

A different concert for chamber music lovers presented every Sunday @ 1pm in October & November 2020



# CHAMBER MUSIC COLUMBUS

## *In Concert*



**Harlem Quartet**  
Sun. Oct. 4



**Joyce Yang**  
Sun. Nov. 8



**Estonian Philharmonic  
Chamber Choir** - Sun. Oct. 11



**Quartetto Gelato**  
Sun. Nov. 15



**Academy of St. Martin  
in the Fields** - Sun. Oct. 18



**Dover Quartet & Edgar Meyer**  
Sun. Nov. 22



**Imani Winds**  
Sun. Oct. 25



**American Brass Quintet**  
Sun. Nov. 29



**Elias Strings**  
Sun. Nov. 1

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**Christopher Purdy**  
Concert Host

*This concert series made possible by the generous patron support of Chamber Music Columbus.*

Dear Chamber Music Enthusiasts,

Welcome to the 73rd season of Chamber Music Columbus!

Although we wish we were together at the Southern Theatre, we are excited to be presenting this new series, *Chamber Music Columbus In Concert*, a chance for us to partner with WOSU and broadcast recordings of some of our favorite Chamber Music Columbus concerts recorded live at the Southern Theatre in recent years. Each Sunday during October and November, we hope you and your friends will join us by tuning in to Classical 101.1 at 1:00 PM.

Let's give a standing ovation for our generous underwriters for making *Chamber Music Columbus In Concert* possible. It's a historic first for us and it mirrors the amazing devotion of our patrons to ensuring our legacy, and chamber music, through a most difficult time.



This eProgram is also a first for us. It's a perfect digital complement to the broadcasts. It contains the actual program content that appeared in the program booklet for each of the chamber groups being broadcast in the Chamber Music Columbus In Concert series. You can download it, read it online on computer or smart phone, share it, or email it. Feel free to keep it as a souvenir! And, while you're online, feel free to cruise around our newly refreshed website.

I would be remiss without thanking the many people who contributed their time and talent to making *Chamber Music Columbus in Concert* a reality. They are Cheryl Dring, Charlie Warner, Taylor Hallowell, Jeanette Mira, Jay Weitz, Emily Lay, Tiffany Montgomery, and Mark Krausz.

We also owe a well-deserved tip of the hat to Gina and Kris at Orbit Design, Jaclyn Reith, Account Executive at WOSU Public Media, Christopher Purdy, Classical 101 host of the broadcast series, and Jennifer Hambrick, moderator of our post-concert Q&A.

This December, we will partner with the Chamber Music Society of Lincoln Center to present an online program, Front Row at Lincoln Center, featuring pianist Gilbert Kalish and other CMSLC musicians. This is a unique opportunity for us to provide an unmatched streaming experience of a concert that CMSLC has captured in HD video and sound. More information can be found on our website.

As always, thank you for your continued support, especially during these challenging times. We look forward to the day that we can see you again and enjoy live music together at the Southern Theatre! In the meanwhile JOIN US on CLASSICAL 101.

Sincerely,

A handwritten signature in black ink that reads "Katherine Borst Jones". The signature is fluid and cursive.

Katherine Borst Jones  
President





# CHAMBER MUSIC COLUMBUS

## *In Concert*

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 This broadcast made possible by the generosity of the Sally Griffiths Fund

# 1. Harlem Quartet

**PROGRAM - January 19, 2019, 8 p.m. @ Southern Theatre**

Harlem Quartet

Ilmar Gavilán, violin  
Melissa White, violin  
Jaime Amador, viola  
Felix Umansky, cello



I TOO, SING  
AMERICA  
**HAR  
LEM**  
RENAISSANCE  
**100**

## **Program**

Ludwig van Beethoven (1770-1827)

Quartet in F minor, op. 95 (“Serioso”) (composed 1810)

Allegro con brio  
Allegretto ma non troppo  
Allegro assai vivace ma serio  
Larghetto espressivo; Allegretto agitato

William Bolcom (born 1938)

Three Rags (composed 1989)

Poltergeist  
Graceful Ghost  
Incineratorag

Dizzy Gillespie (1917-1993)

A Night in Tunisia (composed around 1941-1942; arranged by Dave Glenn)

Guido López-Gavilán (born 1944)

Cuarteto en Guaguancó (composed 2005, arranged 2016)

## **Intermission**

Claude Debussy (1862-1918)

Quartet in G minor, op. 10 (composed 1893)

Animé et très décidé  
Assez vif et bien rythmé  
Andantino, doucement expressif  
Très modéré – En animant peu à peu – Très mouvementé et avec passion

# Harlem Quartet

## About the Artist: Harlem Quartet

The New York-based Harlem Quartet, currently serving a three-year residency at London's Royal College of Music, has been praised for its "panache" by "The New York Times" and hailed in the "Cincinnati Enquirer" for "bringing a new attitude to classical music, one that is fresh, bracing and intelligent." It has also won plaudits from such veteran musicians as Grammy-winning woodwind virtuoso Ted Nash of the Jazz at Lincoln Center Orchestra, who declared in a May 2018 "Playbill" article, "Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything." Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students in 47 states as well as in the U.K., France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, and South Africa.

Harlem Quartet has three distinctive characteristics: diverse programming that combines music from the standard string quartet canon with jazz, Latin, and contemporary works; a collaborative approach to performance that is continually broadening the ensemble's repertoire and audience reach through artistic partnerships with other musicians from the classical and jazz worlds; and an ongoing commitment to residency activity and other forms of educational outreach.

The quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities. In this capacity, the quartet has written several successful grants, including a Cultural Connections Artist-In-Residence grant from James Madison University and a 2016 Guarneri String Quartet grant from Chamber Music America; the latter allowed the quartet to participate in an extended performance and educational residency in Mobile, Alabama, that included a close partnership with the Mobile Symphony Orchestra. In the 2017-2018 season Harlem Quartet undertook a week of residency activities with the Santa Fe Youth Symphony. And since 2015 it has led an annual workshop at Music Mountain in Falls Village, Connecticut, culminating in a concert at that venue; the quartet returned to Music Mountain for the fourth time in July 2018.

In addition to performing a varied menu of string quartet literature across the country and around the world, Harlem Quartet has collaborated with such distinguished artists as classical pianists Michael Brown, Awadagin Pratt, Misha Dichter, and Fei-Fei; jazz pianists Chick Corea and Aldo López-Gavilán; violist Ida Kavafian; cellist Carter Brey; clarinetists Paquito D'Rivera, Eddie Daniels, Anthony McGill, and David Shifrin; saxophonist Tim Garland; jazz legends Ted Nash, Gary Burton, Stanley Clarke, and John Patitucci; the Shanghai Quartet; and Imani Winds. Highlights of Harlem Quartet's 2018-2019 season include debut appearances at Koerner Hall in Toronto (in partnership with D'Rivera) and at the Detroit Jazz Festival (with the Eddie Daniels Quartet), as well as a return to the Chamber Music Society of Detroit, where the quartet closes that organization's 75th anniversary season with a gala performance at Orchestra Hall in collaboration with pianist Leon Fleisher and the Dover, Catalyst, and Attaca string quartets. Also scheduled are appearances at Ithaca College, SUNY Fredonia, Shriver Hall, the Schubert Club (St. Paul, MN), Youngstown State University, Chamber Music Columbus, Dumbarton Concerts, and the Phoenix Chamber Music Society.

Alongside its regular activities as a chamber ensemble, Harlem Quartet performs a variety of works written for solo string quartet and orchestra. In 2012, with the Chicago Sinfonietta under Music Director Mei-Ann Chen, the quartet gave the world premiere of Leonard Bernstein's "West Side Story" as arranged for string quartet and orchestra by Randall Craig Fleischer. It reprised its performance of that score with the Anchorage Symphony Orchestra under Fleischer's direction, and again with the Santa Fe Concert Association. Chicago Sinfonietta and the quartet recorded the "West Side Story" arrangement, along with works for string quartet and orchestra by Michael Abels and Benjamin Lees, for the Cedille Records release "Delights and Dances."

Harlem Quartet has been featured on WNBC, CNN, NBC's Today Show, WQXR-FM, and the News Hour with Jim Lehrer, and it performed in 2009 for President Obama and First Lady Michelle Obama at the White House. The quartet made its European debut in October 2009 performing at the residence of the U.S. ambassador to the U.K., and returned to Europe as guest artists and faculty members of the Musica Mundi International Festival in Belgium. In early 2011 the ensemble was featured at the Panama Jazz Festival in Panama City.

The quartet's recording career began in 2007 when White Pine Music issued "Take the 'A' Train," a release featuring the string quartet version of that jazz standard by Billy Strayhorn; the CD was highlighted that year in the November issue of "Strings" magazine. A second CD, featuring three string quartets by Walter Piston, was released in 2010 by Naxos. The quartet's third recording, released in 2011, is a collaboration with pianist Awadagin Pratt and showcases works by American composer Judith Lang Zaimont. More recently the quartet collaborated with jazz pianist Chick Corea in a Grammy-winning "Hot House" album that included Corea's "Mozart Goes Dancing," which won a separate Grammy as Best Instrumental Composition. Its latest jazz album, recorded with the Eddie Daniels Quartet and released in June 2018 on Resonance Records, is "Heart of Brazil: A Tribute to Egberto Gismonti."

Harlem Quartet was founded in 2006 by The Sphinx Organization, a national nonprofit dedicated to building diversity in classical music and providing access to music education in underserved communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz. For more information, see the Harlem Quartet's website at <http://harlemquartet.com/>.

The Harlem Quartet appears by special arrangement with Sciolino Artist Management, 230 Central Park West, 14-J, New York, New York 10024 (<http://www.samnyc.us>).

# Harlem Quartet

**Ludwig van Beethoven (born Bonn, December 16, 1770; died Vienna, March 26, 1827)**  
**Quartet in F minor, op. 95 (“Serioso”) (composed 1810)**

Incidental music to Goethe’s “Egmont” occupied much of the early months of 1810 for Beethoven. The Hofburg Theatre never paid him for that score, even though they further imposed upon him to help prepare for the May 24th opening performance of the 1788 tragedy. Still, he remained in fairly good spirits. The reason? Probably his hopes of a possible marriage, thanks to the intercession of his friend Count Ignatz von Gleichenstein.

The Count, an official in the Viennese War Department, was enamored of Anna Malfatti, one of two sisters in an artistic family. Therese, the second sister, had been Beethoven’s piano student for some time, but in 1810, Therese was eighteen and Ludwig was in love. Gleichenstein, who would marry Anna in 1811, acted as a go-between in the futile wooing and eventually had to break the bad news to the stricken 39-year-old composer.

Beethoven survived the disappointment and even remained friends both with the Malfatti family and with Therese herself. She would marry a baron in 1817. A relative who knew her well would later say that she would always speak of Beethoven with reverence but “a certain reserve.” The tone of the “Quartet in F minor,” completed in October 1810, could be attributable to the composer’s frame of mind, although such one-dimensional correspondences oversimplify the process of composing and its relationship to living. Nonetheless, the autograph score is inscribed “Quartett Serioso” and stands as one of the few works whose nicknames sprang from Beethoven’s own pen.

Serious it is, at least for the first three movements. The impetuous unison opening fragments into four separate voices bouncing off each other; calm is restored with the second theme. Following a startling key change, the succinct development dwells exclusively on the first theme, as does the coda. As abruptly as it began, the movement ends, though quietly now and sounding oddly unfinished.

Alone, the cello introduces the “Allegretto ma non troppo,” then passes the lead on to the first violin, which weaves a long, increasingly chromatic tune. The viola instigates the fugal midsection. A return of the cello’s prelude signals the return of the first section, now an octave higher and beginning to meld with the viola theme.

After a mere pause, the “Allegro assai vivace ma serioso” springs to tense and turbulent life. The syncopations and silences of the opening bars pervade the scherzo, contrasting sharply with the trio’s chorale-like melody in the three lower strings and odd first violin accompaniment. The scherzo sounds three times, alternating with the twice-heard trio. Each repeat is shorter than the one before.

The brief “Larghetto espressivo” gives way to the rondo-sonata “Allegretto agitato,” the violins trading honors until the brief development. The coda is announced by a change in meter and key as entirely new thematic material sweeps to the unison close.

# Harlem Quartet



**William Bolcom (born Seattle, May 26, 1938)**  
**Three Rags (composed 1989)**

William Bolcom was eleven years old when he began to study composition with John Verrall at the University of Washington, from which he earned his BA in 1958. At Mills College beginning in 1958, he studied with Darius Milhaud, finishing his MA in 1961. Moving on to the Paris Conservatoire, he studied with both Milhaud and Olivier Messiaen. Bolcom was granted his DMA from Stanford in 1964 after further studies with Leland Smith.

Bolcom's earliest compositions tended toward serialism, but while teaching at Queens College, City University of New York, 1966-1968, he discovered the music of Scott Joplin. As one of the leaders of the ragtime renaissance, Bolcom both performed works of Joplin, Eubie Blake, and others, and composed his own rags. In the process, he was instrumental in dismantling some of the walls separating academic and popular music. Because of Bolcom's reversion from serialism back to the modern, "New Yorker" critic Alex Ross dubbed him "the boldest of neotonalists." Even before Bolcom and mezzo-soprano Joan Morris married in 1975, the couple toured and recorded programs on the history of popular song in the United States.

Bolcom's "Twelve New Etudes" for piano won the Pulitzer Prize for music in 1988. In 1993, he was elected to the American Academy of Arts and Letters. The 2006 recording of Bolcom's magnum opus, his settings of the 46 poems in William Blake's "Songs of Innocence and of Experience," received four Grammy Awards, including for Best Classical Contemporary Composition. "Musical America" named Bolcom Composer of the Year for 2007.

In "Three Rags," Bolcom took three of his existing piano rags, adapting and arranging them for string quartet in 1989. Dedicated to Emanuel Borok, concertmaster of the Dallas Symphony Orchestra, "Three Rags" received its premiere performance in 1994 by the Lark Quartet. "Poltergeist," originally composed in 1970 as one of the "Three Ghost Rags", explores nearly every 'frozen' appoggiatura and substitution in the harmonic book, in Bolcom's account. "Graceful Ghost," also originally from the 1970 set of "Three Ghost Rags," is probably Bolcom's most familiar piece, written in memory of his father. "Incineratorag," dating from Bolcom's 1967 set of "Three Classic Rags" is indeed in the three-part form of the classic rag, lively on both ends and more subdued in the middle.

