

# Faculty Tuesdays Series

## From Hungary to the Czech Republic

Margaret McDonald, collaborative piano

with

Suyeon Kim, piano

Hsiao-Ling Lin, piano

Mutsumi Moteki, piano

Jeremy Reger, piano

Charles Wetherbee, violin

Karoly Schranz, violin

Erika Eckert, viola

David Requiro, cello

7:30 p.m., Tuesday, Sept. 18, 2018

Grusin Music Hall

Imig Music Building

# Program

## **Hungarian Dances for piano duet, WoO 1**

- Book 1: No. 1 in G minor. Allegro molto  
No. 2 in D minor. Allegro non assai  
No. 3 in F Major. Allegretto  
No. 4 in F minor. Poco sostenuto  
No. 5 in F-sharp minor. Allegro
- Book 2: No. 6 in D-flat Major. Vivace  
No. 7 in F Major. Allegretto  
No. 8 in A minor. Presto  
No. 9 in E minor. Allegro non troppo  
No. 10 in E Major. Presto

Johannes Brahms  
(1833–1897)

*Suyeon Kim, piano*  
*Hsiao-Ling Lin, piano*  
*Margaret McDonald, piano*  
*Mutsumi Moteki, piano*  
*Jeremy Reger, piano*

## **Intermission**

## **Piano Quintet No. 2 in A Major, Op. 81**

- I. Allegro ma non tanto  
II. Dumka: Andante con moto  
III. Scherzo—Furiant. Molto vivace—Poco tranquillo  
IV. Finale. Allegro

Antonín Dvořák  
(1841–1904)

*Charles Wetherbee, violin*  
*Karoly Schranz, violin*  
*Erika Eckert, viola*  
*David Requiro, cello*  
*Margaret McDonald, piano*

# Program Notes

## Hungarian Dances for piano duet, WoO 1 Books 1 and 2 (1869)

Brahms had a lifelong fascination with Hungarian music, which for him meant gypsy music. As a boy in Hamburg, he first encountered it from the refugees fleeing revolutions in Hungary for a new life in America, and he was introduced to gypsy fiddle tunes at the age of 20 while on tour with the Hungarian violinist Eduard Reményi (It was on that tour that Brahms began his lifelong collection of Hungarian folk-tunes). Over a period of years, he wrote a number of what he called Hungarian Dances for piano—four-hands—and played them for (and with) his friends. He published ten of these in 1869 and another 11 in 1880, and they proved a huge success. There was a ready market for this sort of music that could be played at home by talented amateurs, and these fiery, fun pieces carried Brahms' name around the world (They also inspired the Slavonic Dances of his friend Antonin Dvořák).

In the Hungarian Dances, Brahms took csardas tunes and—preserving their themes and characteristic freedom—wrote his own music based on them. To his publisher, Brahms described these dances as “genuine gypsy children, which I did not beget, but merely brought up with bread and milk.” It has been pointed out, however, that Brahms did not begin with authentic peasant tunes (which Bartók and Kodály would track down in the twentieth century), but with those tunes as they had been spiffed-up for popular consumption by the “gypsy” bands that played in the cafés and on the street corners of Vienna. Brahms would not have cared about authenticity. He loved these tunes—with their fiery melodies, quick shifts of mood and rhythmic freedom—and he successfully assimilated that style, particularly its atmosphere of wild gypsy fiddling (In fact, he assimilated it so successfully that several of the Hungarian Dances are based on “gypsy” tunes that he composed himself!).

—Eric Bromberger

In tonight's performance, we celebrate the true intention of these pieces—playing them with and for friends. The 2018–19 academic year marks the 15th year of our collaborative piano program at CU Boulder. Our extended collaborative piano family is excited to share these pieces with you in celebration of this anniversary.  
—Margaret McDonald

## Piano Quintet No. 2 in A major, Op. 81 (1887)

Dvořák's Piano Quintet in A Major, Op. 81 was published in 1887, a time of great personal happiness for the composer. By then he was highly regarded throughout Europe and popular in many musical genres. Johannes Brahms and other musical luminaries were his enthusiastic supporters. Happily married, he had sufficient income for a small summer house in the country where he could enjoy the beauties of nature and raise pigeons. The Op. 81 quintet was created following an attempt to revise an early composition, the Piano Quintet, Op. 5, written in 1872 when he was still under the spell of Liszt and Wagner. Now the heir to Smetana's musical expression of Czech nationalism, Dvořák found he could not successfully revise Op. 5. He set it aside to compose the Op. 81 Piano Quintet, an entirely new work.

Dvořák used the melodic and harmonic patterns of Slavonic folk music to create melodies of great charm and beauty in all four movements of the Op. 81 quintet. The first movement is built around two darkly colored themes, the first a poignant song in the cello and the second a more rhythmic melody in the viola. Both are woven together in a series of elaborate transformations. The second movement is marked “Dumka,” a Slavic folk ballad form that begins with melancholy meditation before changing suddenly to exuberance. Dvořák unfolds an arch-form A-B-A-C-A-B-A design, with pensive A sections separated by brighter interludes. B sections playfully oppose triplets against eighth notes, while the giddy central C section dances to a rhythmic restatement of the movement's delicate opening bars in the piano.

Dvořák adds “Furiant” to the Scherzo's title to indicate that it is freely based on a fast Bohemian dance in triple time with shifting accents. The musical mood swings from the buoyant scherzo to the nostalgic trio's slow recollection of the scherzo's melody, then back again to the scherzo's gaiety. The imposing Finale, a full sonata-form movement, opens with a rhythmic introduction and a high-spirited little dance in the violin echoed by the piano. These musical elements are developed skillfully, including a driving fugal section, with the quintet's characteristic alternation of good humor and seriousness. A stately chorale in the coda gives way to the energetic conclusion.

—Robert Strong

# Upcoming Performances

🎫 Ticketed events   📺 Live broadcast at [cupresents.org](http://cupresents.org)

## Sunday, Sept. 23

### **Takács Quartet** 🎫

Haydn, Shostakovich and Schubert

4 p.m., Grusin Music Hall

## Monday, Sept. 24

### **Takács Quartet** 🎫

Haydn, Shostakovich and Schubert

7:30 p.m., Grusin Music Hall

## Thursday, Sept. 27

### **CU Bernstein at 100** 📺

CU Symphony Orchestra

7:30 p.m., Grusin Music Hall

## Sunday, Oct. 7

### **CU Bernstein at 100** 📺

Fall Festival of Choirs

7:30 p.m., Macky Auditorium

## Sunday, Oct. 14

### **Chamber Winds** 📺

2 p.m., Grusin Music Hall

## Thursday, Oct. 18

### **Guitar Celebration Recital** 📺

7:30 p.m., Grusin Music Hall

## Friday, Oct. 19

### **Diverse Musicians' Alliance** 📺

INTERSECT: A Celebration of

Diverse Musics and Stories

7:30 p.m., Grusin Music Hall

## Saturday, Oct. 20

### **Wind Symphony**

At Boulder's Rayback Collective

12:30 p.m., Boulder Rayback Collective

## Monday, Oct. 22

### **Concert Band** 📺

7:30 p.m., Grusin Music Hall

## Thursday, Oct. 25

### **Chamber Orchestra** 📺

7:30 p.m., Grusin Music Hall

## Friday, Nov. 2

### **Artist Series**

### **Venice Baroque Orchestra** 🎫

With Anna Fusek, recorder

7:30 p.m., Macky Auditorium

## Sunday, Nov. 4

### **CU Choirs** 📺

7:30 p.m., Grusin Music Hall

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