Allegro moderato  
Scherzo: Allegro  
Andante cantabile  
Allegro moderato

*Around the Horn* (1993) Milton Babbitt  
(b.1916)

*Ohio River Reflections* (1999) Gunther Schuller  
(b. 1925)

Lento desolato  
Fast  
Very slow; Serenely, dream-like

—*Intermission*—

Horn Trio in E-flat Major, Op. 40 Johannes Brahms  
(1833-1897)

Andante  
Scherzo: Allegro  
Adagio mesto  
Finale: Allegro con brio

## PROGRAM NOTES

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### Ludwig van Beethoven

Piano Trio in B-flat Major, Op. 97, "Archduke"

When Beethoven composed the "Archduke" Trio in March 1811, Napoleon, the most heroic figure of the age, was rapidly approaching his downfall. At the same time the aristocrats of Vienna, who supported Beethoven and for whom he composed most of his music, were losing their wealth and power; the age of heroes and nobles was drawing to an end. They were being replaced by the middle class, or the *bourgeoisie*, who were coming to the fore with their growing wealth and influence.

In view of these revolutionary social changes, Beethoven found it difficult to continue his so-called "heroic" style of composition; yet he objected to what he called "the frivolous and sensuous spirit of the times," and strenuously sought to resist the mounting current of conservatism. In the "Archduke," his single major composition from this time, Beethoven found an approach that substituted a new *gemächlichkeit*, a warm, emotional style with broadly sung, moderately paced melodies and appealing dance rhythms, for the grandiose gestures of the past.

Along with the diminishing affluence of the aristocrats came a corresponding drop in the amount of time they were able to devote to mastering difficult musical instruments and performing the compositions of Beethoven and other composers. Eventually professional musicians from the middle class replaced the aristocratic amateurs, and public concert halls instead of palace salons became the site of most chamber music making. The "Archduke" was the first wave of music composed expressly for professional players, to be presented in a public hall for a middle-class audience.

The nickname "Archduke" came from Beethoven's dedication of the work to Archduke Rudolph, younger brother of Emperor Leopold II, and a longtime student and patron of Beethoven. The work was composed in three weeks, from March 3 to 26, 1811, and the premiere was given at a charity concert held at Vienna's Hotel Zum Romischen Kaiser on April 11, 1814, with Beethoven on piano, Ignaz Schuppanzigh on violin, and Joseph Linke on cello. The performance was also notable because, due to his worsening deafness, it was the last time Beethoven played in public. Composer Ludwig Spohr described the performance: "In forte passages the poor deaf man pounded on the keys until the strings jangled, and in piano he played so softly that whole groups of notes were omitted."

The spacious opening theme of the first movement emerges quiet, warm, and smoothly flowing. It is followed by some subsidiary material that Beethoven introduces in a leisurely fashion before moving on to the second theme, which is staccato and made up of pairs of descending phrases. Although the thematic material is comparatively simple and straightforward, and the subsequent working out is in traditional sonata form, Beethoven is able to achieve a movement of great nobility of spirit and moving expressivity.

Instead of a conventional slow second movement, the lively and disarmingly naive Scherzo comes next. Bearing an unmistakable resemblance to the scherzo of Beethoven's String Quartet, Op. 59, No. 1, the movement starts with a rhythmic figure played by the cello alone that bounces along in its light humorous way until the cello introduces the sinuous, melodic chromatic line of the trio. Before too long, though, Beethoven brings in the second theme of the trio: a gay, dancing melody that falls somewhere between a sturdy

peasant Ländler and a classical ballet melody. The overall form is A (scherzo)-B (trio)-A-coda.

Beethoven bases the *Andante cantabile* on a simple but exquisite, hymn-like theme that he states at the beginning and then subjects to five interconnected variations. The variations follow the eighteenth-century model, essentially transforming the original melody by elaborating on the rhythmic patterns while maintaining the fundamental melodic and harmonic features, to create a movement of ineffable beauty.

The last movement, following the lofty *Andante cantabile* without pause, provides the same rude shock that observers frequently reported after hearing Beethoven improvise at the keyboard. Apparently it was Beethoven's habit, after catching everyone up in the magic of his music, to slam his fist down on the keys and burst into raucous laughter, as though embarrassed by the spiritual experience they had just shared. Likewise, the energetic dance-like last movement imprudently intrudes on the serene, other-worldly atmosphere Beethoven has created in the previous movement. But, once having broken the spell, the movement bubbles along with great wit and humor, to reach a brilliant conclusion.

### **Milton Babbitt**

#### *Around the Horn*

*Around the Horn* was composed for William Purvis, and is dedicated to the memory of Marjorie Schuller.

Something of the nature of the work should be inferable from the three referents of the title: the composition's instrumental character; that hazardous, but scenically rewarding voyage requiring courage and skill; the most virtuosic of double plays (5-4-3; can it be that baseball, too, is mathematical?).