# Harlem Quartet

**Dizzy Gillespie (born Cheraw, South Carolina, October 21, 1917; died Englewood, New Jersey, January 6, 1993)**  
**A Night in Tunisia (composed around 1941-1942; arranged by Dave Glenn)**

“We had some fundamental background training in European harmony and music theory superimposed on our own knowledge from Afro-American musical tradition,” wrote Dizzy Gillespie in “To Be, or Not ... to Bop” in 1985. “We invented our own way of getting from one place to the next.” That mode of transport, developed in jam sessions that included such fellow pioneers as saxophonist Charlie Parker, pianist Thelonious Monk, and drummer Kenny Clarke, came to be known as bop.

John Birks Gillespie lost his father, an occasional bandleader, when he was ten, but not before father had passed enough basic musical knowledge and skills onto son. Gillespie taught himself trumpet, which got him into the Laurinburg Institute in North Carolina in 1933, where he studied theory and harmony. By 1935, he was making the rounds of the era’s jazz bands, earning the nickname “Dizzy” for his sense of humor.

Accounts differ about whether Gillespie was in the band of saxophonist Benny Carter or that of pianist Earl Hines, around 1941-1942, when he noticed that a chord progression he was playing around with on the piano had an especially unusual Latin flavor. Superimposing a bebop rhythm onto the chord progression, Gillespie “introduced a special kind of syncopation in the bass line,” as he would later explain. This innovative detour from what was then the common “walking bass” of simple quarter notes marked a turning point in the history of jazz.

The composition was originally entitled “Interlude,” with words by the vocalist Sarah Vaughan. At some unknown point, the title became “A Night in Tunisia” and vocalist Jon Hendricks wrote a fresh set of lyrics more appropriate to its new title. Roughly four decades later, Hendricks returned to the work in one of his trademark blends of words and vocalese, called it “Another Night in Tunisia, and won a Grammy. This string quartet arrangement of “Night in Tunisia” is by trombonist Dave Glenn (born August 10, 1951), director of jazz studies at Washington’s Whitman College.

**Guido López-Gavilán (born Matanzas, Cuba, January 3, 1944)**  
**Cuarteto en Guaguancó (composed 2005, arranged 2016)**

Born in 1944 in the northern coastal city of Matanzas, Cuba, Guido López-Gavilán graduated in 1966 from Havana’s Conservatorio Amadeo Roldán with a degree in choral conducting and in 1973 from Moscow’s Tchaikovsky Conservatory with a degree in orchestral conducting. López-Gavilán received the 2005 UNESCO Medal in Chile. He has trained several generations of Cuban conductors, conducted around the world, and in 2012 led the National Symphony Orchestra of Cuba on a United States tour. Cuba’s Ministry of Culture awarded him its highest honor, the National Prize of Music in 2015. In 2016, his recording “Caribe Nostrum” was given the Gran Premio Cubadisco.

Ilmar Gavilán, Harlem Quartet violinist and son of the composer, has written the following about his father’s Cuarteto en Guaguancó:

# Harlem Quartet

Guaguancó is both a dance and a distinctive rhythmic pattern. Like most Cuban music, the rhythmic foundation for Guaguancó is based on the clave – a rhythmic ostinato that can be arranged in several ways. Guaguancó is known for its characteristic delay on the third clave accent. This delay creates what is known as a rumba clave pattern, the rhythmic underpinning for the Cuban rumba style. Cuarteto en Guaguancó is unique among string quartet repertoire not only for these Cuban rhythmic elements, but also for the way it traces its sonority back to melodic chanting of the West African Yoruba tradition.

Cuarteto en Guaguancó was originally composed for chamber orchestra in 2005 and arranged for the Harlem Quartet in 2016. “My father was not nice to us,” Ilmar Gavilán joked in a 2017 New Orleans Advocate interview. “He wrote a hard piece for us to perform. When you boil down something written for an orchestra to just four people, it becomes even more intricate.”

## **Claude Debussy (born St. Germain-en-Laye, August 22, 1862; died Paris, March 25, 1918) Quartet in G minor, op. 10 (composed 1893)**

The fact that Claude Debussy published his only string quartet under the title “Premier Quatuor” suggests that he intended to venture at least once more into that genre at some point in his career. When fellow composer Ernest Chausson (1855-1899) expressed dismay at the Quartet in G minor, Debussy wrote that his next such work would prove more worthy of his friend’s respect. When the two had a falling out, however, Debussy apparently abandoned plans for a second quartet. The one that does exist has since become one of the most important and popular quartets in the repertoire.

In the opening moments of the first movement of the quartet (Animé et très décidé -- animated and very determined) can be found the seeds for virtually the entire work. A fluid melody is passed from violin to cello. The second subject is restated in the development, neglected in the recap, and finally returns in the coda. The rhythmically fascinating scherzo (Assez vif et bien rythmé -- rather lively and rhythmic) opens with the bowed viola over pizzicato accompaniment. The viola theme, derived from the opening movement’s germ motif, later evolves into an augmented version in the first violin.

The Andantino, doucement expressif (gently expressive), which opens and closes with muted strings, seems furthest away from the initial seed measures of the first movement, although some commentators have found a connection. The introduction to the finale (Très modéré -- very moderate) reverts to the overt use of the seed passage, then moves to a fugato setting in the cello. The second subject again treats the seed motif. It is Debussy’s employment of uncommon juxtapositions of common chords, his use of modal flavors, and the influences ranging from Wagner’s cyclic forms to the textures of the Javanese gamelan that have help establish his lone quartet as one of the cornerstones of the literature.

*-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For over three decades, he wrote about the arts in Central Ohio for the daily papers “Columbus Citizen-Journal” and “Columbus Dispatch,” the alternative weekly papers “Columbus Guardian” and “Columbus Alive,” and Columbus public radio station WCBE-FM.*

# 2. Estonian Philharmonic Chamber

**PROGRAM - Saturday, February 4, 2017, 4 p.m. @ Southern Theatre**

Estonian Philharmonic Chamber Choir

Kaspars Putniņš, Artistic Director and Chief Conductor

**Program:** Northern Land and Spirit

Arvo Pärt (born 1935)

Solfeggio (composed 1963)

Peter Ilich Tchaikovsky (1840-1893)

Excerpts from Nine Sacred Choruses

Cherubic Hymn, no. 3 (composed November 1884)

Blessed are They, Whom Thou Hast Chosen, no. 7 (composed April 1885)

Now the Powers of Heaven, no. 9 (composed April 1885)

Arvo Pärt (born 1935)

Nunc dimittis (composed 2001)

The Woman with the Alabaster Box (composed 1997)

Dopo la vittoria (composed 1996-1998)

**Intermission**

Veljo Tormis (born 1930)

The Towerbell of My Village (composed 1978)

Jean Sibelius (1865-1957)

Sydämeni Laulu (Song of My Heart), No. 6 from Six Partsongs, op. 18  
(composed 1898)

Rakastava, op. 14 (The Beloved) (composed 1893)

Saarella Palaa (Fire on the Island), No. 4 from Six Partsongs, op. 18  
(composed 1895)

Veljo Tormis (born 1930)

Curse upon Iron (composed 1972)

# Estonian Philharmonic Chamber

## About the Artists: Estonian Philharmonic Chamber

Estonian Philharmonic Chamber Choir (EPCC) is one of the best-known Estonian music groups in the world. The EPCC was founded in 1981 by Tõnu Kaljuste, who was the artistic director and chief conductor for twenty years. In 2001–2007, the English musician Paul Hillier took over. In 2008–2013 the artistic director and chief conductor was Daniel Reuss. Since 2014 Kaspars Putniņš has been the artistic director and chief conductor of the choir.

The repertoire of the choir extends from Gregorian chant and baroque to the music of the 21st century, with a special focus on introducing to the world the work of Estonian composers such as Arvo Pärt, Veljo Tormis, Erkki-Sven Tüür, Galina Grigoryeva, Toivo Tulev, Tõnu Kõrvits, and Helena Tulve). Each season the choir gives about 60–70 concerts in Estonia and abroad.

The EPCC has cooperated with a number of outstanding conductors and orchestras – Claudio Abbado, Helmuth Rilling, Eric Ericson, Ward Swingle, Neeme Järvi, Paavo Järvi, Nikolai Alekseyev, Olari Elts, Andrew Lawrence-King, Roland Böer, Frieder Bernius, Stephen Layton, Marc Minkowski, Christoph Poppen, Sir Colin Davis, Michael Riesman, Louis Langree, Paul McCreech, Gottfried von der Goltz, Andrés Orozco-Estrada, Gustavo Dudamel; with the Norwegian, Australian, Lithuanian, Prague, and Stuttgart Chamber Orchestras, London Symphony Orchestra, Mahler Chamber Orchestra, Berlin Rundfunk Orchestra, Concerto Copenhagen, Concerto Palatino, Württemberg Chamber Orchestra, Salzburg Camerata, Les Musiciens du Louvre-Grenoble, London Symphony Orchestra, Philip Glass Ensemble, North Netherland SO, Frankfurt Radio SO, Basel Chamber Orchestra, Los Angeles Philharmonic, and with Estonian National Symphony Orchestra and Tallinn Chamber Orchestra.

The EPCC has been a welcome guest at numerous music festivals and outstanding venues all over the world, for instance at BBC Proms, Mozartwoche, Abu Gosh Music Festival, Hong Kong Arts Festival, Moscow Easter Festival, Musikfest Bremen, Salzburg Festspiele, Edinburgh International Festival, Festival Aix-en-Provence, International Cervantino Festival, Vale of Glamorgan, Bergen International Festival, Schleswig-Holstein Musik Festival, Sydney Opera House, Wiener Konzerthaus, Amsterdam Concertgebouw, Versailles' Opéra Royal, Palau Musica in Barcelona, LSO St. Luke's in London, Esplanade in Singapore, Kennedy Centre in Washington, Lincoln Centre and Carnegie Hall in New York, and Walt Disney Concert Hall in Los Angeles.

Another important aspect in the choir's life is recording music (for ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine), resulting in award-winning CDs. EPCC recordings have won twice Grammy-Awards for Best Choral Performance: in 2007 for the album Arvo Pärt/Da Pacem (Harmonia Mundi) with the conductor Paul Hillier; and in 2014 for the album Arvo Pärt/Adam's Lament (ECM) with the conductor Tõnu Kaljuste. All in all, the choir has 14 Grammy nominations for works by Arvo Pärt, Erkki-Sven Tüür, and the music of Nordic countries. EPCC recordings have also won the Diapason d'Or, Preis der Deutschen Schallplattenkritik, Danish Music Award, and de Choc de l'Année Classica 2014.

The Estonian Philharmonic Chamber Choir appears by special arrangement with Opus 3 Artists, 470 Park Avenue South, 9th Floor North, New York, New York 10016.

# Estonian Philharmonic Chamber

**Peter Ilich Tchaikovsky (born Kamsko-Votkinsk, Russia, May 7, 1840; died Saint Petersburg, November 6, 1893)**

**Excerpts from Nine Sacred Choruses**

**Cherubic Hymn, no. 3 (composed November 1884)**

**Blessed are They, Whom Thou Hast Chosen, no. 7 (composed April 1885)**

**Now the Powers of Heaven, no. 9 (composed April 1885)**

By his own admission, Peter Ilich Tchaikovsky wasn't a particularly religious person but he felt the emotional tug of the Russian Orthodox Church ritual in which he was raised. "As you can see," he wrote to his benefactor and confidante Nadezhda von Meck (1831-1894), herself an atheist, "I am still bound to the Church by strong ties, but on the other hand, I have long ceased to believe in the dogma." Tchaikovsky's intention was to cleanse Orthodox sacred music of the foreign, especially Italian, influences that had been introduced by earlier generations of Russian composers.

Ironically, his 1878 setting of the central text of the Orthodox rite, the Liturgy of St. John Chrysostom, op. 41, received criticism from some circles as being more operatic than sacred. Peter Jürgenson, Tchaikovsky's Moscow publisher, issued the score without the express permission of the Russian Imperial Court Chapel, which promptly rounded up the available copies. A two-year legal battle ensued between publisher and Church, finally coming down on the side of artistic freedom. This decision actually led to something of a revival of interest in sacred composition among Russian composers after Tchaikovsky.

Just as ironically perhaps, it was Tsar Aleksandr III who asked Tchaikovsky in early 1884 why he'd written no more sacred music, prompting the composer to do just that. The result was the set of Nine Sacred Choruses Tchaikovsky penned between November 1884 and April 1885, three of which are on today's program.

The text of the Cherubic Hymn is from the Orthodox Liturgy of St. John Chrysostom. Tchaikovsky wrote three settings of the text as parts of the Nine Sacred Choruses, each of which is in a mood similar to that of his first setting from the Liturgy, op. 41. Marked *Andante*, this C major setting is Cherubic Hymn, no. 3 of the Nine Sacred Choruses, the one that Tchaikovsky himself considered the best.

The seventh of the Nine Sacred Choruses, *Blessed are They, Whom Thou Hast Chosen*, in E-flat major and marked *Moderato assai*, takes as its text the Communion Hymn from the Orthodox funeral service, the Liturgy of Memorial. The ninth and final of the Sacred Choruses, *Now the Powers of Heaven*, in G major and marked *Lento*, derives from the Liturgy of the Presanctified, which is traditionally used during Orthodox Lent and Holy Week.

# Estonian Philharmonic Chamber

**Veljo Tormis (born Kuusalu, Estonia, August 7, 1930)**  
**The Towerbell of My Village (composed 1978)**  
**Curse upon Iron (composed 1972)**

Estonian composer Veljo Tormis has said that for him, not only are words always the genesis of the music, but that with those words, he constantly has tried to say something about the world in which we live and the people with whom we share it. So it's no surprise to learn that he has composed only a relative handful of purely instrumental works, whereas his vocal and choral output can only be described as vast. Drawing chiefly from folk musics across Europe, twentieth-century Estonian poetry, and traditional texts from around the Baltics and Finland in particular, Tormis encourages choirs to perform translations in the language of the audience. Whatever might be lost in the fitness of the original words to the music is more than made up for in human understanding and communication.

