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Guest Artist Recital: Haydn Trio Vienna

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Michael Schnitzler

Walther Schulz

Heinz Medjimorec

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—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE CONCERTS 2001-2

HAYDN TRIO VIENNA
Michael Schnitzler, violin
Walther Schulz, violoncello
Heinz Medjimorec, piano

"A Night in Vienna"

Piano Trio in C major, Hob. XV:27

Allegro
Andante
Presto

Waltzes

Piano Trio in B-flat major, op. 11

Allegro con brio
Adagio
Tema con Variazioni: Allegretto

INTERMISSION

Rosen aus dem Süden, op. 388

Valse-Scherzo from Tanzsuite for Piano Trio, op. 43

Miniature Viennese March
Liebesfreud

Wiener Blut

Ford Hall
Friday, April 12, 2002
8:15 p.m.

Joanne Rile Artists Management, Inc.
Noble Plaza Suite 212, 801 Old York Road, Jenkintown, PA 19046 215-885-6400
When thinking of Vienna, the musical capital of the world and home of the three members of the Haydn Trio, five names usually come to mind: Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert and the dynasty of the Strauss family. Four of these great composers are included in tonight's program. But Vienna was also home to many more great names in the history of music, from Brahms to Mahler and his successors Berg, Schönberg, and Webern. Musical life in Vienna today is as bustling as it was 200 years ago: six fully professional orchestras, three opera houses, countless world-famous chamber music groups, and an average of ten concerts in different venues every night of the year!

During his long musical life, Joseph Haydn wrote forty-five trios for pianoforte, violin, and cello. They are spread out over several periods, starting from early works for clavichord with the accompaniment of an obligato violin and basso continuo, up to the last group of three, the trios nos. 43-45 Hob. XV:27-29, that were probably composed in 1796. Here, Haydn sums up everything that he wanted to say in this sector. What all three have in common is the pronounced concertante character; it is not for nothing that these pieces are heard in the concert hall. Echoes of Mozart's concerto technique blend with Clementi-type octave passages; looking to the future, 64-year-old Haydn points to Beethoven, who a few years earlier had been his pupil in Vienna, and to Schubert, in whose virtuoso piano technique a good deal of similarity can be found with Haydn's late style. The Trio No. 43 in C major Hob. XV:27 is a sort of grand concerto in which the two stringed instruments also are often drawn out of their accompanying function.

Franz Schubert composed two of the greatest piano trios ever written, op. 99 in B-flat major and op. 100 in E-flat major. Aside from these two masterworks, he only composed two single movements for piano, violin, and cello. The waltzes heard tonight were arranged by Heinz Medjimorec, the Haydn Trio's pianist, based on the assumption by the famed musicologist and Schubert biographer Otto Erich Deutsch that several of Schubert's dances, waltzes, and ecossaises for pianoforte were meant for one or two violins, and that the pieces can be used for ensemble music in the home, by violinists, or with the accompaniment of popular instruments. Usually, Schubert wrote his dances in several keys and combined them into groups of four or five short pieces. In most cases, only the melody is noted on a single staff.
On 15 October 1797, the first performance of Joseph Weigl's comic opera *L'amor marinaro* was given in Vienna's Hoftheater, and the piece soon appeared in the repertoire in a German translation as well. The Viennese were particularly taken with a song from a trio in the successful opera, *Pria ch'io l'impegno*, which soon became a popular hit. Several composers, among them Johann Nepomuk Hummel, took advantage of the situation to write sets of variations on the song that was on everyone's lips. And the young Beethoven was not left behind either. It is not possible to say whether he liked the little ditty for its own sake, or whether he just wanted to compete with celebrated composers of his day. Whatever the reason, he wrote variations on Weigl's song in the last movement of his *Trio op. 11*, which was originally scored for clarinet, cello and piano. The theme, incidentally, is only heard almost note-for-note in the ninth variation. In the other variations, the young master treats his well-known model with remarkable freedom. In the trio, which has only three movements, Beethoven did not include a scherzo: the finale variation movement is preceded only by a loosely constructed allegro con brio and an adagio con espressione. Beethoven dedicated the trio, which he composed in 1798, to the Countess Wilhelmine von Thun, a relative of his patron Prince Carl Lichnowsky.

