



Nevada Chamber Music Festival  
Winter 2022  
Program Notes

Opening Night with David Krakauer  
December 28, 2022  
7:30 pm  
Hall Recital Hall

Klezmer Arrangements by David  
Krakauer

*The Wedding Dance*, *Der Gasn Nign* (The Street Song), and *Der Heyser Bulgar* (The Hot Bulgar) are three standards of the Eastern European Jewish klezmer repertoire. In creating my arrangements of these traditional celebration tunes for strings plus myself, I have basically drawn from the old 1920s klezmer recordings as my main source material. However I have also thrown in influences from the work I have done with musician colleagues for the past 15+ years. For example, in *The Wedding Dance*, I give the string players the option to erase or leave out parts *ad libitum* during the first pass of the melody, creating a kind of improvisation. In this way each performance turns out to be totally unique. And in *Der Gasn Nign* I have worked to recreate in the strings the haunting atmosphere of the electric guitar that I was able to find in the arrangements I came up with for my band. *Synagogue Wail* is a structured improvisation for solo clarinet where I juxtaposed elements of a traditional rhapsodic klezmer improvisation with alternate fingerings, natural harmonics, and circular breathing to create my own very personal sonic landscape.

*Synagogue Wail* by David Krakauer

"Synagogue Wail" is Krakauer's own semi-improvised composition for unaccompanied clarinet that's kind of a portrait of his whole musical world in about five minutes. He takes the basic idea of a klezmer improvisation, mixes it with influences of jazz, funk and minimalism and pulls the whole thing together

with crazy extended techniques. It's a wild ride!

### Brahms: Clarinet Trio in A minor, Op. 114 (1891, 26 minutes)

Like Mozart before him with Anton Stadler, the artistry of a particular clarinetist led Brahms to compose some of his last masterworks. Richard Mühlfeld (1856-1907) was the principal clarinetist of the Meiningen Court Orchestra. Brahms had known of Mühlfeld since the 1880s, when the Meiningen Orchestra performed several of Brahms's works, including the premiere of the Symphony No. 4. But by late 1890, after the completion of his String Quintet No. 2, Brahms actually felt that he had retired from composing. In March 1891, he spent a week at the Meiningen court and was moved and inspired by Mühlfeld's playing. By November Brahms had completed the Clarinet Trio and the Clarinet Quintet, Op. 115, and three years later came the two Op. 120 Clarinet Sonatas.

Brahms had great affection for Mühlfeld, sometimes referring to him as "Fräulein Klarinette" or "Fräulein Nachtigall" (Nightingale). And while there is often a feeling of melancholy in the Clarinet Trio, there is also a pervasive quality of warmth: as Brahms's friend Eusebius Mandyczewski wrote, "It is as though the instruments were in love with each other." Practically the entirety of the Trio's first movement arises out of a rising arpeggio and complementary descending scale, out of which some complex counterpoint develops. The feeling is largely elegiac, occasionally restless. Switching to a brighter D major, the peaceful second movement is based on two main themes but is really a continuous outpouring of melody. The outer portions of the third movement are a nostalgic waltz, framing another dance, a *Ländler*, which includes a clarinet line that might remind some of yodeling. The fourth movement is short and exciting, alternating 2/4 and 6/8 time signatures in one of Brahms's virtuoso Roma-flavored finales.

## Virtuosos on Display December 29, 2022 7:30 pm Hall Recital Hall

### Grieg: Violin Sonata No. 3 in C minor, Op. 45 (1886-7, 24 minutes)

Edvard Grieg wrote three violin sonatas, the first two in the 1860s, the third twenty years later. Grieg summed them up: "They characterize the three periods of my own evolution. The first, ingenious and full of new ideas; the second, nationalistic; and the third, turned toward vaster horizons." By the time he wrote the Sonata No. 3, Grieg was famous, having produced masterpieces like the Piano Concerto and the incidental music for Peer Gynt. It was at his new home Troldhaugen in Bergen that he composed the Sonata No. 3, among the composer's favorites among his works. Passionate, intense music opens the first movement. Repeated chords from the piano lead into more songful music evoking Grieg's Lyric Pieces. This more relaxed mood doesn't last for long, however, before a return to the opening music's heroic vein. The world of the Lyric Pieces likewise emerges in the beautiful second movement. The piano begins alone, with the violin soon taking over the folk-like melody. A faster, more playful

variant of the theme emerges, with frequent pizzicati from the violinist, before a return of the slower opening music and a hushed coda. The nervous, skittering opening to the third movement leads to the gathering power of the first main theme. That skittering movement becomes elfin at times, intense at others, with double stops from the violin and arpeggios from both instruments. A passionate new idea arises before the return of the opening theme, which gathers momentum before the energetic conclusion.