Born during a brief period (1918-1940) of Estonian self-rule, Tormis began his musical education in Tallinn in 1943 during the German occupation and came of age living in the Estonian Soviet Socialist Republic. He was able to meld a specifically Estonian national music with a sensibility that sometimes clashed with official Soviet policy, at least partly thanks to the huge Estonian Song Festivals. Held twenty-six times between 1869 and the most recent one in 2014, the festival kept Estonian tradition alive and played a crucial role in the movement that led to the end of the Soviet occupation in 1991, as depicted in the 2006 film *The Singing Revolution*. Although Tormis continued to teach, he officially retired from composing in 2000.

Dating from 1978, *The Towerbell of My Village* takes its melodic inspiration from Estonian wedding and funeral songs and its text from the poems of the eccentric Portuguese author Fernando Pessoa. The *Towerbell of My Village* consists of five sections marked Adagio, Allegretto, Largo, Allegro, and Adagio.

*Curse upon Iron*, probably Tormis's best-known work, was composed in 1972, utilizing a text adapted from the Finnish national epic, the *Kalevala*, with contemporary Estonian texts by poets Paul-Eerik Rummo and Jaan Kaplinski describing modern warfare.

The title refers to a passage from the *Kalevala* that literally condemns the element iron for its central role in the forging of weaponry.



# Estonian Philharmonic Chamber

**Jean Sibelius (born Hämeenlinna, Finland, December 8, 1865; died Järvenpää, September 20, 1957)**

**Sydämeni Laulu (Song of My Heart), No. 6 from Six Partsongs, op. 18 (composed 1898)**

**Rakastava, op. 14 (The Beloved) (composed 1893)**

**Saarella Palaa (Fire on the Island), No. 4 from Six Partsongs, op. 18 (composed 1895)**

Jean Sibelius was, for the first half of the twentieth century, the musical voice of Finland. Through his unique structures, harmonies, and musical colors, he defined the sound of Northern Europe for the rest of the world. His violin concerto, seven symphonies, and numerous tone poems are what audiences are most familiar with, but he was equally prolific with choral works. Sibelius was composing from an early age, years before he had any formal training. He began piano lessons at nine and violin at fifteen. By 1885, he had chosen composing as his life's pursuit.

The stories Sibelius told in many of his tone poems and vocal works derive from the Finnish epic the Kalevala, which Elias Lönnrot (1802-1884) had collected and published first in 1835, and then in an enlarged edition in 1849. As a companion to the Kalevala, Lönnrot also compiled Finnish ballads and lyric poems into the *Kanteletar* in 1840. Three poems from the *Kanteletar* serve as the text for Sibelius's *Rakastava* (The Beloved). The first version of *Rakastava* was for a cappella male chorus, written in 1893, and entered into a Helsinki University Chorus competition. Sibelius took second place, with first place going to a more staid song by his former teacher Emil Genetz. When the chorus was preparing to premiere *Rakastava* in April 1894, they asked Sibelius to add string orchestra accompaniment. In 1898, he arranged it again for mixed chorus. Finally in 1911, he recomposed it all together for string orchestra, triangle, and timpani, which has turned out to be the most familiar version.

His collection of *Six Partsongs*, op. 18, composed individually for male chorus over the course of 1893 through 1901, also went through various arrangements. *Saarella Palaa* (Fire on the Island), the fourth of the partsongs was originally composed in 1895 and arranged for mixed chorus in 1898. Like *Rakastava*, its text, depicting a bridegroom anticipating his wedding while lighting ceremonial fires, derives from the *Kanteletar*. The sixth of the partsongs, *Sydämeni Laulu* (Song of My Heart), marked *Lento assai*, dates from 1898 and was arranged for mixed chorus in 1904. Its text, about how death may be more of a comfort for a child beset by suffering, is by the prominent Finnish author and playwright Aleksis Kivi (1834-1872). Kivi wrote the first important Finnish novel, *Seitsemän veljestä* (Seven Brothers).

-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For three decades, he has written about the arts in Central Ohio for the daily papers *Columbus Citizen-Journal* and *Columbus Dispatch*, the alternative weekly papers *Columbus Guardian* and *Columbus Alive*, and Columbus public radio station WCBE-FM.

# About Chamber Music Columbus

## What is Chamber Music?

Chamber music once meant Western classical music performed by small ensembles without a conductor. Today's chamber music groups perform many different types of music from all over the world featuring voices, electronic and acoustic instruments, and compositions by contemporary composers.

## What is Chamber Music Columbus?

Chamber Music Columbus is a non-profit organization run by volunteers. It presents a season of chamber music performances by different world famous groups and promising new groups every year. A fixture on the Columbus musical scene for seventy-one years, Chamber Music Columbus promotes the awareness and appreciation of chamber music in central Ohio.

## What is the mission of Chamber Music Columbus?

The mission of Chamber Music Columbus is to enrich the collective cultural life of central Ohio through the love and celebration of chamber music. We fulfill this mission by inspiring the community through the presentation of world class chamber music ensembles; and by engaging the community through educational programming that elevates chamber music as an art form.

## What is the History of Chamber Music Columbus?

Chamber Music Columbus has evolved from an informal group of music lovers calling themselves Prestige Concerts in 1948 to today's well organized financially healthy organization. In 1983, Prestige Concerts renamed itself Columbus Chamber Music Society and took its present name, Chamber Music Columbus, in 2003.

## How does Chamber Music Columbus operate?

Our services – program planning, fundraising, concert arrangements, publicity, education and outreach – are provided by volunteer board members and other dedicated volunteers. CAPA handles our ticket sales. Less than half of our expenses are covered by ticket sales. Our remaining expenses are covered by individual contributions and foundation grants.

## How can I contribute to Chamber Music Columbus?

Become a member of Chamber Music Columbus! Donate \$75 per year to Chamber Music Columbus and you will automatically become a member. A family or household can contribute \$125 per year and become members. Mail your contributions to: PO Box 14445, Columbus Ohio 43214 or visit our website.

## Chamber Music Columbus

PO Box 14445, Columbus, Ohio 43214

tel. 614-267-2267

info@cmcolumbus.org

[ChamberMusicColumbus.org](http://ChamberMusicColumbus.org)

**Season Tickets:** CAPA 614-469-0939

**Single Tickets:** CAPA or TICKETMASTER



# 3. Academy of St. Martin in the Fields

**Program - Saturday, October 17, 2015, 4 p.m. @ Southern Theatre**

## **Academy of St. Martin in the Fields Chamber Ensemble**

Tomo Keller, violin and leader  
Harvey De Souza, violin  
Robert Smissen, viola  
Stephen Orton, cello  
Lynda Houghton, double bass  
Timothy Orpen, clarinet  
Lawrence O'Donnell, bassoon  
Stephen Stirling, horn

## **PROGRAM**

Gioacchino Rossini (1792-1868)

Duetto in D major for cello and double bass (composed 1824)

Gioacchino Rossini (1792-1868)

Sonata no. 1 in G major, for two violins, cello, and double bass (composed 1804)

Moderato

Andante

Allegro

Wolfgang Amadeus Mozart (1756-1791)

Quintet in E-flat major, for horn, violin, two violas, and cello, K. 407 (composed 1782)

Allegro

Andante

Rondo: Allegro

## **INTERMISSION**

Franz Schubert (1797-1828)

Octet in F major, op. 166 (D. 803) (composed 1824)

Adagio – Allegro – più allegro

Adagio

Allegro vivace – Trio – Allegro vivace

Andante – Variation I-VI. Variation VII. Un poco più mosso – Più lento

Menuetto. Allegretto – Trio – Menuetto – Coda

Andante molto – Allegro – Andante molto – Allegro molto

# Academy of St. Martin in the Fields

## About the Artists: Academy of St. Martin in the Fields

The Academy of St Martin in the Fields was formed in 1958 from a group of leading London musicians. Working without a conductor, the Academy gave its first performance in its namesake church on November 13, 1959. Their first three recordings led to a succession of long-term contracts and the Academy quickly took their place among the most recorded ensembles in history. As the repertoire expanded from Baroque to Mozart, Bartok, and Beethoven, so it became necessary for the principal violin, Neville Marriner, to conduct the larger orchestra. Today, the Academy's partnership with Sir Neville Marriner remains the most recorded pairing of orchestra and conductor. This partnership was celebrated by *Marriner at 90* - a series of concerts in 2014 in honor of his 90th birthday.

The Academy of St Martin in the Fields **Chamber Ensemble** was created in 1967 to perform the larger chamber works—from quintets to octets—with players who customarily work together instead of the usual string quartet with additional guests. Drawn from the principal players of the orchestra, the Chamber Ensemble tours as a string octet, string sextet, and in other configurations to include winds. Its touring commitments are extensive, with regular visits to France, Germany, and Spain, and frequent tours to North and South America, Australia, and New Zealand.

Contracts with Philips Classics, Hyperion, and Chandos have led to the release of over thirty CDs by the Chamber Ensemble.

The Academy of St Martin in the Fields Chamber Ensemble has previously appeared under the auspices of Chamber Music Columbus on February 26, 2005, and October 1, 2011.

For more information on the Academy of St Martin in the Fields Chamber Ensemble, see its Web site at [ASMF.org](http://ASMF.org). The Academy of St. Martin in the Fields Chamber Ensemble appears by arrangement with David Rowe Artists, [DavidRoweArtists.com](http://DavidRoweArtists.com). Chandos, Philips, Hyperion recordings.



# Academy of St. Martin in the Fields

## **Gioacchino Rossini (born Pesaro, Italy, February 29, 1792; died Passy, France, November 13, 1868) Sonata no. 1 in G major, for two violins, cello, and double bass (composed 1804)**

“First violin, second violin, violoncello, and contrabass parts for six terrible sonatas composed by me at the country house (near Ravenna) of my friend and patron Agostino Triossi, and this at a most youthful age, not having even received a lesson in thorough bass. They were all composed and copied in three days and performed in a doggish manner by Triossi, contrabass; Morini (his cousin), first violin; the latter’s brother, violoncello; and the second violin by myself, who was not the least of the dogs in the group.” So wrote a considerably older Gioacchino Rossini about some of his earliest compositions, the six String Sonatas that he wrote in the summer of 1804, when he was twelve.

Rossini’s modest assessment of the sonatas belies their surprising maturity in terms of rhythm and form, as well as the humor that would later suffuse so many of his operas. As the composer himself noted, he was not merely young but was largely still untutored musically. After a period of financial difficulties, his family settled in Lugo in 1802, at which point he began private voice and composition lessons with Giuseppe Malerbi, who occasionally took credit for his pupil’s works.

First published by Ricordi in Milan in 1826 was a version of five of the six sonatas for the standard string quartet configuration, rediscovered in 1942, edited by composer-pianist Alfredo Casella, and finally republished in 1951. A version for flute, clarinet, bassoon, and horn, dated 1828/1829, also survives. Then in 1954, Rossini’s manuscript was discovered in the Library of Congress.

Like its siblings, the *Sonata no. 1 in G major* has a fast-slow-fast structure and a sensibility more aligned with the divertimenti than the string quartets of his era and earlier. *The Moderato* opens with a descending motif that soon pits the two violins against each other. The *Andante* begins with ideas in the cello and double bass but they eventually give way to the violins. In the *Allegro* finale, the violins complete again, evolving into a brief rondo.

# Academy of St. Martin in the Fields

## **Wolfgang Amadeus Mozart (born Salzburg, January 27, 1756; died Vienna, December 5, 1791) Quintet in E-flat major, for horn, violin, two violas, and cello, K. 407 (composed 1782)**

Notorious jokester that he was, Mozart often made his closest friends the objects of his sometimes sophomoric humor. Few suffered more from Mozart's slings and arrows than did the Austrian horn player Ignaz Leutgeb (or Leitgeb), but then again, few were as richly rewarded for their tolerance and friendship. For Leutgeb, Mozart penned his four horn concertos (K. 412, K. 417, K. 447, and K. 495) and this *Quintet in E-flat major*, K. 407, sometimes nicknamed the *Leitgebisches Quintett* in his honor. Mozart and Leutgeb became acquainted in the Archbishop of Salzburg's orchestra, but the two families also had a close relationship, Mozart's father Leopold having helped to finance the Leutgeb cheese business in Vienna.

As much as Mozart may have ribbed his friend Leutgeb, the works for horn reflect the composer's depth of respect for the instrumentalist, both in its virtuosity and its gentle affection. The quintet's unusual scoring for horn, violin, two violas, and cello shifts the balance to the lower register, resulting in a darker and richer sound. It also affords opportunities for a variety of contrasting instrumental textures. In addition to the obvious full-ensemble sections, there are passages where only the strings are heard, and where the horn plays off either the lone violin or the solo cello.

The strings open the *Allegro* before the horn introduces the main theme. Horn and violin play antiphonally with lower string accompaniment. That initial horn theme reappears in the recap. The German scholar Alfred Einstein once referred to the *Andante* as a violin/horn love duet. The theme of the rondo finale, marked *Allegro*, bears a likeness to the theme of the previous movement. The first rondo episode abounds with difficult horn passages while the contrasting second episode is in the minor mode. Each of the instruments is allowed a successive final word in a clever conclusion featuring five-part imitation.

# Academy of St. Martin in the Fields

## **Franz Schubert (born Vienna, January 31, 1797; died Vienna, November 19, 1828)** **Octet in F major, op. 166 (D. 803) (composed 1824)**

Writing in March 1824 to his friend and sometime librettist Josef Kupelwieser in Rome, Franz Schubert mused about several works he had recently completed. *The Quartet in D minor*, D. 810 (“Death and the Maiden”); the *Quartet in A minor*, D. 804; and the present Octet in F major, D. 803, he considered to be mere “preparation,” dress rehearsals for composing what he called the “grand symphony” to which he aspired. Whether this was the mysterious lost “Gastein Symphony” of 1825, the “Great C major Symphony” of 1828, or something he never lived to compose at all, remains unknown. Suffice it to say that his vision went well beyond the personal financial troubles and serious illness of the winter of 1824, toward posterity.

