

1998-06-11

1998 Summer Concert Series Concert  
IV: Pastorale in the Parlor: Symphonies  
by Beethoven as Transcribed by J. N.  
Hummel, June 11, 1998

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***Boston University***

***Summer Term***

**Sybil P. Smith, Director**

***School for the Arts***

**Bruce MacCombie, Dean**

***Department of Historical Performance***

**Mark Kroll, Chairman**

***—presents the—***

**1998 SUMMER CONCERT SERIES  
CONCERT IV**

**PASTORALE IN THE PARLOR:**

**SYMPHONIES BY BEETHOVEN AS  
TRANSCRIBED BY J.N. HUMMEL**

**JOHN SOLUM, *classical flute***

**WALTRAUT WÄCHTER, *classical violin***

**THOMAS FRITZSCH, *classical cello***

**MARK KROLL, *fortepiano***

XX

**Thursday, June 11 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts**

BOSTON UNIVERSITY SUMMER CONCERT SERIES  
CONCERT IV

**PASTORALE IN THE PARLOR:**

SYMPHONIES BY BEETHOVEN AS  
TRANSCRIBED BY J.N. HUMMEL

JOHN SOLUM, *classical flute*  
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**PROGRAM**

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**Ludwig van Beethoven (1770-1827)**

**Symphony No. 6 in F major, Op. 68 "Pastorale"**  
(*trans.* J. N. Hummel)

**Allegro ma non troppo:** "Awakening of serene impressions on arriving  
in the country"

**Andante molto moto:** "Scene by the brookside"

**Allegro moderato:** "Jolly gathering of the country folk"

**Allegro:** "Thunderstorm, tempest"

**Allegretto:** "Shepherd's song, happy and thankful feelings  
after the storm"

—*Intermission*—

**Symphony No. 1 in C major, Op. 21**  
(*trans.* J. N. Hummel)

**Adagio molto**

**Allegro con brio**

**Andante cantabile con moto**

**Menuetto—Trio—Menuetto**

**Finale: Adagio**

**Allegro molto vivace**

Cello courtesy of Curtis Bryant Workshop

## PROGRAM NOTES

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The practice of arranging large-scale works for small ensembles was common in the 17th and 18th centuries, and was particularly popular during the first decades of the 19th century. No sooner had a large orchestral work been premiered or published than an arrangement for small ensemble was made available for home use. Sometimes the arrangements appeared before the original was heard! These transcriptions served many purposes, not the least being that, lacking radio or recordings, this was an ideal way to learn and enjoy the newest compositions of the period. It was an ideal mode of private entertainment and, at times, of romantic courtship. The arrangements that will be performed this evening are masterful examples of the genre, full of virtuosity and inspiration. They also provide a fascinating opportunity to observe how a great composer viewed an even greater contemporary.

Johann Nepomuk Hummel is one of the significant figures in the history of music, but his accomplishments have been largely overshadowed by those of his contemporaries Haydn, Mozart and Beethoven.

A child prodigy who played the violin at age 5 and the piano at 6, Hummel was born in Bratislava to a musical family. When his father Johannes moved to Vienna to accept the directorship of the Theater auf der Wieden, Hummel became a student of Mozart, and even lived with the Mozart family for a period of time. The two men established a close and lasting friendship.

Following Leopold Mozart's example, Johannes decided to exhibit the talents of his son throughout Europe. In 1788 they embarked on a 4-year tour which took them through Germany, the Netherlands and Britain. Hummel was a sensation, particularly in Edinburgh and London, where he established valuable connections.

On his return to Vienna in 1793, Hummel began composition studies with the noted teachers Albrechtsberger and Salieri, as well as organ lessons with Haydn. In 1804 Haydn generously recommended him to the position of Konzertmeister to Prince Nikolaus Esterhazy at Eisenstadt, where he remained until 1813. In Vienna Hummel also met Beethoven. The two composers maintained a wary admiration for each other, and their relationship was stormy. On one occasion, for example, Beethoven had asked Hummel to arrange the overture to *Fidelio* for piano four-hands. When Hummel presented the temperamental genius with the finished arrangement, he tore it up in dissatisfaction and gave the job to Moscheles. Nevertheless, Hummel maintained contact with Beethoven and once even consented to play percussion in a performance of the "Battle Symphony." In 1827 he rushed to Vienna to reconcile with the dying Beethoven, and served as a pallbearer at his funeral. He honored one of Beethoven's last requests by playing extended

improvisations on his themes at the memorial concert. It was also at this time that Hummel met Schubert, who dedicated his last three piano sonatas to him.