Liszt: La lugubre gondola  
(1882, 9 minutes)

In late 1882, just weeks before his death, Richard Wagner welcomed Liszt as a guest at the Palazzo Vendramin on the Grand Canal in Venice. Seeming to have had some sort of presentiment, and inspired by watching the funeral processions along the Grand Canal, Liszt completed *La lugubre gondola* (The Black Gondola) as a solo piano piece in December 1882. Other versions, including arrangements that added solo violin or cello to the piano, followed. Wagner's own funeral procession in February 1883 started with one of those funeral gondolas that took the body to a Venice railway station before transport to Bayreuth. There are clear echoes of Wagner in Liszt's composition, including brief references to the famous "Tristan chord" from *Tristan und Isolde*. The slow 6/8 meter recalls the barcarolles that Venetian gondoliers sing, here turned into a funeral dirge. Composer John Adams, who made an orchestral arrangement of this piece, referred to "the chiaroscuro of the phrasing and the swelling and receding of the long, sinuous themes" of the work, continuing, "The music is a genuine outpouring of deeply felt loss, and its wonderfully ambivalent harmonic language is remarkably prescient, given when it was composed."

Liszt: Die Zelle in Nonnenwerth  
(1841/1883, 7 minutes)

*Die Zelle in Nonnenwerth* (The Cloister in Nonnenwerth) started life as a song, a setting a text by Felix Lichnowsky in which the narrator shuts himself off from the world in a monastery on the island of Nonnenwerth in the Rhine River. Despite the beauty of the setting, he finds his solitude painful. Liszt was attracted to cloistered life, and seems to have found some personal identification with Lichnowsky's poem. The island of Nonnenwerth, too, was well-known to Liszt, as he, the Countess d'Agoult, and their three children vacationed there on several occasions. Over some four decades, Liszt returned again and again to this piece – there are three extant versions of the song, four different arrangements for solo piano, and others for violin or cello with piano. As with *La lugubre gondola*, Liszt's musical language in this lonely lament is spare, the harmonies ambiguous and free-floating.

Dvořák: Piano Trio in F minor, Op. 65  
(1883, 40 minutes)

An avid composer of chamber music, with 14 string quartets and a host of other quartets, quintets and sextets to his credit, Antonín Dvořák composed six piano trios, the first two of which have been lost. Just as his second surviving trio – in G minor, Op. 26 – had been written

in response to the death of his daughter, so the F minor Trio was brought about by, and derives some of its darkness from, the death of the composer's mother. Some of its depth and complexity, too, are related to Dvořák's friendship and musical conversations with Johannes Brahms. The ominous tone of the work is evident from the opening moments, in which the violin and cello launch into the first theme, later to be elaborated on by the piano. A sense of resignation and tenderness emerges with the second theme, but the first idea becomes the basis of the subsequent, passionate, development. The Poco adagio originally came next, but Dvořák decided to move the brief, folksy Scherzo from third to second place as an interlude and relaxation. The Brahms influence is evident in the heartfelt slow movement, generally thought to be the emotional core of the work. Dvořák's love of Bohemian folk music emerges in the lively, dance-like Finale.

**Café Europa**  
December 30, 2022  
7:30 pm  
Hall Recital Hall

Schumann: *Märchenerzählungen*, Op. 132  
(1853, 16 minutes)

Already suffering from the depression, sleepless nights, and aural disturbances that would lead to his suicide attempt and institutionalization in March 1854, Schumann's spirits temporarily rose in September 1853 on meeting the twenty-year-old Johannes Brahms. Schumann was thrilled by the young composer-pianist's considerable talents. Among Schumann's last compositions, the four *Märchenerzählungen* (Fairy Tales) were composed in just a few days during Brahms's visit.