How odd, though, that the *Octet in F major* would be one of those preparatory pieces, modeled as it was on Beethoven’s *Septet in E-flat major*, op. 20. So popular had the *Septet* become that even Beethoven himself had grown sick of it. Schubert took Beethoven’s ensemble of violin, viola, cello, double bass, clarinet, horn, and bassoon, and simply added a second violin. Both works were in six movements with striking parallels, although Schubert reversed Beethoven’s pattern of a third movement minuet and fifth movement scherzo. Notwithstanding all of their similarities, the *Octet* is by far more orchestral, mature, and serious than the *Septet*.

The dotted rhythms of the slow introduction come to dominate the *Allegro*, the second subject of which returns as a horn solo in the coda. A long, soulful clarinet solo opens the second movement, anticipating the “Ave Maria” Schubert would write the next year as a setting of Ellen’s prayer from Scott’s *Lady of the Lake*. The roughhewn scherzo, *Allegro vivace*, is in the spirit, if not the tempo of a march, lightening at one point for the clarinet to shine through over soft string accompaniment. The more even-tempered *Trio* is energized by the cello’s staccato bass line.

Taking its theme from the love duet “Gelagert unter’m hellen Dach” (Lying under the bright roof) from Schubert’s 1815 opera *Die Freunde von Salamanka*, the *Andante* offers seven mostly ornamental variations and a coda. The first four variations are dominated by the first violin, clarinet and bassoon, horn, and cello, respectively. The minor-mode fifth and sixth variations are more chamber-like. The seventh amounts to a scherzando. The bittersweet coda sends the theme around the winds and first violin. The gentle fifth movement minuet (*Allegretto*) lends its triplet figure to the *Trio*, which features the clarinet. After five movements of relatively high spirits, the *Andante molto* introduction to the finale arrives as something of a shock. Cheer returns with the march-like *Allegro* and remains, save for a brief reprise of the *Andante molto* in the middle.

--Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. He is a contributing performing arts critic for the weekly alternative newspaper *Columbus Alive* (Columbusalive.com).

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What I love about myself is that I am different. I am unique and I am not limited. I expand my genre and styles - from singing gospel, to jazz, to R&B and country, to classical opera. I'm DeMeeshia Marshall, singing is my art and there's no place I'd rather make it.

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# 4. Imani Winds

**Program - Saturday, February 20, 2016, 8 p.m. @ Southern Theatre  
The Eighth Annual Kenneth L. Coe and Jack Barrow Concert**

## **Imani Winds**

Valerie Coleman, flute  
Toyin Spellman-Diaz, oboe  
Mariam Adam, clarinet  
Jeff Scott, French horn  
Monica Ellis, bassoon

## **Program: Dance – Celebrating Dance and Variations**

Valerie Coleman (born 1970)  
Red Clay and Mississippi Delta (composed 2009)

Nikolay Rimsky-Korsakov (1844-1908)  
Scheherazade (composed 1888; arranged in 2014 by Jonathan Russell)  
The Sea and Sinbad's Ship: Largo e maestoso  
The Kalender Prince: Lento  
The Young Prince and the Young Princess: Andantino quasi allegretto  
Festival at Baghdad: Allegro molto

Ástor Piazzolla (1921-1992)  
Contrabajissimo (composed 1976; arranged in 2008 by Jeff Scott)

## **INTERMISSION**

Heitor Villa-Lobos (1887-1959)  
Quinteto em forma de chôros (composed 1928)

Paquito D'Rivera (born 1948)  
Kites (composed 2005; transcribed by V. Coleman)  
Kites Over Havana  
Wind Chimes

Gene Kavadlo (born around 1942), arranger  
Klezmer Dances (published 2005; adapted for woodwind quintet by Adam Lesnick)  
Khosidl  
Freylekh

Imani Winds records for E1 Music and KOCH International Classics. Imani Winds appears through special arrangement with Alliance Artist Management, 98B Long Highway, Little Compton, Rhode Island 02837.

Special support for this concert has been provided by a generous grant from the Kenneth L. Coe and Jack Barrow Fund for Chamber Music Performance of the Columbus Foundation.

# Imani Winds

## About the Artists: Imani Winds

More than North America's premier wind quintet, Imani Winds has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, adventurous collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African, and Latin American traditions.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the repertoire and diversify new music sources. From Mendelssohn, Jean Françaix, György Ligeti, and Luciano Berio, to Astor Piazzolla, Elliott Carter, and John Harbison; and to the unexpected ranks of Paquito D'Rivera and Simone Shaheen, Imani Winds actively seek to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble's expanding repertoire, bringing new sounds and textures to the traditional instrumentation.

Imani Winds enjoy frequent national exposure in all forms of media, including features on NPR's All Things Considered, appearances on APM's Saint Paul Sunday and Performance Today, BBC/PRI's The World, as well as frequent coverage in major music magazines and newspapers including the New York Times and Wall Street Journal. The group maintains an ongoing relationship with Sirius-XM and has been featured multiple times and on various channels.

Their excellence and influences have been recognized with numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for their debut and self-released recording Umoja. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of their tremendous musical abilities and innovative programming.

Imani Winds' commitment to education runs deep. The group participates in residencies throughout the U.S., giving master classes to thousands of students a year. In the summer of 2010, the ensemble launched its annual Chamber Music Festival. The program, set on the Juilliard campus, brings together young instrumentalists from across North America and beyond for an intense week of music exploration.

Imani Winds have five releases on E1 Music, including their 2006 Grammy Award nominated recording entitled The Classical Underground. They have also recorded for Naxos and Blue Note and the most recent release The Rite of Spring on Warner Classics was on iTunes Best of 2013 list. For more information, see the Imani Winds Web site at <http://www.imaniwinds.com/>.

Imani Winds has appeared previously under the auspices of Chamber Music Columbus on April 28, 2007.

# Imani Winds

**Valerie Coleman (born Louisville, Kentucky, 1970)**  
**Red Clay and Mississippi Delta (composed 2009)**

Valerie Coleman was eleven when she began her formal study of music in her hometown of Louisville. By fourteen, she had composed three symphonies and was already an accomplished and award-winning flutist. During her high school years, she attended the Tanglewood Festival, where she studied both flute and composition, winning the first Michelle E. Sahn Memorial Award for flute. From Boston University, Coleman earned a double bachelor's degree in theory/composition and in flute performance. At Boston, she received the Woodwind Award and was also a two-time winner of the Young Artist Competition. She went on to earn her master's in flute performance from New York's Mannes College of Music.

In 1996, Coleman founded Imani Winds, the woodwind quintet in which she serves as flutist and one of the resident composers. Meet the Composer awarded Coleman the 2003 Edward and Sally Van Lier Fellowship for emerging composers. In 2009, she created the Imani Winds Chamber Music Festival, a summer institute at Lincoln Center.

Composed in 2009, *Red Clay and Mississippi Delta* has the subtitle "Scherzo for wind quintet." About the work, Coleman has written:

Red Clay is [a] short work that combines the traditional idea of musical scherzo with living in the South. It references the background of my mother's side of the family that hails from the Mississippi delta region. From the juke joints and casino boats that line the Mississippi River, to the skin tone of kinfolk in the area: a dark skin that looks like it came directly from the red clay. The solo lines are instilled with personality, meant to capture the listener's attention as they wail with "bluesy" riffs that are accompanied ('comped') by the rest of the ensemble. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the south.

Appropriately enough, *Red Clay* bears the tempo marking "Rhythm and blues feel."

# Imani Winds

**Nikolay Rimsky-Korsakov (born Tikhvin, Russia, March 18, 1844; died Lyubensk, Russia, June 21, 1908)**  
**Scheherazade (composed 1888; arranged in 2014 by Jonathan Russell (born April 23, 1979))**

Although Nikolay Rimsky-Korsakov was a musical child, he followed family tradition and entered the Naval Cadet College in Saint Petersburg in 1856. Being in the city, however, allowed him to continue his musical pursuits and attend concerts. In November 1861, he met the composer, pianist, and conductor Mily Balakirev (1837-1910), the leader of what would evolve into “The Mighty Handful” or “The Five,” composers creating a Russian national music consciously apart from the dominant German/Austrian tradition. In addition to Balakirev and Rimsky-Korsakov, the loose group included César Cui, Modest Mussorgsky, and Alexander Borodin.

Before Balakirev could fully inculcate his acolyte, though, the young Rimsky-Korsakov left in 1862 for a thirty-month naval tour of duty on the clipper *Almaz*, which took him to such places as New York and London, Niagara Falls and Rio de Janeiro. Returning home in May 1865, Rimsky-Korsakov resumed work with Balakirev and completed his Symphony no. 1, regarded by “The Five” as the first genuinely Russian symphony.

When Borodin died in February 1887, Rimsky-Korsakov took upon himself the task of trying to complete several of his friend’s unfinished works. Steeped in the exoticism of Borodin’s opera *Prince Igor*, Rimsky-Korsakov began to formulate his own excursion into the exotic. Based on the Arabic, Persian, and Indian tales of *A Thousand and One Nights*, the symphonic suite *Scheherazade* drew upon Rimsky-Korsakov’s seafaring and his own penchant for instrumental colors. The composer originally gave the four movements the prosaic titles of Prelude, Ballade, Adagio, and Finale, but was eventually persuaded by his student Anatoly Lyadov to assign the illustrative titles that have come down to us. Later in his life, however, Rimsky-Korsakov disavowed those titles, insisting that he had depicted neither specific episodes nor identified characters, but had merely presented themes for musical development.

Clarinetist, composer, conductor, and teacher Jonathan Russell condensed and arranged *Scheherazade* for woodwind quintet in 2014. Imani Winds premiered Russell’s arrangement on January 30, 2015, in Andover, Massachusetts.



# Imani Winds

**Ástor Piazzolla (born Mar del Plata, Argentina, March 11, 1921; died Buenos Aires, July 5, 1992)**  
**Contrabajissimo (composed 1976; arranged in 2008 by Jeff Scott)**

In the eyes and ears of many, tango history is divided into the era before Piazzolla and the era since Piazzolla. No composer had a more profound influence on transforming and reinvigorating the tango through the infusion of both jazz and European classical elements. No composer was as successful in spreading the tango throughout the world. And few composers of our own time left a legacy as vital, important, accessible, and fascinating. Not to mention danceable.

In the seaside resort of Mar del Plata, south of Buenos Aires, Argentina, Astor Piazzolla was born on March 11, 1921. When he was three, his family moved to New York, where he spent much of his youth. Ironically, it was also there that his father gave him his first bandoneón, a relative of the accordion, and he learned to play it. Before Piazzolla was even fifteen, the legendary Argentine tango singer and composer Carlos Gardel heard him play and asked him to join him on his South American tour. Piazzolla decided to leave New York and return to Argentina instead. As it happened, Gardel lost his life in an airplane accident during that tour in 1935.

Upon returning to Argentina, Piazzolla began playing with another prominent band leader, Anibal Troilo. Around 1944, Piazzolla formed his own band and began to study classical music, becoming the first composition student of Alberto Ginastera. Several years later in 1954, a composition of Piazzolla's won him a scholarship to study in Paris with Nadia Boulanger. She strongly encouraged him to return to his tango roots, informed now by everything else he had learned, both about classical music and from his Paris encounters with jazz, especially the Gerry Mulligan Octet. Back again in Argentina in 1955, Piazzolla formed the Octeto Buenos Aires, marking the genesis of what was to become "Nuevo Tango." The Octeto deposed both the tango vocalist and the tango dancer from their places of prominence in favor of the purely instrumental, chamber music-like tango. The ensemble also introduced the electric guitar and its unique timbre into the heretofore acoustic world of tango.

During the next few years, Piazzolla experimented with several combinations of different sizes and instrumentations. In 1960, he formed the seminal Quinteto Tango Nuevo, which performed together for roughly a decade, revolutionizing the tango all the while. Piazzolla experimented further during 1971 and 1972 with his Conjunto 9, a string quartet melded with a tango quintet. During the next two decades, he played around with various combinations, most notably the New Tango Quintet formed in 1978, and finally the Sexteto Tango Nuevo (with two bandoneóns) in 1989. Piazzolla's health began to fail in August 1990, and he died on July 5, 1992.

In addition to well over 200 individual tangos, Piazzolla wrote a number of orchestral works (among them several concertos), chamber works (including his Five Tango Sensations for bandoneón and string quartet), solo works, song cycles, and works for stage and film. Contrabajissimo was composed in 1976 in honor of Piazzolla's double bass player Héctor Console (born in Buenos Aires in 1939). Reportedly, Contrabajissimo was the only musical work played at Piazzolla's funeral. Jeff Scott, horn player of the Imani Winds, arranged Contrabajissimo for wind quintet in 2008.

# Imani Winds

**Heitor Villa-Lobos (born Rio de Janeiro, Brazil, March 5, 1887; died Rio de Janeiro, November 17, 1959)**  
**Quinteto em forma de chôros (composed 1928)**

The career of Brazilian composer Heitor Villa-Lobos is among the most fascinating of the twentieth century. Before he was forty, he found warm acceptance from critics and the avant-garde but a cold shoulder from audiences. By the time he was sixty, the situation had flipped. Since his death in 1959, the unequal quality of his oeuvre is evident and easy to criticize. But as one who skillfully melded his country's popular and folk musics with the European classical idiom, Villa-Lobos managed to appeal across the listening spectrum.

Not until 1944 did Villa-Lobos visit the United States for the first time, but thereafter he was a regular guest and well respected as both composer and conductor. During 1948, he traveled to New York for treatment of bladder cancer, after which his health began a slow decline. Still, he remained active, continuing to tour and conduct, as well as fulfilling commissions from all over the world. His seventieth birthday in 1957 was celebrated from New York to Paris, while in his native Brazil, the Ministry of Education and Culture dedicated the entire year to his honor. He died in Rio de Janeiro, the city of his birth, on November 17, 1959.