Prompted by a request in the 1980's from a Japanese concert manager who wished for the Haydn Trio to include some typically Viennese encores on their tour program, Heinz Medjimorec began spending much of his spare time working on arrangements of popular Viennese music. With the exception of the *Miniature Viennese March* by Fritz Kreisler, which was arranged by the composer himself, the trio arrangements by Strauss and Kreisler in tonight's program are by Mr. Medjimorec. Johann Strauss (1825-1899), the "King of the Waltz," is represented by two waltzes: "Vienna Blood" and "Roses from the South" (which, by the way, was arranged for piano quintet by Arnold Schoenberg at the turn of the century). Fritz Kreisler (1875-1962), the famous Viennese violinist who spent the latter part of his life in the United States, wrote many short, typically Viennese pieces and performed them as encores in his own recitals. Among the most famous are "Liebesleid," "Liebesfreud," and "Caprice Viennois." Oscar Strauss, the famed Viennese operetta composer (his most popular works are *Walzertraum* and *The Chocolate Soldier*), also wrote a few instrumental works, one of which is a dance suite in four movements for piano trio. The scherzo waltz reflects the typical charm of turn-of-the-century Viennese music.

Michael Schnitzler
THE ARTISTS

Having played together for over thirty years with the same personnel, the Haydn Trio Vienna has earned the reputation as one of the world's leading piano trios. The trio has been a frequent guest on concert series in major cities all over Europe including Paris, London, Zurich, Munich, Berlin, Rome, Amsterdam and Madrid. "An exhilarating recital...," wrote the *Daily Telegraph* in London, and *Le Soir* in Brussels spoke of "Un merveilleux moment der musique chambre."

The members of the trio—Heinz Medjimorec, piano; Michael Schnitzler, violin; and Walther Schulz, cello—began playing together while students at the Vienna Music Academy. They formed the Haydn Trio Vienna in 1968.

The Haydn Trio Vienna has toured the world in its many years together. The ensemble's first tour of the United States and Canada in 1974 followed a tour of Israel, the Near East and Africa in 1970. Since its successful debut recital in 1979 at Carnegie Hall, the trio has returned to the United States virtually every year, touring in twenty-five states. Of the Carnegie Hall recital, the *New York Times* said it was "an evening of first-rate, eminently civilized playing." In 1984, the trio began a series of successful tours in Japan and the Far East, highlighted by concert series in Tokyo, Osaka, Hong Kong, and Taipei. Other stations on the trio's itinerary have been Russia, South Africa, Senegal, the Ivory Coast, Guatemala, Mexico, and eight countries in South America.

Since 1976 the Haydn Trio Vienna has had its own sold-out series for the Vienna Konzerthausgesellschaft, on which it has performed more than 125 different works, including twelve world premieres and numerous piano quartets, piano quintets, sonatas, and works in combination with wind players and singers. They are favorites at summer festivals including Vienna, Salzburg, Bregenz, Schleswig-Holstein, Lockenhaus, Montreux, Flanders, and Istanbul. They have conducted master classes at the Royal Academy and Royal College (London), Edsberg-School (Stockholm), Mozarteum (Salzburg), and Eastman School of Music. Performances of Beethoven's "Triple Concerto" with well-known orchestras, as well as countless radio recordings round out the list of annual activities by the trio, which celebrated its 1,000th concert in 1991.

From 1976 to 1988, the Haydn Trio Vienna released twenty-three recordings on the Telefunken label, including the middle and late...
period trios by Haydn; the complete trios by Brahms, Beethoven, Mendelssohn, Schumann, and Schubert; and trios by Dvorak, Smetana, and Tchaikovsky. Recently, the trio recorded three CDs on the Arabesque label, with works by Dvorak, Smetana, and Mendelssohn, as well as a recording titled *Encores from Vienna*. The trio's recordings have been unanimously acclaimed by the international press: "A piano trio of international top class" (*HiFi Stereo Germany*), "A electrifyingly good group" (*HiFi Musical America*), and "Ce Trio est magnifique" (*Diapason France*).

**Heinz Medjimorec** is professor of piano and head of the keyboard department at the Vienna Music Hochschule. **Michael Schnitzler** was concertmaster of the Vienna Symphony until 1983, when he took over a violin class at the Vienna Music Hochschule. **Walther Schulz** is principal cellist of the Vienna Symphony and appears regularly as soloist with the orchestra.

**ITHACA COLLEGE CONCERTS 2002-3**
(proposed)

- **Tuesday, October 22**
  Emanuel Ax, piano

- **Wednesday, February 5**
  Nathan Gunn, baritone

- **Friday, March 21**
  Midori, violin