

Jonathan Leibovitz, clarinet
Matteo Generani, piano

Germanic Lineage and Departure

The German-speaking musical tradition of the nineteenth and early twentieth centuries represents one of the most fertile chapters in Western music, a world of Romantic introspection, rigorous craftsmanship, and expressive depth. Yet this program traces not only a lineage but also its fracturing: the forced dispersals, and stylistic rebellions that would reshape this tradition across Europe and beyond.

These works chart overlapping geographies of the aesthetic, political, and personal. From the Schumanns' intimate romanticism through Berg's compressed modernism and Hindemith's postwar clarity, to Paul Ben-Haim (born Paul Frankenburger in Munich), who reimagined his German training under Mediterranean light, each composer navigated a different relation to inheritance and departure.

What connects them is the question of tradition itself: what we preserve, what circumstances force us to relinquish, and what emerges when familiar ground shifts beneath our feet. In these works, we hear both the continuity of a profound musical lineage and the transformations wrought by those who found themselves, whether by choice or necessity, on paths leading elsewhere.

Program

Clara Schumann (1819-1896)	Three Romances, Op. 22	1853
Alban Berg (1885-1935)	Vier Stücke, Op. 5	1913
Carl Maria von Weber (1786-1826)	Grand Duo Concertant, Op. 48	1816
<i>Intermission</i>		
Robert Schumann (1810-1856)	Three Romances, Op. 94	1849
Paul Hindemith (1895-1963)	Sonata for viola and piano, Op. 11 No. 4 (arr. J. Leibovitz)	1919
Paul Ben-Haim (1897-1984)	Three Songs without Words	1952