

Piano Quintets

THURSDAY | JULY 7 | 11 AM
THE ELMS



This concert is dedicated to **Robert H. Connell and Michelle Duffy** in recognition of their generous support of Newport Classical.

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Gabriela Díaz, violin | **Ariel Horowitz**, violin | **Jordan Bak**, viola
Jaqueline Choi, cello | **Charlie Kim**, piano

BRAHMS Piano Quintet in F minor, Op. 34

- I. Allegro non troppo
- II. Andante, un poco Adagio
- III. Scherzo. Allegro – Trio
- IV. Finale. Poco sostenuto – Allegro non troppo

(Approximate duration 43 minutes)

DVOŘÁK Piano Quintet No. 2 in A Major, Op. 81, B. 155

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

(Approximate duration 37 minutes)

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Johannes Brahms (1833-1897): Quintet for Piano and Strings, in F minor, Op. 34

The Quintet for Piano and Strings, Op. 34 is the climactic composition of the young Brahms; it is one of the very greatest of his works, yet one that arrived in its final form with great difficulty. In his early career, after Brahms completed a work, he usually became severely self-critical. Only after he finished a work did he decide whether to allow his creation to be performed or to reject it, often perhaps because he judged his composition needed greater self-discipline than he had given it. He was frequently reluctant to launch works that he knew would be compared to those of Beethoven and other great masters; therefore, much of the music he composed, he subsequently destroyed. The pieces that do survive were often those he created with instrumentation that others had not used extensively; thus, he avoided the possibility of direct comparison. For example, he wrote string sextets and piano quartets rather than string quartets, and he made sure that these were mostly note-perfect in their original manuscripts with but a few important exceptions. The history of the changes in the present work differs somewhat from those of other works, for on this occasion Brahms tried the composition out with varying instruments.

Antonin Dvořák (1841-1904): Piano Quintet No. 2 in A Major, Op. 81, B. 155

Chamber music had an important place in Dvořák's life. Many of his earliest works were quartets and quintets modeled after those of Beethoven and Schubert that he played with his colleagues and friends while developing his craft. Among them is this Piano Quintet that he wrote early in 1872 and called his Op. 5, but since it was clumsy in construction, as well as much too long and drawn out, he did not allow it to be published during his lifetime.

In 1875, Brahms discovered Dvořák, and the elder composer opened the way for the great career Dvořák was to have. In 1877, two years after meeting Brahms, Dvořák wrote his mature and masterful Piano Quintet in A Major, Op. 81, which, with those of Brahms (Op. 34, 1864) and Schumann (Op. 44, 1842), forms a trilogy of quintet masterpieces. One of the finest works of Dvořák's fruitful years, this delightful music flows with joyous inspiration, brilliantly written for the instruments, and it is gratifying to players and listeners alike. © Susan Halpern, 2022.

Festival Artist Biographies can be found on page 82.