The extended single movement, necessarily homophonic at its superficialities, is thoroughly polyphonic beneath that surface, with the temporal dimension, rhythm, in so many senses of the word, in so many aspects of the concept, so multiply determinate of the work's structure as to further extend the title's suggestion of movement and motion, and of a horn of plenty. The composition was completed on January 23, 1993.

—Milton Babbitt

### **Gunther Schuller**

#### *Ohio River Reflections*

This work is dedicated to the memory of horn player and teacher, James Benjamin Jones, who spent much of his life along the Ohio River and its tributaries.

A quiet, slowly-moving undulating figure, accompanied by a dark cello line, sets the mood of the first movement, marked *Lento desolato*. Soon horn and violin join cello, leading to a thrice-reiterated yearning phrase in the two strings. A modified, embellished recapitulation brings the movement to a serene close, with the cello's sighing phrase answer—done last time—this time by the horn, but questioning.

By contrast with the first movement's serene mood, the second movement is bristling with virtuosic energy, the thematic material being constantly tossed around among the four instruments. A sudden relaxation of the tempo leads to a waltz section, led suavely by the muted horn. With a pileup of huge chords in the piano the pace quickens again, the movement coming eventually to a frenetic "sudden death" ending.

The third movement, marked *Serenely, dream-like* consists of, in a stream-of-consciousness manner, mainly sustained, singing sounds, interspersed by prolonged silences. A brief heightening of tension interrupts the quiescent mood, only to fall back to the

## MEET THE ARTISTS

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Since its founding in 1996, the Tempest Trio has performed extensively throughout the United States and has been featured on WNYC's "Around New York" and NPR's "Performance Today." Its many activities include residencies in schools and universities. In January 2000, it gave the world premiere of Gunther Schuller's *Ohio River Reflections* with renowned horn player William Purvis.

The members of the Tempest Trio enjoy active careers as soloists and chamber musicians.

**Bayla Keyes**, violin, was a founder of the Muir String Quartet, with whom she has won the Evian and Naumburg Awards and has subsequently played over one thousand concerts on the international touring circuit. She received her first professional experience with the acclaimed Music from Marlboro, where her passion for chamber music was irrevocably ignited. She is currently an active performer in such groups as Boston Musica Viva, Triple Helix, and Sonos. "A musician of expressive generosity and technical elan," noted the *Cleveland Plain Dealer*.

A highly versatile musician, Ms. Keyes' recent concert highlights include premieres of concertos by Bernard Hoffer and Richard Festinger, as well as the complete cycle of Beethoven sonatas. Ms. Keyes teaches at Boston University, where she co-chairs the string department, and at several summer music festivals—most notably the Boston University Tanglewood Institute and the Interlochen Chamber Music Conference, where she is artistic director for the adult chamber music program. She holds degrees from the Curtis Institute and Yale School of Music.

Cellist **Michael Reynolds** is a native of Bozeman, Montana, where he began his musical studies. He attended the Curtis Institute as a student of David Soyer and Martita Casals and, after graduating in 1977, continued his studies with Karen Tuttle and George Neikrug. As a member of the Muir Quartet, Mr. Reynolds has participated in the Blossom, Marlboro, Newport, Snowbird, Spoleto, and Tanglewood Festivals. In addition, Mr. Reynolds is the director of the Montana Chamber Music Festival. He performs throughout America as a soloist to benefit the Nature Conservancy, and has created a new recording label, Eco Classics, to record classical literature for the benefit of the environment. Mr. Reynolds is currently on faculty at the Boston University School for the Arts. In his spare time, he is an avid outdoorsman and fly fisherman.

Pianist **Mihae Lee** has performed extensively in solo and chamber music concerts throughout North America, Europe, and Asia, in concert halls including Lincoln Center, the Kennedy Center, Jordan Hall, Berlin Philharmonie, Accademia Nazionale di Santa Cecilia (Rome), Warsaw Philharmonic Hall, and National Concert Hall (Taipei). Ms. Lee is an artist member of the Boston Chamber Music Society, a founding member of the Tempest Trio, and has been a guest artist with the Chamber Music Society of Lincoln Center and the New Jersey Chamber Music Society. She has been a frequent participant at numerous international festivals, including Dubrovnik, Groningen (Holland), Amsterdam, Great Woods, OK Mozart, Mainly Mozart, Chestnut Hill, Rockport, Bowdoin, and the Seattle Chamber Music Festival. In addition to performing regularly at Bargemusic, she has been heard on National Public Radio's "Performance Today" on WNYC, WQXR, and WGBH.