After leaving Eisenstadt, Hummel married the singer Elisabeth Röckel and resumed his career as pianist. However, the financial instability of this lifestyle was ill-suited to Hummel's temperament, and he decided to accept the position of Kappelmeister at Stuttgart in 1816. The schedule at Stuttgart did not leave enough time for composing and he moved to Weimar in 1818 to become grand-ducal Kappelmeister.

This proved to be an ideal situation for Hummel, and he settled comfortably in Weimar for the remainder of his life. His primary job was to conduct operas at the Court Theater, such as those by Rossini, Meyerbeer, Spohr and Bellini, but his contract also included 3 months of leave during the major European touring season in the Spring, providing ample time for composing and teaching. He was also able to devote his energies to one of his great passions—his garden—for which he had become renowned. Indeed, the 1820's in Weimar were some of Hummel's most productive year, producing the arrangements performed here, as well as piano works, cantatas and his important piano method. Hummel was also one of Europe's most famous (and expensive) teachers, with students such as Mendelssohn, Henselt and Thalberg. He toured Russia in 1822 (where he met John Field), Poland (where he met Chopin in 1828), France, the Netherlands and London in 1830. His death in 1837, which is considered by many to represent the passing of the classical era, was marked by a performance of the Mozart *Requiem* in Vienna.

Hummel's personality was described as that of a comfortable burgher; one contemporary remarked that his countenance was "so bourgeois that one hardly expected an artist behind it." An astute businessman and a financial success, he also worked tirelessly to change many of the ineffective European copyright laws. At the time, composers were at the mercy of unscrupulous publishers, and pirate editions plagued their careers (on one occasion Hummel referred to the publisher Schott as the "Note-Thief from Mainz"). Hummel was a leader in protecting their rights.

### The Arrangements:

All of Hummel's arrangements were written originally for London. J. R. Schultz, a German (or Austrian) entrepreneur and publisher living in England, first asked Hummel to make transcriptions of 24 overtures by Beethoven, Mozart, Rossini, Cherubini and others. As one of Europe's most celebrated pianists and Mozart's most famous student, Hummel was the logical choice for such a commission. He had already conducted in Weimar at least 15 of the 24 overtures he arranged, including *Zauberflöte*, *Figaro*, *Freischütz* and *Fidelio*, as well as symphonies by Haydn and Beethoven. Following the success of the overtures, Schultz requested a regular supply of similar commissions during the next decade. This repertoire would ultimately include symphonies by Mozart,

Beethoven, and Haydn, Mozart's piano concertos, and the Beethoven *Septet*. All the arrangements were scored for fortepiano, flute, violin and cello.

The delight and fluency with which Hummel approached these commissions is obvious. In one instance he arranged two Beethoven symphonies in less than a month. The arrangements also provided a lucrative source of income. Hummel was paid £8.15 for each overture and more for the arrangements of larger works.

Hummel's collaboration with another enthusiast from Britain allows us a revealing glimpse into the state of musical affairs in Europe at that time and its business practices.

George Thomson was a senior clerk of the Board of Trustees for the Encouragement of Art and Manufacturers in Scotland. An avid collector of Scottish, Irish and Welsh tunes, he commissioned composers such as Haydn, Beethoven and Pleyel to make arrangements of these songs for piano, flute, violin and cello. His attempts, however, met with limited success, particularly with Beethoven, whose arrangements were always too complicated and difficult for the Scottish market.

