

A Program Created Especially for...

The Friends of Jane Austen

"Sense & Sensibility:

*Bridging the divide between the Classical and Romantic
Periods in Music History"*

Featuring

Susan Fain, flute

Judy Garwell, piano

Todd Evans, cello

1:00 pm

January 29, 2023

The Melrose Hotel

Dallas, Texas

The Musicians



Susan Fain - flute

Susan, DMA (Doctor of Musical Arts in flute performance), performs locally as a free-lance musician in the Fort Worth area. Her background includes a Master of Musical Arts in flute performance and musicology, as well as a clinical Doctorate in Physical Therapy. As an "evangelist" for classical music, Susan enjoys reaching audiences not only through performances, but also in lectures and workshops. She has taught Senior Seminars at the University of Oklahoma and TCU. A lifelong learner, Susan still studies flute with Patricia George, one of the flute community's most respected pedagogues. Her current projects are developing the newly created Fort Worth Medical Orchestra and the Fort Worth Medical Flute Choir as well as leading WOW (Women of the West), an online book club reading the classic literature of the Western Canon.

Judy Garwell - piano

Judy, originally from Ohio, has lived in Fort Worth since 1989 when her husband was hired as Dean of the College of Fine Arts and Communication at TCU. She holds a BFA degree from Ohio University and a Master of Music degree in piano performance from the University of Oklahoma. While living in Iowa, she taught piano in the Preparatory Department at Drake University, as well as in her private studio. She currently is a member of the E. Clyde Whitlock Music Club and performs both as a soloist and as an accompanist for various vocalists and instrumentalists.



Todd Evans - cello



Todd Evans of Cleburne is a founding member and cellist of the Forte' Strings String Quartet. He has performed with the Amarillo Symphony, Lubbock Symphony, Roswell Symphony and the Brazos Chamber Orchestra. He serves on the BCO Board and is the orchestra's business manager. Todd enjoys freelancing as a cellist for various chamber music ensembles and for weddings, receptions, corporate functions, and church services. With a BS degree in Electrical Engineering from Texas Tech and an MBA from Tarleton State, Todd is a project manager for Luminant at the Comanche Peak Nuclear Power Plant near Glen Rose.



Program

Sonata No. 1 in E minor

Allegro

Adagio

Allegro ma non troppo

Francois Devienne (1759-1803)

Susan Fain flute
Judy Garwell, piano

3 Romances

Nicht schnell (Moderato)

Einfach, innig (Semplice, affettuoso)

Nicht schnell (Moderato)

Robert Schumann (1810-1856)

Susan Fain flute
Judy Garwell, piano

Trio in D major, Hob. XV, No. 16

Allegro

Andantino piuttosto allegretto

Vivace assai

Joseph Haydn (1732-1809)

Susan Fain flute
Judy Garwell, piano
Todd Evans, cello

Program Notes

First, for *Elinor*, because she's the oldest...

Sonata No. 1 in E minor by Francois Devienne (1759-1803)



I chose this work to represent *Elinor* because it is truly classical – neat symmetrical phrases that hold your hand and let you know where they are going. No overindulgences here, everything is succinct, controlled, but oh so beautiful and full of quiet emotion. We start in e minor and venture no further than closely related keys – no wild jumping around the circle of fifths (ask me later) for *Elinor*. The first movement, *Allegro*, bustles along at a fast but not too fast clip, giving time for the listener to appreciate the beauty of each carefully crafted phrase. We then slow down to enjoy the view during the *Adagio* (which means “a walking tempo”). Halfway through, I can almost hear *Elinor* let loose and cry, “But I can love deeply, too!” But being ruled by her head, we don't waste time here. Oh, no. On to the rollicking *Allegro ma non troppo* (which means fast, but not too fast – a thought with which I highly concur). Although we know that *Elinor* would never run (and so shouldn't have *Anne* in that so-close-to-perfect-but-not-quite film version of *Persuasion*...but I digress), she still knows how to have a good time. All us classical girls do. (wink, wink)

And now for *Marianne*...

3 Romances by Robert Schumann (1810-1856)

Oh, *Marianne*, what are we going to do with you? Is it just too, too awful to pair you with a group of songs composed by a bi-polar composer who, after trying to commit suicide by throwing himself in the Rhine River, ended up dying of loneliness, starvation, and tertiary syphilis in an insane asylum (this is another one of those “ask me later” moments)? Perhaps only those who have experienced the huge ups and downs that life can bring is able to describe them to us so rapturously through music. So yes, *Marianne*, you and Robert Schumann would have been BFFs. Even the stern-sounding German names (afterall, Schumann was a German) can't dim the angst and rapture (dare I use that word again – it's the Romantic Period so I can. And I will) of these pieces. Like most of music during this time, the names are really just the tempo and character designations. So we start with *Nicht schnell* which means *Moderato*. Notice how the tempo rushes ahead and slows



down all the time – just like Marianne! The dynamics (volume) change on a dime willy nilly (that's a professional term I would have you know) and the key structure is, well, all over the place. Our second romance is *Einfach innig* or *simple, but tender* (which sounds markedly better in English). This one is perfect for Marianne because it highlights her roller coaster emotions – wildly in love with Willoughby and then, as Anne of Green Gables would say, “In the depths of despair” after losing him. Dare I say there may even be a thunderstorm or two? But our beloved Colonel Brandon makes an appearance, and we end the song in a quiet, confident peace. Rounding out the three, comes another *Nicht schnell* (somehow, I feel like saluting and saying, “Yes, sir!”) Again we see and hear Marianne’s angst interrupted by a moment of light (perhaps that’s Elinor trying to talk some sense to her or maybe Margaret is climbing up a tree). But like the endings of all of Jane’s novels, Schumann brings us to a happy, quiet, but hard-earned peace.

Finally, for both happy couples...

Trio in D major, Hob. XV, No. 16 by Joseph Haydn (1732-1809)



So now it's time for fun! We've got our happy ending and we now can breathe. Well, you can, but not me! I've got a lot of notes to get through. But they're all filled with exuberance, charm, and delight as only Haydn can do. Since Marianne came around to Elinor's way of thinking, it's only fitting that we end with a work that fairly glitters with classical brilliance. Haydn pulls out scores (pardon the pun) of masterful techniques from his compositional “bag o' tricks” and leads us in the first movement (*Allegro*) on a jolly romp with music so good and dancelike that it's really hard to sit still. Even the middle movement (*Andantino piú tosto*), which is usually slow, is now “rather lighthearted,” and shimmers like the air on a wedding day. But the couples want to get to the honeymoon (or did they do that then? Ask Joyce or Cheryl), so we end our program with a quick *Vivace assai* which translates as brisk and lively. Haydn's humor is on full display so be prepared to be delighted. Watch and listen to how he pairs the flute and piano together here, the cello and piano together there. So clever and fun! I can almost hear the church bells ringing!

Chamber music has been described as a conversation among friends. In addition to those present here today and our own beloved Jane, we can now add Beviene, Schumann, and Haydn.

-Susan Fain