

Organ Vesper Series

Presents

Three At 3

The Omaha Chamber Music Society
Anne Nagosky, violin
Thomas Kluge, viola
Gregory Clinton, cello

Sunday, October 15, 2006

3:00 p.m.

-Program-

Prelude in G Minor, K. 404a W. A. Mozart(1756-1791)
Fugue in G Minor, K. 404a Wilhelm Friedemann Bach (1710-1784)
(arranged by Mozart)

Trio in A Major, Opus 94 Robert Fuchs (1847-1927)
Allegro moderato
Andante espressivo [after a Scottish folk song "O cruel was my
father")
Tempo di minuetto
Adagio sostenuto: Allegretto piacevole; Allegro vivace

-Intermission-

Variations on "'s Deandl is harb auf mi" ("The Girl is Mad at Me")...
Richard Strauss (1864-1949)

Trio in C Minor, Opus 9, No. 3 Ludwig van Beethoven (1770-1827)
Allegro con spirito
Adagio con espressivo
Scherzo: Allegro molto e vivace
Finale: Presto

www.organvesper.com

www.chambermusicomaha.blogspot.com

www.omahachambermusicsociety.org

Program Notes

Prelude in G Minor Fugue in G Minor

W. A. Mozart
W F. Bach/Mozart

During the last decades of the 18th century, one of the members of the nobility living in Vienna was Baron Gottfried van Swieten, an Austrian who had become an enthusiast of the music of German composers while he was living in Berlin from 1771-1778. He was at that time Austrian ambassador to Germany, but later, as a resident of Vienna, he was librarian of the imperial court and active in musical circles, sponsoring concerts, and, among other things, writing librettos for Haydn's final two oratorios. At his home, on Sundays, a group of musicians met to study the works of Bach and Handel. At these reading sessions, Mozart came to know The Art of The Fugue and the Well-Tempered Clavier by J. S. Bach, as well as other works. Mozart turned his hand to the arranging of some of the music he heard, in particular a group of four fugues (grouped under K 404a). The last of these (being performed today) is actually by Wilhelm Friedemann, not J. S. Bach. Mozart wrote an original Adagio Prelude to precede this fugue, as he did for the three others. It is said that this experience contributed considerably to Mozart's interest and skill in his later works in portraying a serious mood as well as his interest in and command of the technique of writing counterpoint.

Trio in A Major, Opus 94

Robert Fuchs

Fuchs is best-known as a teacher of such individuals as Mahler, Korngold, Wolf, Sibelius, and others. He was born in Graz and studied in Vienna, where he presented as his graduation a piece a symphony once conducted by Nikisch. His reputation as a composer is based largely on a group of five serenades for string orchestra written beginning in 1874, although his catalog does include symphonies, string quartets, piano sonatas, sonatas and ensembles for string, operas and organ works, among others. He was appointed professor at the Vienna conservatory in 1875.

First performed in the year of its completion, 1927, the trio begins with a movement in sonata form in which the first theme is noted for its rhythmic intensity, the second for its song-like nature, and a closing theme for its figurations. An exuberant coda marks the close. The *Andante espressivo* is a set of variations on a Scottish folk song, a melody included in Beethoven's Opus 108, a set of accompaniments he wrote on commission from George Thomson of Edinburgh. Techniques presented here include arabesques in the first violin, harmonization in parallel sixths, rapid 16th note activity, counterpoint, and contrasting quiet moods. The Minuet movement offers a contrast of quicker motion and a dance-like character in its Trio section. The finale is of sectional structure, held together by a common motif. The cello presents a broadly moving version of this motif, in the *Adagio sostenuto*, while the *Allegretto piacevole* is begun by a three-voice fugue and includes a quicker version of the motif. The closing *Allegro vivace*, described by one writer as "really thrilling" includes still more rapid passage-work in the principal tonality, but also a merry folk tune in F major. It has been said that in the final movement the work moves in the direction of a Serenade, the type of work for which Fuchs is best known.

Variations on "'s Deandl is harb auf mi" ("The Girl is Mad at Me")

Richard Strauss

In March of 1882, the 18-year-old Strauss quickly composed, for a special occasion, a string trio which has remained unknown until quite recently. The manuscript of this work was rescued from the autograph market, where it had been placed by distant family descendants, by the Society of the Friends of Music in Vienna. The special occasion was the 32nd anniversary of the order of Harbni, a private social club to which the Strauss family belonged, by virtue of the family connections of Strauss's mother. The name of the club is an inversion of the dialect phrase "nie harb" which means "never unpleasant." The title of the trio uses this word, and another dialect word, "Deandi," a corruption of "dirndl" which refers to the traditional women's dress of south Germany, based on a full-skirted peasant costume.

Richard had in 1872 acquired the "title" of his father in the social club, "Knight Horneck," a reference to the elder Strauss's occupation as a horn player and to the Munich neighborhood where the younger Strauss was born. The original set of parts actually read "Harbni-Variations by Richard von Horneck."