A native of Korea, Ms. Lee gave her professional debut at the age of fourteen with the Korean National Orchestra after becoming the youngest grand prize winner at the prestigious National Competition held by the President of Korea. In 1972, she came to the United States on a

opening dream-like atmosphere, as if suspended in time. Chime notes, evoking distant church bells, are the last sounds heard, hanging in the air, fading into the final silence.

—Gunter Schuller

## Johannes Brahms

### Horn Trio in E-flat Major, Op. 40

Johannes Brahms composed the Horn Trio shortly after the death of his mother in Baden-Baden, a favorite retreat. He wrote that he could “look out on three sides at the dark, wooded mountains, the roads winding up and down them, and the pleasant houses.” He could identify the exact spot “on the wooded heights among fir trees” where the first theme of the opening movement came to him. This likely accounts for the choice of the Waldhorn to give voice to these idyllic surroundings, although the valved horn was available for his use.

The Waldhorn, associated with the outdoor music of a divertimento or serenade, was surely not common in chamber music at the time. The Trio was also unusual because it took a well-established form, the piano trio, and transmuted it by replacing the cello with an instrument more limited in technique and far different in tone color. This work occupies a place apart from Brahms’s other chamber music, even the clarinet works. It recalls the memorable horn passages in his orchestral music: the finale of the First Symphony, the Second Piano Concerto, and the D major Serenade.

The Horn Trio received a warm reception at its premier in 1865 in Karlsruhe with Brahms at the keyboard. A performance five years later with Clara Schumann at the keyboard did not fare so well, though she was surely not at fault. She wrote in her diary “people did not understand this truly spirited and thoroughly interesting work, in spite of the fact that the first movement, for example, is full of the most ingratiating melodies, and the last movement teems with fresh life. The *Adagio*, too is wonderful, but indeed hard to understand on first hearing.”

In the opening movement, the violin announces a spacious, open, thoughtful theme that Brahms associated so intimately with a particular wooded landscape. It alternates with a second theme in rondo form, a very unusual procedure for a Brahms first movement. Throughout the Trio, Brahms avoids the usual formal development sections. The movement ends with a brief and touching leave-taking for the horn.

The second movement opens with agile passages for the piano and violin, and concludes with a glorious broad cantilena in the horn. The tempo marking of “slow and sad” characterizes the third movement. Its spare and transparent texture is not characteristic of Brahms, nor is it one of his most poignant slow movements. To paraphrase Clara Schumann, it demands more of the listener, both emotionally and intellectually.

Waldmusik dominates the final movement. More than one listener has heard the sound of the hunt in the jolly horn signal and cantering rhythm. The writing for both piano and violin is brilliant and idiomatic, but it is the horn that sets the pace and molds the themes of this movement.

—based on notes by Walter Piston and David Johnson

scholarship to the Juilliard School Pre-College, and subsequently won many awards including the First Prize at the Kosciuszko Foundation Chopin Competition in New York. Ms. Lee received her Bachelor's and Master's degrees from the Juilliard School and her Artist Diploma from the New England Conservatory, studying with Martin Canin and Russell Sherman. She has released compact discs on the Etcetera, Northeastern, and BCMS labels.

**William Purvis** pursues a multifaceted career both in the United States and abroad as French horn soloist, chamber musician, conductor and educator. His numerous festival appearances include Norfolk, Tanglewood, Chamber Music Northwest, Mostly Mozart, Aston Magna, Salzburg, Schleswig-Holstein, Kuhmo, Båstad, Hong Kong, and Kitakyushu. A passionate advocate of new music, Mr. Purvis has recently given premieres of horn concerti by Peter Lieberson and Bayan Northcott; a trio for violin, horn and piano by Poul Ruders; and as conductor of *Speculum Musicae*, the U.S. premiere of *Luimen* by Elliott Carter. He is a member of the New York Woodwind Quintet, Orpheus, the Orchestra of St. Luke's, and *Mozzafiato*, an original instrument wind sextet. He is also a frequent guest with the Chamber Music Society of Lincoln Center, with whom he solos in their recording of the Brandenburg concerti. Mr. Purvis has collaborated with the Tokyo, Orion, Brentano, Mendelssohn, Sibelius, and Fine Arts String Quartets, and has appeared as solo horn of the Chamber Orchestra of Europe with Nikolaus Harnoncourt. In addition to an extensive recording collection of original instrument performances, standard and contemporary solos, and chamber music, he has also conducted numerous recordings of contemporary music. Mr. Purvis is a graduate of Haverford College with a B.A. in philosophy and is a member of the faculties of the Yale School of Music, where he is Coordinator of Wind Instruments; the Juilliard School; and SUNY Stony Brook.

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December 10  
8:00 p.m.

**Boston University Chamber Orchestra**  
David Hoose, *conductor*  
Boston University Concert Hall  
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December 11  
8:00 p.m.

**Boston University Symphony Orchestra**  
Lukas Foss, *conductor*  
Peter Zazofsky, *violin*  
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