During the period from about 1905 through 1913, Villa-Lobos made periodic excursions around his home country, collecting indigenous melodies, much like a Brazilian Bartók. The somewhat mysterious travels, as well as the fragmentary documentation that resulted, also enabled Villa-Lobos to amass a set of legends around himself and helped him build a reputation as a genuine Brazilian original. Back in Rio during the same period, he performed in numerous musical groups where he was able to employ and elaborate upon what he'd gleaned out in the field. Among the most popular native Brazilian musical formats of the time was the "chôro" (pronounced "shore-roo," related to the Portuguese word for "weeping"). Many of the ensembles in which Villa-Lobos played specialized in the instrumental chôro, a form he would synthesize to represent Brazilian music. He would go on to write over a dozen chôros for various instrumental and vocal combinations.

The *Quinteto em forma de chôros* is a single movement piece in five sections, composed in Paris. Its original 1928 version was for flute, oboe, clarinet, bassoon, and English horn, but it proved so popular that he created an alternative version for the more traditional wind quintet (swapping a French horn for the English horn), published in 1953. The introductory section plays around with brief themes; a rhythmic section features rapidly changing meters; a melodic third section leads into a fourth that highlights solos from each instrument; the coda rises to a grand concluding crescendo.

# Imani Winds

**Paquito D’Rivera (born Havana, Cuba, June 4, 1948)**  
**Kites (composed 2005; transcribed by V. Coleman)**

Composer, bandleader, clarinetist, and alto saxophonist, Paquito D’Rivera grew up in Havana, learning about jazz from his sax-playing father and from listening to jazz recordings and the Voice of America’s Willis Conover Jazz Hour. By 1960, he was studying saxophone and clarinet at Havana’s Municipal Conservatory, where he met Chucho Valdés, a major influence and collaborator. Following a stint in the Cuban army band, D’Rivera played with Valdés in the Orquesta Cubana de Música Moderna and its offshoot, the great Afro-Cuban band Irakere. It was during a 1980 Irakere European tour that D’Rivera defected, in Spain, ending up in New York.

D’Rivera toured extensively with his own group, played as a studio musician, and became a founding member of Dizzy Gillespie’s United Nations Orchestra in 1988, becoming its leader in 1992, just before Gillespie’s death. In 2005, Imani Winds commissioned Kites, which evokes both D’Rivera’s native Cuba and his life as a musician on the road. The Imani Winds have offered the following notes on the work:

Kites was inspired by the following anonymous poem, which is spoken throughout the piece:

*I would like to be a kite, and soar up over the trees. I would like to try to reach the sky with butterflies and bees.*

*I would like to be a kite, and with my tail of red and white I’d love to fly so high, the things below would disappear from sight.*

*When once you have tested flight, you will forever walk the Earth with your eyes turned skyward, for there you have been, and there you will always long to return.*

The poem is an analogy to the concept of freedom. When truly free, one can soar like a kite and once that feeling is experienced, there is no turning back. However, even in freedom there are precincts, and although the kite has the freedom of flight, the string keeps it bound to the earth.

Mr. D’Rivera was motivated to write Kites for Imani Winds because he felt the ensemble exemplifies this notion of freedom, which is manifested through music and culture.

D’Rivera has won Grammy Awards in both classical and jazz categories, both as a composer and as a performer. In 2005, the National Endowment for the Arts named him an NEA Jazz Master. Twice in recent years, he has been named Clarinetist of the Year by the Jazz Journalists Association.

# Imani Winds

**Gene Kavadlo (born Panama City, Florida, around 1942), arranger**  
**Klezmer Dances (published 2005), adapted for woodwind quintet by Adam Lesnick (born Philadelphia, around 1962)**

Jewish tradition identifies music as the first art by virtue of its initial mention in Genesis 4:21. There, Adam and Eve's great-great-great-great-great grandson Jubal is dubbed "the father of all such as handle the harp and pipe." That would include King David, credited with soothing the anger of Saul by playing his harp and with composing the psalms. When the Second Temple was destroyed in the year 70 of the Common Era, the use of musical instruments as part of worship fell into disfavor among many rabbis. But music making carried on at Jewish weddings and other celebrations through the centuries.

Klezmer, a Yiddish compression of the Hebrew-Aramaic words for tool or instrument ("kley") and song or music ("zemer"), literally means musical instrument, although its application also extended to the musicians. What we now refer to as klezmer music arose from the Ashkenazi or Eastern European Jewish communities of the 18th and 19th centuries. The sacred, modal cantorial chant of the synagogue serves as klezmer's roots with strong influences from the Roma (Gypsies) and others with whom the klezmerim performed and through whose lands they traveled. As Jews emigrated from Europe especially during the late 19th and early 20th centuries, klezmer came with them.

Though rarely if ever explicitly identified as such, klezmer music enjoyed huge popularity in the first few decades of the recording industry, from the 1890s into the 1940s. With the "world music" movement beginning in the 1970s, klezmer found itself in the middle of a revival that has yet to abate.

Gene Kavadlo, since 1975 the principal clarinetist of the Charlotte Symphony in North Carolina, formed the quartet Viva Klezmer in 1984. Klezmer Dances is Kavadlo's set of four traditional dance movements, adapted for woodwind quintet by horn player Adam Lesnick. Two of the dances are on this program. Khosidl is a relatively stately circle or line dance in 2/4 or 4/4 time, named for the Hasidim who often performed it. Freylekh (Yiddish for joyous or festive) is probably the most common klezmer dance form, yet it has one of the most distinctive structures, ABCB.

-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For three decades, he has written about the arts in Central Ohio for the daily papers Columbus Citizen-Journal and Columbus Dispatch, the alternative weekly papers Columbus Guardian and Columbus Alive, and Columbus

# 5. Elias String Quartet

**Program - Saturday, March 3, 2018, 8 p.m. @ Southern Theatre**

## **The Tenth Annual Kenneth L. Coe and Jack Barrow Concert**

### **Elias String Quartet**

Sara Bitlloch, violin  
Donald Grant, violin

Simone van der Giessen\*, viola  
Marie Bitlloch, cello

\* The Elias Quartet is grateful to welcome Simone van der Giessen as a temporary member while violist Martin Saving is recovering from an injury which prevents him from participating in the current North American tour.

### **PROGRAM**

Franz Schubert (1797-1828)

Quartettsatz in C minor, D. 703 (composed 1820)  
Allegro assai

Antonín Dvořák (1841-1904)

Quartet in E-flat major, op. 51 (B. 92; S. 62) (composed 1878-1879)  
Allegro ma non troppo  
Dumka (Elegie): Andante con moto; Vivace  
Romanze: Andante con moto  
Finale: Allegro assai

### **INTERMISSION**

Franz Schubert (1797-1828)

Quartet in D minor, D. 810 ("Death and the Maiden") (composed 1824)  
Allegro  
Andante con moto  
Scherzo: Allegro molto  
Presto

*The Elias String Quartet appears by arrangement with David Rowe Artists.  
[www.davidroweartists.com](http://www.davidroweartists.com)  
[www.eliasstringquartet.com](http://www.eliasstringquartet.com)*

*Special support for this concert has been provided by a generous grant from the Kenneth L. Coe and Jack Barrow Fund for Chamber Music Performance of the Columbus Foundation.*

# Elias String Quartet

## About the Artists: Elias String Quartet

The Elias String Quartet is internationally acclaimed as one of the leading ensembles of their generation. Known for their intense and vibrant performances, the Quartet has travelled the globe collaborating with some of the finest musicians and playing in the world's great halls.

In 2015, they completed their groundbreaking Beethoven Project, performing and recording the complete string quartets of Beethoven. The cycle was broadcast by BBC Radio 3 and performed in 11 major venues in the UK. The Elias has also recorded the six-album cycle for the "Wigmore Hall Live" record label. The first album was released in January 2015. The Elias also took all-Beethoven programs to Carnegie Hall (New York) and San Francisco performances. They have documented their journey on a dedicated website supported by the Borletti-Buitoni Trust ([www.thebeethovenproject.com](http://www.thebeethovenproject.com)).

The Quartet was chosen to participate in BBC Radio 3's New Generation Artists' Scheme 2009-11 and is the recipient of a 2010 Borletti-Buitoni Award. They were awarded the 2010 BBC Music Magazine's Newcomer of the Year Award and were nominated in 2013 and 2014 for an RPS Award and in 2014 for an Australian Art Music Award. In 2013 they were awarded a Mentoring Scholarship from the Beethoven-Haus in Bonn. They received 2nd prize and the Sidney Griller Prize at the 9th London String Quartet Competition.

They have performed alongside such artists as Leon Fleisher, Michael Collins, Christian Zacharias, Pascal Moragues, Ralph Kirshbaum, Dame Anne Murray, Joan Rogers, Mark Padmore, Michel Dalberto, Peter Cropper, Malin Broman, Simon Crawford-Phillips, Piers Lane, Ettore Causa, Anthony Marwood, Huw Watkins, Roderick Williams, Allan Clayton, Melvyn Tan, and the Endellion, Vertavo, Navarra, Heath, Belcea, and Jerusalem Quartets.

The Elias are passionate about new music and have premiered pieces by Sally Beamish, Colin Matthews, Matthew Hindson, and Timo Andres. They worked with Henri Dutilleux on his string quartet "Ainsi la Nuit" and recently recorded Huw Watkins' "In My Craft or Sullen Art" with Mark Padmore for the NMC label.

The Quartet is steadily building a recording catalogue that has been met with widespread critical acclaim. Alongside three releases on the Wigmore Live label they have released discs of Mendelssohn and Britten. They have also released a disc of French harp music with harpist Sandrine Chatron for the French label Ambrosie, Goehr's Piano Quintet with Daniel Becker for Meridian Records, and most recently Schumann and Dvorak Piano Quintets with Jonathan Biss.

The Quartet takes their name from Mendelssohn's oratorio, Elijah, of which Elias is the German form. They formed at the Royal Northern College of Music in Manchester where they worked closely with the late Dr. Christopher Rowland and later became Junior Fellows and Associate Quartet. They also spent a year studying at the Hochschule in Cologne with the Alban Berg String Quartet. Other mentors in the Quartet's studies include Peter Cropper, Hugh Maguire, Gyorgy Kurtag, Gabor Takacs-Nagy, and Rainer Schmidt. For four years they were resident string quartet at Sheffield's "Music in the Round" as part of Ensemble 360, taking over from the Lindsay Quartet.

# Elias String Quartet

**Franz Schubert (born Vienna, January 31, 1797; died Vienna, November 19, 1828)**  
**Quartettsatz in C minor, D. 703 (composed 1820)**

When we think of Schubert and “unfinished,” we think immediately of his “Symphony in B minor, D. 759.” Schubert, however, may actually have intended that symphony to be complete in two movements. Indisputably incomplete, though, was a string quartet he began composing and then abandoned in December 1820. It marks a new maturity in his chamber music that is usually attributed to his no longer writing for the limited abilities of the Schubert family quartet (brothers Ferdinand and Ignaz on violins, Franz on viola, and their father on cello).

The “Quartettsatz in C minor, D. 703” (literally, “Quartet Movement”) is the only completed movement of the planned quartet. For a time, the manuscript was in the possession of Johannes Brahms. It was first published in 1870. A 41-bar fragment of an A-flat major slow movement (marked “Andante”) also survives; it would not be published until 1897.

Dark murmurs that begin in the first violin and move fugally through the other instruments open the “Quartettsatz,” marked “Allegro assai.” After a climax, a simpler version of the same theme sounds. While the second violin and viola continue the rhythmic accompaniment of the first theme, the first violin eases into the more peaceful second theme. The two lower strings then intrude with a dramatic section in the spirit of the opening as the first violin runs repeatedly up the scales. Another more peaceful theme is heard even as the two lower strings insist on their original mission, finally but quietly overpowering all else. The brief but restless development bursts open with wild variants of the first theme. The recap revisits the themes in order except for that first one, which is saved for the coda.

*-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For over three decades, he wrote about the arts in Central Ohio for the daily papers “Columbus Citizen-Journal” and “Columbus Dispatch,” the alternative weekly papers “Columbus Guardian” and “Columbus Alive,” and Columbus public radio station WCBE-FM.*

# Elias String Quartet

**Antonín Dvořák (born Nelahozeves, Bohemia, September 8, 1841; died Prague, May 1, 1904)  
Quartet in E-flat major, op. 51 (B. 92; S. 62) (composed 1878-1879)**

Jean Becker, founder and first violinist of the Florentine Quartet, wanted a “Slavonic” work from Antonín Dvořák. But a B-flat major quartet that the composer began sketching out was soon abandoned in favor of this “Quartet in E-flat major, op. 51,” begun on Christmas Day 1878, and completed on March 28, 1879. Although dedicated to Becker, the quartet was not published in time for him to include it in his ensemble’s Autumn 1879 tour of Switzerland. As it happened, the Joachim Quartet performed “Opus 51” first, at violinist Joseph Joachim’s home on July 29, 1879. Becker was able to present the earliest public performances later that year in Prague.

All of this occurred while Johannes Brahms and critic Eduard Hanslick were busy promoting Dvořák’s music throughout Europe. Brahms’s publisher Simrock had been skeptical at first, preferring to gauge public reaction before committing to the career of this unknown Bohemian. But when such works as the “Slavonic Rhapsodies, op. 45,” for orchestra, and the “Slavonic Dances, op. 46,” for piano duet, became runaway hits, Simrock wanted all the Dvořák it could get its hands on. This quartet, which many regard as Dvořák’s first truly mature chamber piece, was among those the publisher grabbed up.

An arpeggiated main theme that ends with a distinctive rhythmic motto opens the “Allegro ma non troppo.” The polka-inspired second theme returns in the development as a contrapuntal bass line. A brief recap begins with the polka theme while the coda treats the main theme and concludes with violin arpeggios. The second movement alternates a gentle dumka with a wild furiant, both derived from the same thematic material. This material is thought to be the only surviving remnant of that abandoned B-flat major quartet. The dumka features cello pizzicati under a violin and viola dialog; the furiant is a lively Czech dance, marked “Vivace” in its first appearance and “Presto” in its second. Short and simple, the “Romanze” (marked “tranquillo”) is a monothematic nocturne. Listen for the descending viola scale that leads to the close. The “Finale” treats the Czech “leaping dance,” the skocna, in a humorous blend of sonata form with rondo touches. References back to the second movement’s dumka and the rhythmic motto of the first movement mark the climax of this spirited “Allegro assai.”