Thomson expressed his frustration in a letter of Aug. 29, 1821:

"I have no expectation of ever receiving any benefit from what Beethoven has done for me. He composes for posterity; I had hoped that his gigantic genius would bend and accommodate itself to the simple character of national melodies, but in general he has been too learned and eccentric for my purpose; and all my gold ducats, about 700 of them, have been thrown away, besides the expense of engraving, printing and paper!"

His collaboration with Hummel was much more felicitous, and the practical German composer provided a number of usable arrangements. Nevertheless, the state of piano playing in Britain during this era must have been truly lamentable, and even Hummel's work seemed to pose too many problems for its musicians. Thomson wrote to Hummel:

"Our singers generally accompany their own voice; they are often poor players; and of course are much puzzled if they have too many notes to occupy their fingers, while the song requires so much of their attention.—Some of these which you have obligingly done for me, tho' always masterly, are rather too difficult in the pianoforte part..."

Hummel was obviously surprised by the reaction. His answer was tactful, but unflinchingly honest:

"I was indeed surprised to hear that your Public should find the Symphonies and Accompaniments too difficult, as in our country they would find them very easy."

Hummel's business acumen, and his vigilance with regard to his finances and position, are evident throughout his life. This can be seen in his early negotiations with Thomson, to whom he wrote (with charming syntax and spelling):

"I have only to remark You on this Occasion, that the Price of 4 Ducats is very low for the present circumstances, the composition of distinguished Authors being paid much higher now than before in our Country...For those reason I hope, You will do me the justice and raise the Honarar something more, when You'll favor me in the future with other airs."

We are fortunate that Thomson raised the "Honorar".

## MEET THE ARTISTS

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**John Solum** has performed as a flute soloist and chamber music player in 37 countries. His many recital appearances have taken him from Queen Elizabeth Hall in London to the Frick Collection in New York and the Library of Congress in Washington D.C. In 1983 he became the first American flutist to give recitals in the Soviet Union. His engagements as soloist with orchestra have brought him to more than 50 cities and include the Philadelphia Orchestra, Zurich Chamber Orchestra, Philharmonia Orchestra, English Sinfonia, Irish Radio-TV Orchestra, Kuentz Paris Chamber Orchestra, and Clarion Orchestra, among others.

For many years John Solum has been an influential figure in the early music movement. He is currently artistic director of the Connecticut Early Music Festival, and for ten years was director of the annual Bath Summer School of Baroque Music in England. He has edited many editions of flute music for Oxford University Press, the publishers of his book, *The Early Flute*.

Mr. Solum's discography includes over 50 works for flute and reflects his interest in both modern and early flutes. Among his recordings are the Mozart Flute Concertos (EMI) and the Bach Flute Sonatas (Arabesque), all recorded on period instruments, and the concertos of Ibert, Jolivet, Honegger, and Malcolm Arnold (EMI), which were recorded on modern flute.

Solum has taught at Vassar College, Oberlin College Conservatory and Indiana University. He is a past president of the New York Flute Club, a former treasurer of the National Flute Association, and has served on the music advisory panel for the National Endowment for the Arts.

**Waltraut Wächter** was born in Jena, Germany and received her first musical training in Rostock. From 1975-1981 she studied at the Hochschule for Music in Leipzig, and then continued her studies at the Tchaikovski Conservatory in Moscow, with Viktor Pikaizen. She returned to Germany, and in 1986 was appointed the First Concert mistress of the MDR Symphony Orchestra, a position she holds today.

Ms. Wächter has appeared as soloist throughout Europe, in Cuba, Mexico, Syria and the United States. She has made numerous radio and television broadcasts, as well as CD's and has become equally renowned on both baroque and modern violins. She has appeared as concerto soloist in works of Bernstein, Gubaidulina and Weill, and is also the founding violinist of the Mozart Trio Leipzig, a string trio of historical instruments. Ms. Wächter collaborates frequently with Mark Kroll in this country and abroad.

We are pleased to welcome Waltraut Wächter back for her fifth visit to Boston University.

**Thomas Fritzs** born in Zwickau in 1961, grew up in an area with a lively tradition of Saxonian church and chamber music. He received his first cello and viola da gamba at the conservatory of his home town and later became a student of cello and viola da gamba at the Musical Academy of Leipzig. Following his first professional experiences as a member of the Philharmonic Orchestra of Chemnitz and of the Gewandhaus Orchestra in Leipzig, he soon began his freelance career as a gambist and gained recognition as a specialist of 17th and 18th century music.