A song without words, the first piece establishes a pastoral mood, with delicate arpeggios from the piano and halting melodic phrases from all three instruments. These ideas become the basis of the following three movements. The second movement begins and ends ominously, framing livelier, elegant music. The third piece is idyllic, dominated by a wistful duet for the clarinet and viola over piano arpeggios. The Finale opens with powerful chords that refer back to the music of the first movement. A graceful melody takes over for the movement's central section, before a return to the opening music and the work's confident conclusion. As cellist Steven Isserlis poignantly writes, "It is not program music that Schumann gives us here ... it is a glimpse into the inner world of fantasy and reverie that was soon to become, tragically, his only reality."

Beethoven: Violin Sonata No. 7 in C minor, Op. 30/2  
(1801-02, 25 minutes)

Nine of Beethoven's ten violin sonatas appeared in the period 1797 to 1803, relatively early in his musical development. This was also the time that Beethoven, having started to experience

failing hearing, briefly gave into his despair in the famous *Heiligenstadt Testament* – “O Providence, grant me at last but one day of pure joy – it is so long since real joy echoed in my heart.” But he also soon overcame that darkness, writing, “I will seize fate by the throat – it will certainly not crush me completely.”

Typical of the time, Beethoven's three Op. 30 sonatas were published as “Sonatas for the Pianoforte with the Accompaniment of Violin.” Indeed, the piano tends to take the lead in the second of those sonatas – opening each of the four movements by itself and introducing most of the main melodies – although the violin's voice has become more of an equal partner. The first movement, with its defiant opening theme (characterized by Samuel Midgley as “like a taut spring about to snap”), march-like second idea, and abrupt runs and changes of mood, is music of drama and contrast. The sweet song of the second movement, with its sometimes complex ornamentation, is occasionally interrupted by surprising dissonances and restless scales from the piano. The third movement Scherzo is lighthearted, its central section featuring contrapuntal interplay between the two instruments. Opening with portentous rumbling, the finale carries on the drama of the first movement, but with some lively dance-like passages, before its furious conclusion.

Mendelssohn: String Quartet in D major, Op. 44 No. 1  
(1838, 28 minutes)

Starting with his Octet, that remarkable masterpiece of his sixteenth year, and concluding with the stormy F minor Quartet composed in the wake of his sister Fanny's death, Mendelssohn proved himself a master of chamber music for strings. His six string quartets emerged at different periods in his life – the Op. 12 and 13 composed when he was twenty-one, and the aforementioned F minor, Op. 80 (his last major work), written just a few months before his death. In between, Mendelssohn published his three Op. 44 quartets in 1838, at twenty-nine. Many feel that the Op. 44 works reflect the happiness of Mendelssohn's life at that point. He had settled in Leipzig, leading the Gewandhaus Orchestra and overseeing many of the city's musical activities. He married Cécile Jeanrenaud in 1837 – in fact, he worked on Op. 44 during their honeymoon in the Black Forest – and the first of their children, Carl, was born the following year.

The first movement of the D major Quartet opens confidently, with an athletic melody from the first violin over bustling accompaniment. A stately second melody provides contrast. Melodic phrases pass from instrument to instrument as the high spirits seldom flag, although tension increases somewhat in the stormy development of the main ideas. A lovely, graceful theme, richly harmonized, opens the gentle, evanescent minuet of the second movement. A more rhapsodic idea from the first violin pulls the music into the minor, and the mood becomes subtly agitated. But with the return of the opening theme, calm returns. Like the second movement, the slow third has a lilting, dance-like quality. Light *pizzicati* from the viola and cello and a flowing sixteenth-note figure from the second violin accompany the first violin. Some powerful interjections but briefly halt the flow of the music. The propulsive *saltarello* feeling of the fourth movement's main theme resembles the finale of Mendelssohn's “Italian” Symphony. As is the case elsewhere, the first violin's role is frequently virtuosic, almost in the manner of a concerto soloist.

**British Invasion**  
December 31, 2022  
2:00 pm  
Hall Recital Hall

**Bax: Viola Sonata**  
(1921-2, 27 minutes)

Although he wrote much choral music as well as piano works and songs, Sir Arnold Bax is perhaps best-known for his symphonies and orchestral works, as well as a few chamber masterpieces. He had met British viola virtuoso Lionel Tertis, for whom he wrote the Viola Sonata, while a student at the Royal College of Music, where Tertis taught. The Sonata was among the works that made Bax's reputation in the 1920s, and it has remained one of his most popular pieces.