# Elias String Quartet

**Franz Schubert (born Vienna, January 31, 1797; died Vienna, November 19, 1828)  
Quartet in D minor, D. 810 (“Death and the Maiden”) (composed 1824)**

Franz Schubert probably did not conceive his most renowned string quartet as a showcase for the set of variations on his 1817 song “Tod und das Mädchen, D. 531,” wherein Death comforts a young girl. Only in the imaginations of nineteenth-century commentators did the quartet’s pervasive minor quality, the second movement’s variations, and the finale’s reference to that other death-laden song “Das Erlkönig, D. 328,” blur into the morbid program that has come down to us.

More likely, Schubert intended the quartet not as a meditation on death but as a vital dress rehearsal for composing the “grand symphony” to which he aspired. He had written in March 1824 to his friend and sometime librettist Josef Kupelwieser about several works -- including this “Quartet in D minor, D. 810;” the “Quartet in A minor, D. 804;” and the “Octet in F major, D. 803” -- that he considered to be preparation for his crowning symphonic opus. His earlier quartets had been family affairs, woven with the abilities and tastes of his father, his brothers, and himself in mind. But his acquaintance with the viola virtuoso Ignaz Schuppanzigh (1776-1830) around 1824 and news of Beethoven’s completion of his “Ninth Symphony” inspired him to plan a monumental work of his own. Whether this was the mysterious lost “Gastein Symphony” of 1825, the “Great’ C major Symphony” of 1828, or something he never lived to write at all, remains unknown.

Signs of symphonic assurance abound, however, from the quartet’s cyclic construction suffused with the opening rhythm to the orchestral texture suggested by the frequent use of multiple stops. Incredibly, Schuppanzigh disliked the work, Schubert filed it away, and it remained unpublished until 1831, three years after the composer’s death.

Germinating the entire quartet is the forceful five-note descending figure that opens the “Allegro.” The movement ends with a two-part coda, the first mysterious, the second gentle. A tripartite theme (the piano prelude and the end of Death’s melody, both from the eponymous song, separated by a new section not heard in the song) and five variations constitute the “Andante con moto.” Variation one is impatient and restless; two is dominated by the singing cello; three is a duet between the first violin and the cello; four, almost the only major-mode relief in the work; and five, a great crescendo and dying away. The syncopated “Scherzo” contrasts with its tender, innocent trio section, and the “Presto” finale rushes past.

# Elias String Quartet



# 6. Joyce Yang

## Program - November 26, 2016, 8 p.m. @ Southern Theatre

Domenico Scarlatti (1685-1757)

Sonata in C-sharp minor, K. 247 (composed around 1735-1740)

Sonata in B minor, K. 27 (composed around 1725-1730)

Sonata in D major, K. 29 (composed around 1730-1735)

Robert Schumann (1810-1856)

Romances, op. 28 (composed 1839)

Sehr markirt

Einfach

Sehr markirt

Carl Vine (born 1954)

Anne Landa Preludes (composed 2006)

Short Story

Filigree

Thumper

Ever After Ever

Two Fifths

Milk for Swami Li

Divertissement

Sweetsour

Tarantella

Romance

Fughetta

Chorale

### Intermission

Claude Debussy (1862-1918)

Estampes (composed 1903)

Pagodes (Pagodas)

La soirée dans Grenade (Evening in Granada)

Jardins sous la pluie (Gardens in the Rain)

Enrique Granados (1867-1916)

Works from "Goyescas" (composed 1909-1913)

Quejas, ó La maja y el ruiseñor (Complaint, or The Girl and the Nightingale)

Los requiebros (The Compliments)

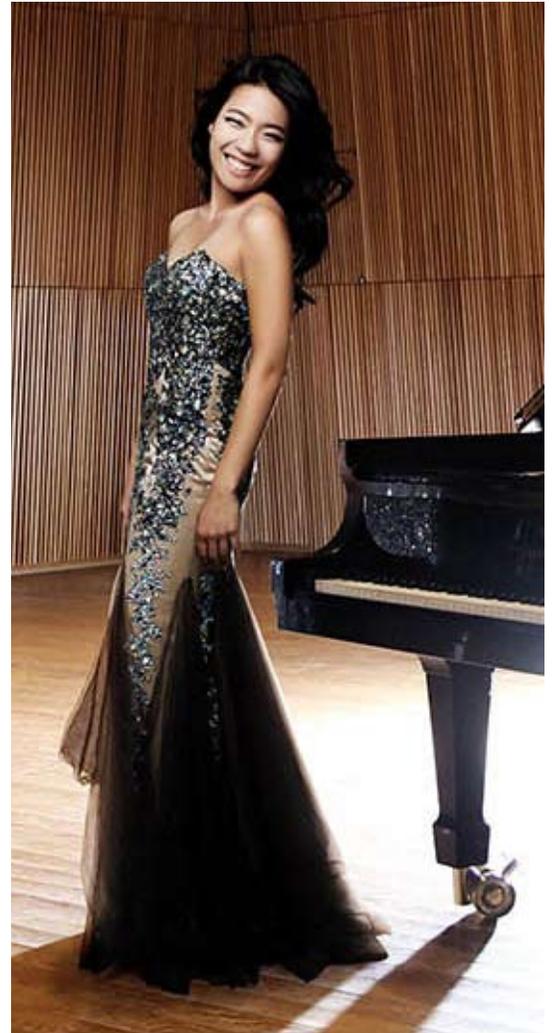
Alberto Ginastera (1916-1983)

Danzas argentinas, op. 2 (composed 1937)

Danza del viejo boyero (Dance of the Old Herdsman)

Danza de la moza donosa (Dance of the Graceful Maiden)

Danza del gaucho matrero (Dance of the Arrogant Cowboy)



# Joyce Yang

## About the Artists: Joyce Yang

Blessed with “poetic and sensitive pianism” (Washington Post) and a “wondrous sense of color” (San Francisco Classical Voice), pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity. As a Van Cliburn International Piano Competition silver medalist and Avery Fisher Career Grant recipient, Yang showcases her colorful musical personality in solo recitals and collaborations with the world’s top orchestras and chamber musicians.

Yang came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: the Steven De Groote Memorial Award for Best Performance of Chamber Music (with the Takács Quartet) and the Beverley Taylor Smith Award for Best Performance of a New Work.

Since her spectacular debut, she has blossomed into an “astonishing artist” (Neue Zürcher Zeitung). She has performed as soloist with the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, the Baltimore, Detroit, Houston, Milwaukee, San Francisco, Sydney, and Toronto symphony orchestras, Deutsches Symphonie-Orchester Berlin, and the BBC Philharmonic (among many others), working with such distinguished conductors as Edo de Waart, Lorin Maazel, James Conlon, Leonard Slatkin, David Robertson, Bramwell Tovey, Peter Oundjian, and Jaap van Zweden. In recital, Yang has taken the stage at New York’s Lincoln Center and Metropolitan Museum; the Kennedy Center in Washington, DC; Chicago’s Symphony Hall; and Zurich’s Tonhalle.

Highlights of recent seasons include Yang’s Royal Flemish Philharmonic and Deutsches Symphonie-Orchester Berlin debuts, UK debut in the Cambridge International Piano Series, Montreal debut with I Musici de Montréal with Jean-Marie Zeitouni, and Pittsburgh Symphony debut playing Schumann’s Concerto under music director Manfred Honeck. She concluded a five-year Rachmaninoff cycle with de Waart and the Milwaukee Symphony, to which she brought “an enormous palette of colors, and tremendous emotional depth” (Milwaukee Sentinel Journal); joined the Takács Quartet for Dvorak in Lincoln Center’s Great Performers series; and impressed the New York Times with her “vivid and beautiful playing” of Schubert’s “Trout” Quintet with members of the Emerson String Quartet at the Mostly Mozart Festival at Lincoln Center. A residency with Musica Viva Australia at the Huntington Estate Music Festival was marked by chamber music performances and solo recitals.

Yang made her celebrated New York Philharmonic debut with Maazel at Avery Fisher Hall in November 2006 and performed on the orchestra’s tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. Subsequent appearances with the Philharmonic included the opening night of the Leonard Bernstein Festival in September 2008, at the special request of Maazel in his final season as music director. The New York Times pronounced her performance in Bernstein’s *The Age of Anxiety* a “knockout.”

Born in 1986 in Seoul, South Korea, Yang received her first piano lesson at the age of four. She quickly took to the instrument, which she received as a birthday present, and over the next few years won several national piano competitions in her native country. By the age of ten, she had entered the School of Music at the Korea National University of Arts, and went on to make a number of concerto and recital appearances in Seoul and Daejeon. In 1997, Yang moved to the United States to begin studies at the pre-college division of the Juilliard School with Dr. Yoheved Kaplinsky. During her first year at Juilliard, Yang won the pre-college division Concerto Competition, resulting in a performance of Haydn’s Keyboard Concerto in D with the Juilliard Pre-College Chamber Orchestra. After winning the Philadelphia Orchestra’s Greenfield Student Competition, she performed Prokofiev’s Third Piano Concerto with that orchestra at just twelve years old. She graduated from Juilliard with special honor as the recipient of the school’s 2010 Arthur Rubinstein Prize, and in 2011 she won its 30th Annual William A. Petschek Piano Recital Award.

Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Van Cliburn International Piano Competition. A Steinway artist, she currently lives in New York City. For more information on Joyce Yang, see her Web site at <http://pianistjoyceyang.com>.

Joyce Yang appears by special arrangement with Arts Management Group, William J. Capone, Manager, 37 West 26th Street, Suite 403, New York, New York 10010.

# Joyce Yang

**Domenico Scarlatti (born Naples, Oct. 26, 1685; died Madrid, July 23, 1757)**  
**Sonata in C-sharp minor, K. 247 (composed around 1735-1740)**  
**Sonata in B minor, K. 27 (composed around 1725-1730)**  
**Sonata in D major, K. 29 (composed around 1730-1735)**

To Hans von Bülow, the famed German conductor and pianist, Domenico Scarlatti served as the harbinger of Beethoven. In Scarlatti's music, wrote von Bülow, "humor and irony set foot for the first time in the realm of sound." A composer of operas, church music, and dozens of cantatas, Scarlatti is justifiably remembered for his impressive body of 555 keyboard sonatas. In total duration, it is second only to Johann Sebastian Bach's keyboard music, if you include all of Bach's organ works. Quantity does not necessarily connote quality, but as von Bülow suggests, there is a depth and sophistication to Scarlatti's sonatas that belies their surface simplicity.

Nearly all of Scarlatti's sonatas are in binary form, two more-or-less equal parts, each of which was to be repeated. With few exceptions, the first part concludes on the dominant and the second part ends up back on the tonic. But the journeys he takes within these confines, the hitherto unheard-of modulations, the adaptations of popular rhythms, the mimicry of other instruments, are astonishing.

Born into a huge musical family, Domenico Scarlatti is often overshadowed by his father and first teacher, Alessandro (1660-1725), one of the giants in the development of opera. It was partly thanks to his father that Domenico's earliest operas got on the stage in his native Naples. The young Scarlatti bounced around from Naples to Florence to Venice to Rome to Lisbon, where he became the music teacher of the young princess Maria Barbara, the composer's lifelong patron and Queen-to-be of Spain. When Maria Barbara married the future Ferdinand VI in 1729, Scarlatti moved with his student to Madrid, where he lived the rest of his life and died in 1757.

The composition dates of most of Scarlatti's keyboard sonatas are largely conjecture, but both the Sonata in B minor, K. 27 and the Sonata in D major, K. 29 were first published in London in 1738 in the collection of thirty *Essercizi per gravicembalo*. The lyrical Sonata in C-sharp minor, K. 247, in 3/8 time and marked *Allegro*, was first published in Venice in 1753. The Sonata, K. 27, also marked *Allegro* and in 3/4 time, features hand crossing. The Sonata, K. 29, marked *Presto*, in common time, exhibits Spanish flare.

# Joyce Yang

## **Robert Schumann (born Zwickau, Saxony, June 8, 1810; died Endenich, near Bonn, July 29, 1856) Romances, op. 28 (composed 1839)**

One of the great romances of musical history was that of Robert Schumann and Clara Wieck, the piano-playing daughter of his own piano teacher, Friedrich Wieck. Creepy as it may sound to us today, Clara and Robert met in 1828, when she was nine and he eighteen. In 1833, they traded musical admiration, her *Romance variée*, op. 3 written for him, he in turn writing his *Impromptu on a Theme by Clara Wieck*, op. 5. By 1839, Clara and Robert already had a stormy history, beginning with flirtations in 1835, through secret meetings and painful breakups, more than one of which was imposed on the pair by her father. After one such long estrangement, Clara and Robert reconciled for good in August 1837. Although Friedrich continued to run hot and cold about the relationship, the lovers flowed inevitably toward marriage on September 12, 1840.

During 1839, however, the couple had been battling her father in court over their right to marry, the proceedings for which Friedrich Wieck found repeated excuses to postpone. It was in the course of one of these extended delays that Robert composed the *Three Romances*, op. 28, finishing in December 1839 and intending them as a Christmas present for Clara. In a January 1, 1840 letter, she actually asked him to dedicate the set to her: “As your bride, you absolutely have to dedicate something more to me; and I know of nothing more tender than these 3 Romances, especially the middle one, which is the most beautiful love duet.” Although at the time he believed that they were not quite worthy of her, a few years later he was including the set among those he considered his best.

The First Romance, in B-flat minor, marked “*Sehr markirt*” (“Very Marked or Accented”) stands in contrast to the lyrical F-sharp major Second Romance, marked “*Einfach*” (“Easy”). This Second Romance was one of the few that Schumann allowed to be published in three staves rather than the standard two, a practice that the composer often criticized. The Third Romance in B major returns to the “*Sehr markirt*” sensibility of the first.

