## Performance 20/20

**Tuesday, October 30, 2018**  
7:30 p.m.  
Berkman Recital Hall

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer</th>
<th>Performers</th>
</tr>
</thead>
</table>
Kaitlin Pet, oboe  
Saerom Kim, clarinet  
Noah Fotis, horn  
William Beecher, bassoon |
| Quartet Op. 22 (1930)        | Anton von Webern (1883-1945) | Yuhong Tu, violin  
Saerom Kim, clarinet  
Bradley Karas, saxophone  
Yoshino Toi, piano |
| Five Pieces for String Quartet (1923) | Erwin Schullhoff (1843-1942) | Olivia Moaddel, violin  
Yuhong Tu, violin  
Kasey Calebaugh, viola  
HsinHou Sun, cello |
Samuel Barber’s Summer Music is his only chamber composition exclusively for winds. In the summer of 1953, Barber received a commission by the Chamber Music Society of Detroit to compose a piece for wind and string instruments which evolved into a piece for woodwind quintet. Summer Music draws material from previous works by Barber, as well as from tuning charts created by John Barrows, horn player of the New York Wind Quintet. These tuning charts offered details of ‘good notes’ and ‘bad notes’ of each instrument in the quintet, crossovers in range, and other tendencies. As a result, Barber inserted chords in Summer Music that are very difficult to tune, but add special character to the piece. The piece can be described as a lazy and muggy summer day, with episodes of bliss and breeze. To this day, Summer Music is one of the most widely performed and recorded works for woodwind quintet.

-notes by William Beecher

Anton von Webern was born in Vienna, Austria, to a mining engineer which caused the family to move several times while he was a child. In 1902, he studied musicology and composition at the University of Vienna. Before finishing his doctoral degree, Webern started to study privately with Arnold Schoenberg. He saw a connection between music of the Renaissance and twelve-tone music, the classical strictness in form and complex polyphony. This is seen in his Quartet Op. 22 for violin, clarinet, saxophone, and piano with his movements maintaining classical structures of form while having a complex twelve-tone harmonic language.

The idea for this quartet began in 1928 with an interest for writing a concerto in the style of Bach’s Brandenberg concertos with violin, clarinet, horn, piano, and string orchestra. It was a three movement work with themes that were inspired from his favorite Austrian locations. A year after the idea was conceived, a letter written from Webern to Alban Berg stated that the form and instrumentation for this quartet has changed. The Quartet was finished in 1930 and premiered the following year with mixed reviews for the audience. The music critics were harsh, but members of the Second Viennese School were excited by this new quartet. Berg wrote, “This quartet is a miracle. What amazes me above all is its originality. One can assert with confidence that there is nothing in the entire world of music production that attains even approximately such a degree of originality.” Schoenberg said that is was “fabulous.”

-notes by Bradley Karas

Czech-born Jewish composer Erwin Schulhoff was a student of Dvorak, Max Reger and Claude Debussy. His music was very popular and widely performed in Europe in the 1920s and 1930s. When the Nazis occupied Czechoslovakia in 1939, Schulhoff was unable to find work. He failed in many of his attempts to leave for the West or to emigrate to the Soviet Union. In June 1941, he was arrested and deported to the German concentration camp in Wülzburg, Bavaria. He died there in August 1942 from tuberculosis.

In 1923, not yet 30, Schulhoff was still exploring multiple stylistic compositional devices in search of his own musical language. Schulhoff was particularly fascinated by the music of his countryman composer, Leoš Janáček; his study of Janáček’s music awakened an interest in Slavonic folk song and neoclassicism. His 1923 “Five Pieces” is essentially a neo-Baroque dance suite for quartet. As the title of each movement suggests, each of the movement is in a very particular musical flavor. It is remarkable that Schulhoff was able to let the nationalities and dances in these movements filtered
through his own musical language and nationality. Each of these “Five Pieces” is strongly related to the rhythms and inflections of Czech language and dance. Erich Steinhard wrote in the 1929 edition of Cobbett’s Cyclopedic Survey of Chamber Music, “The distinguishing qualities of his [Schulhoff’s] style are humor, audacity, transparency, brilliance and grace.”

-notes by HsinHou Sun