The first movement starts with tentative chords. The viola answers with a richly-textured, rather mournful line. The tempo quickly speeds for the next main theme, displaying the violist's virtuosity. An extended section of a more flowing nature, occasionally evoking folk song, eventually gives way to more fiery music. Forceful trills from the piano and aggressive attacks from the viola open the "energico" second movement, which has been characterized as "a wild Irish dance," by turns sardonic, sprightly, and driven. Ominous piano chords start off the somber third movement. An expansive theme from the viola ascends to the heights of the instrument, then descends to its depths. The music builds to a powerful climax before settling into sweetly mournful music from the viola, recalling the first movement.

**Shostakovich: Viola Sonata, Op. 147**  
(1975, 30 minutes)

In 1975, Glinka Maly Hall in Leningrad approached Shostakovich about taking part in a season-opening concert that would also celebrate the composer's 69th birthday. He suggested a performance featuring his sonatas for violin and cello, along with a new work for viola. Despite painful arthritis, bad eyesight, and a brief period of hospitalization, Shostakovich completed the Viola Sonata on July 5, 1975. Barely a month later, on August 9, he died of lung cancer and heart failure. He didn't live to hear the Sonata, his final composition.

*Pizzicati* from the viola give way to a mournful melody at the beginning of the first movement. As the viola line becomes more expansive, the mood intensifies. In one ghostly episode, the piano accompaniment stills to isolated notes, and then silence, behind tremolos and ever-shorter melodic phrases from the viola. A propulsive rhythm from the piano and syncopated melodic fragments from the viola begin the second movement's lively, often sardonic, dance, in which Shostakovich uses music composed back in 1942 for an unfinished opera based on Gogol's *The Gamblers*.

Over a wandering line from the piano that refers to Beethoven's famous "Moonlight" Sonata, the viola spins out a powerful, mournful melody in the slow third movement, which Shostakovich called an "Adagio in Memory of Beethoven." There are a host of quotations here – along with the

pervasive "Moonlight" Sonata references, Shostakovich includes quotes from each of his fifteen symphonies. The music becomes spare indeed, with quiet ascending arpeggios in the piano and long double stops from the viola. The passionate viola line becomes almost defiant for a time in a lengthy solo passage. Then the "Moonlight" recollections return for the work's hushed conclusion.

Holst: *Invocation*, Op. 19/2  
(1911, 11 minutes)

Originally scored for cello with orchestra, the version of *Invocation* with piano also received several performances in the 1910s before the work was largely forgotten, lost amid Holst's papers for decades. Solo cello opens the composition peacefully, its lyrical outpouring soon taken up by the piano. The music has the pastoral nature, and evocation of British folk song, that is so familiar in the works of Holst's friend Ralph Vaughan Williams. On a couple of occasions, the music builds passionately, before soon settling back into its gentle, contemplative flow.

Clarke: Piano Trio in E-flat minor  
(1921, 25 minutes)

Composer-violist Rebecca Clarke was the first female member of the Queen's Hall Orchestra, and one of Britain's first female professional orchestral players. She subsequently performed as a solo violist and in chamber ensembles. Her compositions, many centered on the viola, varied in volume, centering on the 1920s and the period 1939-42. In later times Clarke and her music were completely forgotten, until a 1976 radio broadcast on the occasion of her ninetieth birthday sparked a renewal of interest.

In 1919, her Viola Sonata, perhaps her most famous work, was runner-up in a composition competition sponsored by Clarke's neighbor, Elizabeth Sprague Coolidge. Two years later Clarke entered the same competition with her Piano Trio, again coming in second. All three movements of the Trio share a melody, the insistent theme in the piano that opens the first movement. After this idea moves to the cello and is developed, a second, calmer theme arises in the piano. The subsequent development revolves around that opening theme, which, in a duet for piano and cello, also heralds the recap of the themes. That same recurring idea leads off the slow movement in the violin, and takes on the feeling of a folk song as the movement progresses. Both of the main ideas from the first movement recur in the powerful third, along with another folk music-like theme. The music's tone turns dark for a time, but rebounds for the work's emphatic conclusion.