# Joyce Yang

## **Carl Vine (born Perth, Western Australia, October 8, 1954) Anne Landa Preludes (composed 2006)**

One of Australia's most renowned composers, Carl Vine started playing cornet at five. Tumbling out of a tree and breaking several vertebrae at the age of ten, he found himself no longer able to play cornet and switched to piano. Winning the under-eighteen division of the Australian Society for Music Education's Composers' Competition in 1970 with his electronic *Unwritten Divertimento*, Vine devoted the early part of his composing career to electronic music under the influence of Elliott Carter and Karlheinz Stockhausen. Soon he was composing for numerous dance companies including the West Australian Ballet, Sydney Dance Company, and London Contemporary Dance Theatre, being cited in 1983 with the Adams Award for Outstanding Contribution to Music for Dance in Australia.

Gradually through the 1980s, Vine's musical vocabulary evolved from its early modernism into what he would call "radically tonal" expression. His film and television scores garnered him several awards from the Australian Guild of Screen Composers during the 1990s. For the 1996 Olympics in Atlanta, Georgia, Vine composed music for the closing ceremony's presentation in anticipation of "Sydney 2000."

The Anne Landa Preludes honor a New South Wales music patron who died of cancer at age 55 in December 2002. Writing about the Preludes in 2006, Vine says:

Anne Landa made an extraordinary and sustained contribution to the encouragement of young pianists in Australia, and although her legacy continues, her passion, energy and dedication were taken from us far too soon. This set of twelve small pieces is intended to be the successor to my Five Bagatelles, which I wrote in a rapid burst of energy twelve years ago. By contrast the new pieces emerged slowly, and sometimes with inexplicable difficulty. ... [E]ach piece is as highly differentiated from its neighbours as I could make it. One or more of these preludes may be played in any order for any reason. If they are all to be played in one sitting I recommend the order in which they are printed, although other satisfactory orderings might exist.

The Anne Landa Preludes received their premiere performance on September 4, 2006, at Eugene Goossens Hall in Sydney.

# Joyce Yang

## **Claude Debussy (born St. Germain-en-Laye, August 22, 1862; died Paris, March 25, 1918) Estampes (composed 1903)**

Many commentators have noted Claude Debussy's fondness for threes, manifested as sets of three works, as works in three movements, and as individual movements in three parts. One such sets of three works, and one that marks a particular turning point in his career as a composer of piano music, is *Estampes*. Until that composition in 1903, Debussy had not really taken on the genuine challenges of the piano in any sustained manner, certainly not in the ways we now think of as uniquely his. He was only now beginning to address the piano's problems of balance and texture, taking advantage of the instrument's inherent qualities by tending to concentrate sustained melodies to the lower sonorities and lighter figures to the higher. The rhythmic interplay between those layers grows increasingly striking. It's also interesting to recall that Debussy is the composer who said he conceived his piano music as being played on an instrument "without hammers."

The three movements of *Estampes* also reflect several of Debussy's enduring interests: the musics of Asia and of Spain, depictions of water, and portrayals of nocturnal scenes. The work also reminds us of Debussy's lifelong preoccupation with the visual arts, his close friendships with sculptors and painters, and (as is revealed in letters) his at least partially serious regret over having chosen the life of the composer over that of the artist. The title *Estampes* translates as "prints" and the work is dedicated to Jacques Émile Blanche (1861-1942), the French painter best known for portraits of literary authors.

In a letter to a friend, Debussy referred to *Estampes* as sort of an imaginary vacation. Its first movement, *Pagodes* (*Pagodas*), takes us to Asia, the music of which had fascinated Debussy for years. He regularly attended the series of Universal Expositions in Paris, world's fairs that familiarized the French public with other cultures. The Expositions of 1889 and 1900 in particular introduced him to the Javanese gamelan, the evocation of which is clear in *Pagodes*. Unlike many other French composers who used Asian sounds as mere exotic spice, Debussy was drawn to the non-Western musical scales and the melodic uses of percussion.

*La soirée dans Grenade* (*Evening in Granada*) takes us to Spain. No less an authority than Manuel de Falla stood in awe of Debussy's ability to conjure Spain authentically here without actually quoting folk material. In reality, though, Maurice Ravel might have provided the impulse. Debussy had borrowed the score of Ravel's original two-piano version of *Habañera* following its first performance in 1898, and paid subtle tribute five years later by labeling *La soirée dans Grenade* as "mouvement de *Habañera*."

Finally, *Jardins sous la pluie* (*Gardens in the rain*) references two French children's songs, *Dodo, l'enfant do* ("Sleep, child, sleep") and *Nous n'irons plus au bois* ("We'll go no more to the woods"). The latter must have occupied a special place in Debussy's heart, as it turns up in at least two other compositions: the last of the three *Images* for piano from 1894 and in the last of the three orchestral *Images* entitled *Rondes de printemps*, from 1905-1909.

# Joyce Yang

## **Enrique Granados (born Lérida, Spain, July 27, 1867; died at sea, English Channel, March 24, 1916) Works from “Goyescas” (composed 1909-1913)**

Although it's not uncommon for a composer to extract selections from an opera into a suite, the case of *Goyescas* by Enrique Granados is quite the opposite. Taking inspiration from paintings by fellow Spaniard Francisco Goya, Granados composed a suite of six piano pieces entitled *Goyescas* (meaning “Goya-esque”). So popular did they become that his friend, the American pianist Ernest Schelling urged Granados to expand the suite into a full-blown opera. Thereby hangs a tale.

Schelling (1876-1939) had already championed Granados by being the first to play his piano music outside of Spain and by arranging for the publication of his music in New York. It was at Schelling's Swiss home that Granados completed the opera. By that time, however, World War I had begun. So rather than premiering the work at the Paris Opéra, Schelling pulled strings to bring the premiere to New York's Metropolitan Opera.

Determined to attend that premiere on January 28, 1916, Granados set aside his deathly fear of the ocean and sailed to New York with his wife. Aside from the ecstatic reception to *Goyescas*, the composer also managed to present several piano concerts and make some piano roll recordings while in New York. His fame became such that Woodrow Wilson invited him to play at the White House. This engagement, however, caused Granados and his wife to miss the scheduled sailing that would have taken them directly home to Spain. Instead, they took a ship to Liverpool, where they boarded the *Sussex*, bound for Dieppe. Crossing the English Channel, the *Sussex* was torpedoed by a German submarine on March 24, 1916. Granados was picked up by a lifeboat, but then discovered his wife still struggling in the water. He dived in to save her, but they both drowned. The composer was 48 years old.

To Granados, Goya (1746-1828) distilled the essence of the Spanish character in his paintings, and the composer tried to do the same in his piano suite. Published in two books in 1912 and 1913, *Goyescas* reflects in musical terms Granados's fascination with Goya's treatment of color and the contrasts of mood. *Los requiebros* (The Compliments) and *Quejas, ó La maja y el ruiseñor* (Complaint, or The Girl and the Nightingale) respectively open and close the first book of the piano suite. The former takes its inspiration from Goya's *Capricho, Tal para cual*, and is a set of variations on a tonadilla by Blas de Laserna (1751-1816). The latter is a set of variations on a folksong from Valencia, featuring a cadenza that mimics the sound of a nightingale.

-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For three decades, he has written about the arts in Central Ohio for the daily papers *Columbus Citizen-Journal* and *Columbus Dispatch*, the alternative weekly papers *Columbus Guardian* and *Columbus Alive*, and Columbus public radio station WCBE-FM.

# Joyce Yang

**Alberto Ginastera (born Buenos Aires, Argentina, April 11, 1916; died Geneva, Switzerland, June 25, 1983)**

## **Danzas argentinas, op. 2 (composed 1937)**

Born of an Italian mother and a Catalan father, Alberto Ginastera began his formal musical education at the age of seven and was composing by the time he was fourteen. In 1935, he graduated from the Williams Conservatory in Buenos Aires with a gold medal in composition. Within a few years, he was gaining a reputation as one of Argentina's most important composers. He would eventually withdraw or destroy much of his early output from the 1930s.

In 1941, he began teaching, both at the National Conservatory and the San Martin National Military Academy. When he signed a petition supporting Argentine civil liberties in 1945, he came into conflict with the dictator Juan Perón and was forced to resign from the academy. World War II had postponed a planned trip to the United States in 1942 when he won a Guggenheim, but in December 1945 he took advantage of that fellowship to exile himself until March 1947. He visited numerous schools (including Columbia, Eastman, Harvard, Juilliard, and Yale) and attended performances of his works all over the country. Aaron Copland became an important mentor and close friend during this period. Taking inspiration from his U.S. visit and a League of Composers concert featuring his own works in New York, Ginastera formed a branch of the league upon his return from exile. In 1948, it became the Argentine Section of the International Society for Contemporary Music. That same year, he became director of the music conservatory at the National University of La Plata.

Late in the 1960s, Ginastera himself divided his musical output into three stylistic periods, even though he would continue to compose until his death in 1983. The earliest period, between 1934 and 1947, he dubbed "Objective Nationalism," wherein he concentrated on the rhythms, textures, melodies, and harmonies of Argentina. *Danzas argentinas, op. 2*, the first of his piano works to which Ginastera assigned an official opus number, perfectly represents that first period, dating as it does from 1937. Furthermore, its three Argentinian dances directly evoke the characters, settings, and music of the nation.

*Danza del viejo boyero* (Dance of the Old Herdsman) pays homage to the "chacarera," a dance often thought of as the tango of the pampas, powerfully rhythmic and somewhat formal. Because the left hand plays only black keys and the right only white keys, the piece is actually bitonal. It ends with a chord representing the open strings of a guitar in standard tuning, E-A-D-G-B-E.

*Danza de la moza donosa* (Dance of the Graceful Maiden) is in the form of a "zamba," a slow, stately, yet passionate folk dance. Full of more guitar evocations, this dance opens with a dreamy section that returns in a richer version following an intense midsection.

*Danza del gaucho matrero* (Dance of the Arrogant Cowboy) is a "malambo," the dance in which an Argentinian gaucho shows off. Percussive, dissonant, even wild, this finale is rondo-like (ABACDADC) with a loud coda ending in a piano-devouring glissando.

# 7. Quartetto Gelato

**PROGRAM - Saturday, April 13, 2019, 8 p.m. @ Southern Theatre**

## **Quartetto Gelato**

Peter De Sotto, tenor, violin, mandolin

Charles Cozens, piano, accordion

Colin Maier, oboe, clarinet, English horn, bassoon, violin, 5-string banjo,  
acoustic/electric bass, piano, saxophone, flute, guitar, mandolin, musical saw

Kirk Starkey, cello

## **PROGRAM**

Romamolda Hora

Traditional; arranged by Peter De Sotto and Alex Sevastian

Under Paris Skies

Kim Gannon and Hubert Giraud; arranged by Bill Bridges

La Vie en rose

Édith Piaf; arranged by Shelly Berger

Tango Del Mare

Nicola Salerno and Gino Redi ; arranged by Shelly Berger

Solamente una vez

Agustín Lara; arranged by Hilario Durán

Meditango

Ástor Piazzolla; arranged by Bill Bridges

Bésame Mucho

Consuelo Velázquez; arranged by Hilario Duran

Gypsy Fantasia

Jossy Abramovich; arranged by Dmitriy Varelas

## **INTERMISSION**

The Pipes

Traditional; arranged by Colin Maier and Mark Camilleri

Volare

Domenico Modugno and Franco Migliacci; arranged by Shelly Berger

Cigano No Baião

Fafá Lemos; arranged by Scott Macintosh

Cera Una Volta

Rebecca Pellet

O Sole Mio

Eduardo Di Capua and Alfredo Mazzucchi; arranged by Howard Cable

Al Di Là

Carlo Donida and Mogol; arranged by Peter De Sotto and Alex Sevastian

Romanian Caravan

Traditional; arranged by Jossy Abramovich, Peter De Sotto, and Alex Sevastian

Quartetto Gelato appears by special arrangement with Bill Capone, Arts Management Group, Inc., 130 West 57th Street, Suite 6A, New York New York 10019.

# Quartetto Gelato

## About the Artist: Quartetto Gelato

Virtuosic showpieces, romantic tenor arias, pyrotechnical solos, blazing gypsy show pieces, multi-instrument mastery, and a World Accordion Champion – this is Quartetto Gelato, a popular and highly unusual classical quartet. With sold-out performances in New York, Washington, L.A., London, Tokyo, Hong Kong, and elsewhere, this dazzling ensemble has enchanted audiences and critics worldwide with its exotic blend of musical virtuosity, artistic passion, and humor. Classical in training, eclectic by design, Quartetto Gelato not only thrills audiences with its multi-instrument mastery, but also offers the bonus of a brilliant operatic tenor. With a performance repertoire that spans the globe and includes classical masterworks, operatic arias, the sizzling energy of tangos, gypsy and folk songs, the group's theatrical stage presence and relaxed humor establish an intimate rapport with audiences worldwide.

Quartetto Gelato's international career was launched when they won the coveted title of NPR Performance Today's "Debut Artist of the Year." The group's first DVD, "Quartetto Gelato: A Concert in Wine Country," was picked up by PBS throughout the U.S. in 2007 and is still broadcast regularly. The quartet can be heard on the soundtrack of the Hollywood film "Only You," as well as on Ashley MacIsaac's hit CD "Hi How are You Today?" The group was honored as Best Classical Ensemble at Canada's 2010 INDIE awards. QG achieved unique global reach when Canadian astronaut Dr. Robert Thirsk chose their first two CDs to take on board during his NASA flight on the space shuttle Columbia and they were heard around the world.

Quartetto Gelato released a highly successful first CD in 1994. Subsequent recordings such as "Neapolitan Café" (2001) and "Musica Latina" (2009) showcase the ensemble's flair for imaginative international themes – "Travels the Orient Express" (2004) features music associated with stops along the route of the famous train. The quartet recorded a Christmas CD in 2010 and has then released its 9th disc, "All Original – 100% Canadian," featuring works written for the group by Canadian composers (Rebecca Pellett, Howard Cable, Michael Occhipinti, Hilario Duran, and Jossy Abramovich) that highlight its signature style – a blend of fun, eclecticism, international flavors, and superb musicianship. For more information, see <https://quartettoigelato.ca>.