After a short introduction the work consists of variations on a folk-song-like dance tune, and which, after seven variations, closes with a lively finale. It is thought that the title and its scherzo-like supposed folk-song are entirely the work of Strauss and not the reflection of any pre-existing melody. It has been said that the music of the trio mirrors exquisitely the highly ambivalent atmosphere ranging between seriousness and satire, between irony and deeper meaning, which had a definite relationship to the gregarious climate of the Harbni-circle. Of interest in the fourth of the variations is a nearly note-for note highly ironic approximation of the Brunnhilde-motif from Wagner's "Twilight of the Gods."

Trio in C Minor, Opus 9, No. 3

Ludwig van Beethoven

Beethoven had moved from Bonn to Vienna in 1792, and was prospering in his new surroundings. He was increasingly successful as composer and performer, and had written a considerable body of work before finally allowing his Opus 1, a set of three trios for piano, violin and cello, to be published, in 1795 (he had earlier allowed other works to be published without opus number). The set of three trios found in Opus 9 was written during 1797-8, and was preceded by a continuing output of compositions. During this period, Beethoven's compositional style is in the process of leaving behind the Mozartean mold, increasing in expressive content, with a widening range of tempi, dynamic change, and harmonic innovation. An earlier string trio, Opus 3, published in 1797, is in essence a serenade, in six movements, but in the present work four movements are found, including a scherzo replacing the traditional minuet and trio, one of Beethoven's hallmarks, which had appeared for the first time in his Opus 1, No. 1. Part of Beethoven's success in Vienna was the finding of patrons, and the dedication of Opus 9, published in 1798, gives evidence of this. It is to Count von Browne, in elaborate French, and concludes; "the author has the rare

satisfaction of presenting to the first Maecenas [a Roman patron of the arts] of his Muse, the best of his works.”

-Notes by H. Bruce Lobaugh

-The Artists-

Anne Nagosky is a full-time violinist with the Omaha Symphony Orchestra as well as Instructor of Violin and Viola at the University of Nebraska at Omaha. She also enjoys teaching younger students and has a large private studio.

Before coming to Omaha, she performed for two years in the Pioneer String Quartet, based in Des Moines, Iowa, and served as Principal Second Violin of the Des Moines Symphony. Nagosky received a Bachelor of Arts degree, summa cum laude, in music and psychology from Washington University and a Master of Music degree in violin performance from Northwestern University School of Music, where she was a recipient of the Northwestern University/Chicago Symphony Orchestra String Fellowship.

She has served as concertmaster of the Washington University Symphony, the Northwestern Symphony and Summer Orchestras, and as a member of the Civic Orchestra of Chicago. She has also been a featured soloist with orchestras in several states, including the Omaha Symphony Chamber Orchestra. During the summers she serves on the faculty of Northwestern University's National High School Music Institute, and has performed at various summer festivals including the Peninsula Music Festival in Door County, Wisconsin. In what little spare time she has remaining, Anne enjoys reading and creative writing.

Thomas Kluge is the principal violist of the Omaha Symphony, an active chamber music player, recitalist and soloist. Prior to moving to Omaha, Mr. Kluge was a freelance musician in New York City. He performed with the New York Philharmonic, orchestras in Connecticut, and a number of chamber orchestras.

Mr. Kluge was educated in New York City at the Manhattan School of Music, where his teacher was New York Philharmonic principal violist Leonard Davis. Before earning his Master of Music degree in viola performance at MSM, Mr. Kluge studied in Stuttgart, Germany with Hermann Voss of the Melos Quartet and in Bern, Switzerland, where he earned a diploma in violin pedagogy and viola performance and pedagogy from the Bern Conservatory of Music and Theater. His violin/viola teacher in Bern was Prof. Max Rostal, who for decades was one of Europe's most prominent concert violinists and teachers.

Mr. Kluge has been on the faculties of the University of Nebraska at Omaha, Brevard Music Center in Brevard, North Carolina, and Omaha Conservatory of Music. Mr. Kluge also maintains a small private violin and viola studio.

Originally from Milwaukee, Wisconsin, **Gregory Clinton's** active presence in the Omaha music scene was quickly established after his 1983 appointment to the associate principal cellist position with the Omaha Symphony. Since then, he has performed in a wide array of concerts, including those with the Omaha Symphony String Quartet, as a soloist with the Omaha Symphony Chamber Orchestra, and as a collaborator with such noted artists as Bobby McFerrin and Karrin Allyson. He also serves as the orchestra's assistant librarian, teaches both privately and as a coach for the Omaha Area Youth Orchestras, and is active with his own gigging Blue Moon String Quartet. During the summer, Greg motors west to the Grand Teton Music Festival where he enjoys playing orchestral and chamber music concerts with friends and colleagues from across North America and relaxing in the beautiful mountain environment with his art educator wife, Susanna, and their five kids.



+1517 South 114 Street+

Omaha, NE+ 402-333-7466

dana.sloan@pcoc.us

www.organvesper.com

www.chambermusicomaha.blogspot.com

The Omaha Chamber Music Society + 402-561-0091

The Lied Center + 402-472-4700

COMING NEXT

NOVEMBER 5 3:00 P.M.

SOOTHING WINTER WINDS

An Organ Vesper Series First!

Music for Large Woodwind Ensemble

Octets of Beethoven and Mozart

TUESDAY, JANUARY 16, 2007

SCHUBERTIAD II

Lieder and Chamber Music of Franz Schubert

Tickets: \$20.00

\$10. 00 students and seniors