Midnight in Vienna  
December 31, 2022  
7:30 pm  
Hall Recital Hall

Mozart: Piano Quartet in E-flat major, K. 493

(1786, 30 minutes)

Mozart wrote the first of his two Piano Quartets (in G minor, K. 478) in late 1785, part of a commission from publisher-composer Franz Anton Hoffmeister. Hoffmeister didn't much care for the new Quartet, though, thinking it too dark and complex to sell well, and canceled the commission. A few months later, in May-June 1786, Mozart went on to write the Piano Quartet in E-flat major anyway. Described by Mozart scholar Alfred Einstein as "bright in color, but iridescent, with hints of darker shades," the E-flat major Quartet became popular in Europe's salons. A columnist for a Weimar music journal of the day wrote humorously of performances by less accomplished amateurs, where "everyone yawned with boredom at the incomprehensible racket of four instruments that did not keep together for four bars on end." By contrast, he continued, "What a difference when this oft-mentioned work is performed with the greatest accuracy by four skilled musicians who have studied it carefully, in a quiet room where the suspension of every note cannot escape the listening ear."

With its relaxed yet purposeful stride, the first movement has several themes, probably the most important of which is a graceful tune that begins in the piano and is quickly taken up by the violin. This motto is heard some 37 times throughout the movement and dominates the central development section, with its keyboard runs and string dialogues. The beautiful, expressive slow movement is largely a dialogue between the piano and the strings, dominated by a melody that Alfred Einstein described as "the purest, most childlike and godlike melody ever sung." Dominated by an idea heard first in three unison strings accompanied by syncopated piano, the third movement, like the first, concludes with an imitative statement of the main theme.

Schubert: *Fantasie* in F minor, D. 940  
(1828, 20 minutes)

Schubert wrote most of his several dozen works for piano four-hands as lighthearted additions to his "Schubertiade" musical parties. One exception is the *Fantasie*, a haunted work written early in his final year of life. Schubert and composer Franz Lachner premiered the work in Vienna on May 9, 1828. Poignantly, the *Fantasie* is dedicated to Princess Karoline Esterházy, one of Schubert's piano students, with whom he was secretly in love, and with whom he had spent many hours playing piano duets over the previous couple of years.

Like his earlier "Wanderer" Fantasy for solo piano, the *Fantasie* is in four connected movements. A sad, gentle tolling characterizes the work's elegiac opening theme. After a stormy buildup, a major key variant of the theme serves as an interlude before a more intense section, which includes a second theme in the manner of a funeral march. Portentous trills begin the turbulent second movement. A quieter version of this same music creates further tension. A lighthearted third movement, in a graceful waltz rhythm, builds inexorably. Suddenly the work's opening music is reprised, leading into the fourth movement fugue, based on the first movement's second theme, that builds dramatically with torrential runs down the keyboard. One final statement of the opening theme, with some haunting dissonances, ends the work with what one commentator calls "the most remarkable cadence in the whole of Schubert's work."

Brahms: Clarinet Quintet in B minor, Op. 115  
(1891, 38 minutes)

It is an interesting coincidence that both Mozart and Brahms, late in their lives, encountered great clarinetists that inspired them to create some of their most beautiful music. In the case of Brahms, it



was Richard Mühlfeld, principal clarinetist in the Meiningen orchestra that had premiered Brahms' Symphony No. 4 in 1885. Struck by the beauty of his sound in a recital a few years later, Brahms came out of semi-retirement to write the present Quintet as well as a trio and a pair of sonatas for Mühlfeld. The Quintet was highly thought of by perhaps Brahms's most critical and valued audience, Clara Schumann, who wrote, "It is a really marvelous work, the soft and insistent wail of the clarinet takes hold of one; it is most moving. And what interesting music, deep and full of meaning!"

A highly integrated work – one of the rare compositions that actually deserves the much-overused adjective "autumnal" – the opening strains of the warmly expressive first movement become the basis of much that follows. In the love song that is the second movement, the clarinet takes more of a lead, rhapsodizing over muted strings, especially in the improvisatory central section "in the Hungarian style." An even more obviously Hungarian influence reappears in the lively third movement. The theme and five variations of the finale is largely meditative, but with darker undercurrents; the opening theme of the first movement makes a brief reappearance just before the work's coda.

## Wondrous Strings

January 1, 2023  
4:00 pm  
Trinity Episcopal Cathedral

Bach: Partita No. 3 in E major for Solo Violin, BWV 1006  
(c. 1720, 18 minutes)

Bach's six Sonatas and Partitas are among the greatest music ever written for the violin, exploiting a dazzling range of tone colors, textures, and moods. As one critic has written, "To the violinist they are a complete world of beauty, and a training ground whereon his powers may always be proved and tested."