His outstanding interpretations of Baroque and Classical music have been broadcast on many radio and television programs, and since 1991 he has been featured on more than a dozen CDs. In addition, he is active as an editor of period music (Breitkopf & Haertel, Wiesbaden) and as an author of musicological publications (e.g. his biography of Johann Gottlieb Janitsch). In addition to pursuing his career as a gambist, Mr. Fritzs also excels in historical performance techniques on the cello. (Baroque, Classical, Violincello Piccolo).

Mr. Fritzs has collaborated with Simon Standage in recordings of early romantic chamber music on period instruments. He has toured extensively within Europe, Asia and North America, and has performed with such well-known artists as Shalev Ad-El, Burkhard Glaetzner, James Griffett, Harry van der Kamp, Mark Kroll, Klaus Mertens, Guy de Mey, Barbara Schlick, Simon Standage, John Toll and Carolyn Watkinson. Mr. Fritzs has also given masterclasses and courses in baroque performance, and has been a guest lecturer at the music academies of Brno (Czech Republic) from 1992-1994 and Dresden in 1993 and 1994. Conductors such as Thomaskantor Georg Christoph Biller, Helmuth Rilling, and Peter Schreier engaged him for concerts. In 1996, he was elected by the members of the "Accademia Daniel", an internationally recognized Israeli ensemble, to join as a permanent member of their group.

**Mark Kroll** has been acclaimed as one of the world's leading harpsichordists and fortepianists. During a career spanning over a quarter of a century, he has performed throughout North and South America and Europe, winning critical praise for his expressive playing and virtuosity. His concert tours have included appearances as the official guest of the city of Barcelona, as featured soloist in the Regensburg Early Music Festival and France's Festival Ambronay, at Lisbon's Gulbenkian Foundation, Rome's Associazione Musicale Romana, and the Mostly Mozart Festival in New York. He has appeared as a concerto soloist with some of the world's major orchestras, including the Philadelphia Orchestra, Boston Symphony, Montreal Symphony, and I Solisiti di Zagreb, and has served as the harpsichordist for the Boston Symphony Orchestra since 1979.

Mark Kroll's extensive list of recordings include solo harpsichord works of J. S. Bach, G. F. Handel, D. Scarlatti, F. Couperin, Duple and Balbastre; the complete sonatas for violin and harpsichord of J. S. Bach; Schubert's three sonatinas for fortepiano and violin; the complete sonatas for flute and harpsichord of J. S. Bach and Mozart's "Haffner and Linz" Symphonies as transcribed by Hummel. He has made numerous radio and television appearances, including Radio Nacional España, Westdeuscherrundfunk Köln, Mitteldeuscherrundfunk, France Musique, and the BBC. A noted authority on performance practice and period instruments, Mr. Kroll has contributed to scholarly publications and general magazines. He is Professor of Harpsichord and Fortepiano at Boston University School for the Arts, where he has directed the Early Music Series since 1978 and serves as Chairman of the Department of Historical Performance

Mr. Kroll recently returned from Poland where he served as a judge at the Warsaw International Harpsichord Competition.

#### 1998 SUMMER CONCERT SERIES UPCOMING EVENTS

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June 18  
8:00 p.m.

**Salamone Rossi Hebreo: Music for the  
Synagogue and the Royal Court**  
The Zamir Chorale of Boston  
Joshua Jacobson, *director*  
The Collegium de Rossi  
The Tsai Performance Center  
685 Commonwealth Avenue

June 23  
8:00 p.m.

**Domenico Scarlatti: An Ingenious Jesting  
with Art Vocal and Chamber Music**  
Karol Bennett, *soprano*  
Carol Lieberman, *baroque violin*  
Elizabeth Abbate, *baroque violin*  
Joel Cohen, *baroque cello*  
Mark Kroll, *harpsichord*  
The Tsai Performance Center  
685 Commonwealth Avenue