

Performance Etiquette

So that others around you may enjoy
the performance without distraction,
we ask that you refrain from:

speaking audibly;
taking flash photographs;
entering or leaving the hall unnecessarily;
or any other aural or visual distractions.

Please turn off cellular phones and
all other audible devices.

**The use of unauthorized recording devices
is strictly prohibited.**

Thank you.

*This performance is No. 97 of the School of Music's
180 performances scheduled for the 2017-18 season.*



Ushering services provided by the Western Illinois University Chapter of Mu Phi Epsilon.

WESTERN ILLINOIS UNIVERSITY

*College of Fine Arts and Communication
& School of Music*

present

Faculty Recital

*Three Romantic Classics by
Carl Reinecke*



COFAC Recital Hall
Sunday, March 25, 2018
7:30 PM

*College of Fine Arts and
Communication Recital Hall*



WESTERN
ILLINOIS
UNIVERSITY

PROGRAM

Trio for Clarinet, Horn and Piano, Op. 274 Carl Reinecke
 (1824-1910)

Allegro
 A Tale - Andante
 Scherzo
 Allegro

Eric Ginsberg, clarinet
 Randall Faust, horn
 Jeffrey Brown, piano

Sonata for Flute and Piano “Undine”, Op. 167 Carl Reinecke

Allegro
 Intermezzo. Allegretto vivace
 Andante tranquillo
 Finale. Allegro molto agitato ed appassionato, quasi presto

John McMurtery, flute
 Liang-yu Wang, piano

INTERMISSION

Trio for Oboe, Horn and Piano, Op. 188 Carl Reinecke

Allegro moderato
 Scherzo: Molto vivace
 Adagio
 Finale: Allegro ma non troppo

Emily Hart, oboe
 Randall Faust, horn
 Minjung Seo, piano

PROGRAM NOTES

By any measure, Carl Reinecke is one of the giants of music in Germany during the nineteenth century. As a pianist, he was noted as a great interpreter of the works of Mozart—performing on annual concert and recital tours of Europe for many years. As a teacher, he had a three and a half decade career as a professor—and director of the Leipzig Conservatory. Among his many students were great musicians such as the composer Edvard Grieg, Hugo Riemann, and Cosima Wagner. As a conductor, he served as the conductor of the Gewandhaus Orchestra of Leipzig—following in the footsteps of Felix Mendelssohn—and preceding (by a century) Kurt Masur. Finally, as a composer, he composed over 300 major compositions. It is in this role—as a composer--that we celebrate the work of Carl Reinecke this evening: the *Trio in B-flat Major for Clarinet, Horn and Piano Opus 274*, the *Sonata for Flute and Piano (Undine)*, and the *Trio in a minor for Oboe, Horn and Piano Opus 188*.

All of these three compositions demonstrate Reinecke’s affection for and mastery of the classical sonata principle. The compositional principle of exposition, development, and recapitulation is heard throughout all three of these works. Reinecke’s understanding of the instruments is also demonstrated in the interweaving passages of technical facility found in the *Sonata for Flute and Piano*—as well as the powerful sonorities he obtains in the scoring of both of the *Trios*. Furthermore, the stature of Reinecke as a composer is reinforced by the fact that all three of these works have become significant repertoire standards in the history of wind chamber music literature.

Some may cite Reinecke’s reference to the *Undine* story in the title of his *Flute Sonata* as an example of his similarity to the compositional practices of his more romantic contemporaries. Although some flutists like to relate specific passages in this *Sonata* to passages in the story, others prefer to think of it only as an inspirational reference. Regardless of how deeply one wishes to follow programmatic leads in this work, the romantic qualities of the sonorities in this composition and the spritely qualities of the virtuosic passages are consistent with the best compositions of the Romantic era.

In his teaching as well as in his performance practice, Reinecke was regarded as a classicist. His regular performance of the works of Mozart has already been noted—as was his history as conductor of the Gewandhaus Orchestra for over three decades. There is no doubt that works of Mozart and the master composers of the classical and early romantic era were a regular part of his thinking as a performer. As a result, it is in the form of these compositions we see the continuation of the great symphonic masters.

His use of the classical sonata principle in these compositions has already been noted. However, the structural similarity to the orchestral works of masters—such as Beethoven—is also notable in the two *Trios*. Both have *Scherzo* movements that speak of that orchestral heritage. The *Scherzo* of the Opus 274 is, most notably, a *Scherzo* with two *Trios*! Furthermore, the structure of the last movements of both the Opus 274 and Opus 188, show a multi-movement concept of compositional structure through the process of recapitulation of a theme from a previous movement. In summary, these are three major works of romantic sonority and classical design by a most significant musician of the nineteenth century!