The exuberant Preludio of the E major Partita makes considerable demands on the violinist's technique, with its rapid sixteenth-notes. After an elegant Loure (named after a bagpipe native to Normandy) comes the tuneful Gavotte and Rondeau, which alternates statements of the main theme with contrasting episodes. Although they both make use of double and triple stops, the two Minuets are quite different: the first courtly and stately, the second more rustic in flavor. Alternating dynamics and syncopated rhythms mark the Bourrée, and the Partita concludes with a joyous Gigue.

Bach: Concerto for Two Violins in D minor, BWV 1043  
(c. 1720, 16 minutes)

Like the Brandenburg Concertos and much of his orchestral music, Bach's Concerto for Two Violins probably dates from his years at Anhalt-Köthen. Prince Leopold's orchestra there featured as principals two well-known violinists, Joseph Speiss and Martin Friedrich Marcus. Bach may have had them in mind in writing this work, often cited as one of his greatest concertos. The first movement is

in the *ritornello* form of the time, in which a recurring theme in the orchestra alternates with passages for the soloists. Soloists and orchestra frequently alternate or overlap phrases, or perform in counterpoint. In the slow

movement, in the 12/8 time of a gentle *siciliano*, the lovely opening theme in the violins turns up again later in a more elaborate form. A variation of *ritornello* form is employed in the lively third movement, where the solo violins lead off the *ritornello* statements and are featured in brilliant passages.

Haydn: Cello Concerto No. 1 in C major, H. Vllb:1  
(1762, 26 minutes)

Over the thirty years that he was employed by the wealthy Esterházy family, Haydn composed operas, orchestral and chamber works for their small orchestra. While concertos make up a small percentage of Haydn's output, he did write several for members of the Esterházy orchestra – including cellist Joseph Franz Weigl, for whom Haydn composed the C major Concerto. Like many of Haydn's concertos, the work lay forgotten in a private library for 200 years, until its recovery in 1962.

To open the first movement, the orchestra presents a lively, dancing theme that the cellist takes up and which becomes the basis of the rest of the movement. The cello is the focus of attention, with its decorative line and a cadenza towards the end of the movement. The graceful Adagio opens with a courtly theme from the orchestra. As it starts to repeat the melody, the cello intones a single expressive note, eventually taking up the theme. A darker, yearning quality emerges in a contrasting section about two-thirds of the way into the movement. Like the second movement, the fiery third opens with the orchestra's statement of the main melody, the cello playing a single note before launching into the tune. That single note recurs a couple of times, as the cello part moves from fast scales to intricate passages and occasional comic effects.

Klengel: *Impromptu* for 4 cellos, Op. 30 (c. 1895, 6 minutes)

Julius Klengel was a German cellist who became a member of the Leipzig Gewandhaus Orchestra at age fifteen and principal cellist at twenty-two, ultimately performing with the orchestra for five decades. As a professor at the Leipzig Conservatory, he worked with some of the great cellists of the twentieth century, including Emanuel Feuermann and Gregor Piatigorsky. He also composed hundreds of pieces for the cello. His *Impromptu* starts with a stately hymn, "Now thank we all our God," but soon leaves that solemnity behind for a playful medley of themes, culminating in the familiar "Wedding March" from Felix Mendelssohn's music for *A Midsummer Night's Dream*.

Grieg: *Holberg Suite*, Op. 40 (1884-85, 20 minutes)

1884 saw celebrations throughout Norway of the 200th anniversary of the birth of the Scandinavian playwright, historian, and philosopher Ludvig Holberg. Sometimes referred to as the "Molière of the North," Holberg lived most of his life in Denmark. But he was born in Bergen, Norway, and Grieg, a fellow Bergen native, was asked to contribute a new composition to the anniversary festivities. *From Holberg's Time*, the original title of the *Holberg Suite*, is subtitled "Suite in olden

style." Grieg employed dance forms that were popular in Holberg's day, doing his best, as he wrote, in "concealing his own personality" for what he called "my powdered-wig piece."

The main theme of the opening Praeludium has a lively, skipping rhythm. *Pizzicati* from the cellos and basses provide momentum. The elegant Sarabande, with its meditative triple meter, is followed by a charming Gavotte, whose middle section, a musette, features a drone on an open fifth, as is often found in Norwegian folk music. After a gentle, elegant Air in the key of G minor, the concluding Rigaudon returns to the buoyant tone of the Praeludium, with passages for solo violin and viola.