# Quartetto Gelato

## **Romamolda Hora**

### **Traditional; arranged by Peter De Sotto and Alex Sevastian**

A traditional Eastern European round folk dance, the hora may be most familiar through its similarly-named cousin, which has long been central to Israeli folk dance throughout the Jewish diaspora. In all of its incarnations, the hora is commonly danced as part of celebrations and festivals. The music starts out slowly, building up a head of speed, ending in a near frenzy. “Romamolda Hora” is from the Romanian folk tradition. Peter De Sotto plays violin and mandolin and sings as one of the founding members of Quartetto Gelato. De Sotto had previously played violin in the Toronto Symphony Orchestra and in 1999 was chosen Musician of the Year by the Toronto Musicians Association. Alexander Sevastian (born Minsk, Belarus, October 2, 1976; died Ajijic, Mexico, February 16, 2018,) was the accordionist of Quartetto Gelato from 2002 until he passed away suddenly and unexpectedly while on tour in Mexico with the ensemble in February 2018.

## **Under Paris Skies**

### **Kim Gannon and Hubert Giraud; arranged by Bill Bridges**

Known in English by the title “Under Paris Skies,” “Sous le ciel de Paris” was written for the film of the same name directed by Julien Duvivier in 1951. Composer Hubert Giraud (born Marseille, France, March 3, 1920; died Montreux, Switzerland, January 16, 2016) was a harmonica player with the great jazz guitarist Django Reinhardt and later played guitar with band leader Ray Ventura. Giraud scored several other French films and won the 1958 Eurovision Song Contest with his song “Dors, mon amour.” Jean Dréjac (1921-2003) wrote the original French lyrics of “Sous le ciel de Paris;” James Kimball “Kim” Gannon (1900-1974) is responsible for the English lyrics. Arranger, composer, and guitarist Bill Bridges (born Empress, Alberta, Canada, 1944) is based in Toronto and has performed with such luminaries as Lena Horne, Ella Fitzgerald, and Peggy Lee.

## **La Vie en rose**

### **Édith Piaf; arranged by Shelly Berger**

The storied life and loves of Édith Piaf (born Paris, December 19, 1915; died Plascassier, Grasse, France, October 10, 1963) have been portrayed on stage and screen numerous times, including in the 2007 film that earned actress Marion Cotillard her Best Actress Oscar. Through temporary blindness as a child, alcoholism, drug problems, illness, and legendary affairs, the “Little Sparrow” brought the traditions of the French chanson into the twentieth century and made them poignantly personal. She wrote her signature song, “La Vie en rose” (literally, “life in pink”) in 1945, in probable musical collaboration with French songwriter Marguerite Monnot (1903-1961), French composer and conductor Robert Chauvigny (1916-1963), and the French-Spanish-Italian musician Louiguy (1916-1991). Piaf originally offered the song to her friend, the singer Marianne Michel, before setting it aside. Piaf herself first performed it in concert in 1946, then released it as a ten-inch single in 1947, after which it became an international hit. In 1998, “La Vie en rose” received a Grammy Hall of Fame Award for its historical significance. If you saw the 2018 version of the film “A Star is Born,” you will remember Lady Gaga’s rendition. Shelly Berger (born Toronto, February 22, 1955) is a respected jazz bassist, composer, and arranger, currently on the faculty of the School of Creative and Performing Arts at Humber College in Toronto.

## **Tango Del Mare**

### **Nicola Salerno and Gino Redi ; arranged by Shelly Berger**

Lyricist Nicola Salerno (born Naples, March 11, 1910; died Naples, May 22, 1969) and composer Gino Redi (born Rome, November 26, 1908; died Rome, September 27, 1962) collaborated on “Tango del Mare” in 1940. The Italian actor Oscar Carboni (1914-1993) released the first recording of the mournful tango that same year. Salerno, who was known by the nickname Nisa, would work with many composers. But in 1955, he teamed up with Renato Carosone (1920-2001) to form one of the most successful Italian songwriting partnerships of the mid-twentieth century.

# Quartetto Gelato

## **Solamente una vez**

### **Agustín Lara; arranged by Hilario Durán**

Artists as diverse as Bing Crosby, Elvis Presley, Gene Autry, and Cliff Richard have performed versions of “Solamente una vez” (literally “only one time”), a bolero composed by the prolific Mexican songwriter Agustín Lara (born Mexico City, October 30, 1897; died Mexico City, November 6, 1970). From around 1930 until his death, Lara remained in the public eye through his extensive work in both theater and radio, composing roughly 700 songs. He is thought to have composed “Solamente una vez” in Buenos Aires around 1940 for the 1941 film “Melodías de América.” To English-speaking audiences, the song is known as “You Belong to My Heart” and appeared in the 1944 Disney film “The Three Caballeros.” Sixty years later, it was heard on the soundtrack of “Napoleon Dynamite.” Born in Havana, Cuba, in 1953, pianist, composer, and arranger Hilario Durán emigrated to Toronto in 1998 and currently teaches at Humber College.

## **Meditango**

### **Ástor Piazzolla; arranged by Bill Bridges**

In the eyes and ears of many, tango history is divided into the era before Piazzolla and the era since Piazzolla. No composer had a more profound influence on transforming and reinvigorating the tango through the infusion of both jazz and European classical elements. No composer was as successful in spreading the tango throughout the world. And few composers of our own time left a legacy as vital, important, accessible, and fascinating. Not to mention danceable. Ástor Piazzolla was born in the Argentinian seaside resort of Mar del Plata, March 11, 1921, but spent much of his youth in New York. There, his father gave him his first bandoneón, a relative of the accordion, and he learned to play it. Around 1944, Piazzolla formed his first band and launched his decades-long exploration of what would become known as “Nuevo Tango.” In addition to well over 200 individual tangos, Piazzolla wrote a number of orchestral works, chamber works, solo works, song cycles, and works for stage and film. Cycling through just about every size of ensemble from quartet to nonet, and bringing the electric guitar into the world of tango, Piazzolla ended up with his Sexteto Tango Nuevo (with two bandoneóns) in 1989. His health began to fail in August 1990, and he died in Buenos Aires on July 5, 1992. Many of Piazzolla’s works were either conceived as suites or were collected into suites after the fact. “Meditango” is one of seven loosely-related tangos he collected under the overall title of “Libertango.”

## **Bésame Mucho**

### **Consuelo Velázquez; arranged by Hilario Duran**

By her own account, Consuelo Velázquez (born Ciudad Guzmán, Jalisco, Mexico, August 19, 1920; died Mexico City, January 22, 2005) hadn’t been kissed even once when she penned her most renowned song, “Bésame Mucho,” which translates literally as “kiss me much,” at age twenty in 1940. She had been playing piano since she was four and moved to Mexico City during her teens to attend the National Conservatory. Velázquez gained fame as a composer of popular songs, but had intended to be a concert pianist. For the melody of “Bésame Mucho,” Velázquez found inspiration in “Quejas, o la maja y el ruiseñor,” from “Goyescas, Book 1,” the piano suite by Spanish composer Enrique Granados (1867-1916). For the lyrics, she is said to have been prompted by seeing a couple kiss on the street. In 1999, Univisión pronounced “Bésame Mucho” the “Song of the Century.” Interestingly, it was one of the songs performed by The Beatles in their unsuccessful audition for Decca Records on January 1, 1962.

# Quartetto Gelato

## **Gypsy Fantasia**

### **Jossy Abramovich; arranged by Dmitriy Varelas**

A musician since the age of seven, Jossy Abramovich was born in Romania and attended the Conservatory of Music in Bucharest. After moving to Israel, he joined the Israeli Air Force Band. Following the October 1956 Sinai Campaign, Abramovich claims to be the first musician to play for a Jewish wedding in the Sinai in 2000 years. After his military service, he formed a band and toured Israel and Scandinavia. In 1980, Abramovich moved to Canada, where he has done considerable work for the Canadian Broadcasting Corporation and for Quartetto Gelato. A singer, pianist, and accordion player, Abramovich has also performed extensively for Carnival Cruise Lines. In addition to being an incredibly prolific arranger, Dmitriy Varelas plays flute and composes. Born in Tashkent, Uzbekistan in 1978, he emigrated to Toronto, Canada in 2010.

## **The Pipes**

### **Traditional; arranged by Colin Maier and Mark Camilleri**

“The Pipes” collects a medley of traditional Scottish tunes in which arranger Colin Maier’s oboe stands in for the bagpipes. A native of Calgary, Maier specializes in the oboe, which he teaches at Ontario’s Brock University, but has also mastered clarinet, English horn, five-string banjo, flute, guitar, saxophone, piano, and musical saw, among other instruments. Maier has also been a dancer and choreographer, an actor, and an acrobat. Mark Camilleri is a Canadian pianist, arranger, conductor, and since 1996, the owner of Toronto’s Imagine Sound Studios. As the co-founder of Podium Concert Productions, Camilleri has also brought full orchestral concert productions of such musicals as “The Secret Garden” and “Nine” to the stage.

## **Volare**

### **Domenico Modugno and Franco Migliacci; arranged by Shelly Berger**

At the very first Grammy Award ceremony on May 4, 1959, “Nel Blu Dipinto Di Blu” became the only non-English language song ever to win both Record of the Year and Song of the Year. It had already come in first place at the Sanremo Music Festival on February 1, 1958, and third in the Eurovision Song Contest on March 12, 1958. Lyricist Franco Migliacci (born Mantua, Italy, May 1, 1930) took inspiration from two paintings by Marc Chagall, one with a flying man and the other featuring the artist’s face painted blue. “Nel Blu Dipinto Di Blu,” literally “in the blue-painted blue [sky],” is popularly known by the first word of its chorus “Volare” (“to fly”). Composer Domenico Modugno (born Polignano a Mare, Apulia, Italy, January 9, 1928; died Lampedusa, Sicily, Italy, August 6, 1994) first sang the song at the Sanremo Festival, revolutionizing Italian song performance. Until that time, Italian singers generally stood motionless, but taking his cue from Migliacci’s lyrics, Modugno spread his arms as if to take flight. Later in life, after being partly paralyzed by a stroke, Modugno played the revolutionary again, serving in the Italian Chamber of Deputies, 1987-1990, and in the Italian Senate, 1990-1992, as a member of the Radical Party representing Turin. He worked for the rights of the disabled, for human rights, and for the right to divorce.

## **Cigano No Baião**

### **Fafá Lemos; arranged by Scott Macintosh**

Born in Rio de Janeiro on February 19, 1921, Fafá Lemos began playing the violin when he was seven. Just two years later, he was the soloist in a performance of one of Vivaldi’s concertos by the city’s Orquestra Sinfônica do Teatro Municipal. After finishing high school, Lemos moved from the Brazilian Symphonic Orchestra to the Carlos Machado Orchestra to the Trio Rio before joining Brazil’s Rádio Nacional in 1950. In 1951, Lemos recorded his proto-bossa nova, “Cigano No Baião,” the first of his many discs. In his decades-long career, Lemos performed with such luminaries as the guitarist Laurindo Almeida, singer Carmen Miranda, and guitarist Luiz Bonfá. Lemos died in Rio on October 18, 2004. A traditional variety of dance from northeastern Brazil, the baião has often been performed in association with a type of song called the “embolada,” which was improvised, alliterative, and humorous. Beginning in the late 1940s, the baião migrated into the Brazilian cities as a popular music and dance form, often performed by accordion, triangle, and bass drum. “Cigano No Baião” translates as “gypsy at the baião.”

# Quartetto Gelato

## **Cera Una Volta**

### **Rebecca Pellet**

Rebecca Pellett composes, sings, arranges, orchestrates, produces, plays keyboards, and has been known to do almost anything else associated with music. Living and working in Toronto, she was one of the singers in the second incarnation (around 2000) of The Free Design, originally four siblings who had put out seven albums between 1967 and 1973 and are perhaps best remembered for the ethereal harmonies of “Kites Are Fun” from 1967. Pellett has been especially involved in film music, working with such Canadian directors as Guy Maddin and Don McKellar. She has also engineered or produced albums by the Toronto Symphony Orchestra. The yearning “Cera Una Volta” (“once upon a time”) is the first of three movements in Pellett’s “Una storia d’amore” (“a love story”).

## **O Sole Mio**

### **Eduardo Di Capua and Alfredo Mazzucchi; arranged by Howard Cable**

Perhaps you know it as “Down From His Glory,” penned in 1921 by William Booth-Clibborn, who was the grandson of Salvation Army founder William Booth. Or maybe as “There’s No Tomorrow,” sung by Tony Martin in 1949. Or as “It’s Now or Never,” as sung by Elvis Presley in 1960. “O Sole Mio” (“my sunshine”) has a history nearly as convoluted as its many English translations. The original story was that Eduardo Di Capua (born Naples, May 12, 1865; died Naples, October 3, 1917) wrote the song to Neapolitan lyrics by poet Giovanni Capurro (1859-1920) while Di Capua was touring Odessa with his father’s band in April 1898. In November 1972, however, the daughter of Alfredo Mazzucchi (1878-1972) claimed that her recently-deceased father had sold the melody and several others to Di Capua in 1897, allowing him to do with them what he pleased. The issue was finally resolved in favor of Mazzucchi’s estate in a Turin courtroom in 2002. Howard Cable (born Toronto, December 15, 1920; died Toronto, March 30, 2016) was a composer, conductor, arranger, and prominent TV and radio producer, known as the “Mozart of Canada” for his ability to compose in his head and write from memory.

## **Al Di Là**

### **Carlo Donida and Mogol; arranged by Peter De Sotto and Alex Sevastian**

Composer Carlo Donida (born Milan, October 3, 1920; died Porto Valtravaglia, Italy, April 22, 1998) and lyricist Giulio Rapetti, popularly known as Mogol (born Milan, August 17, 1936), collaborated on some 126 songs during a long partnership. But one of their earliest hits remained among their biggest, “Al Di Là,” which translates as “beyond.” On February 2, 1961, singer Betty Curtis’s rendition won the Sanremo Music Festival, making it the Italian entry in the Eurovision Song Contest the next month, when it placed fifth. In 1962, “Al Di Là” was featured in the film “Rome Adventure,” sung by Emilio Pericoli and played by trumpeter Al Hirt. Many Italian-American singers lent their voices to the soaring tune in succeeding years, including Connie Francis, Jerry Vale, Sergio Franchi, and Al Martino.

## **Romanian Caravan**

### **Traditional; arranged by Jossy Abramovich, Peter De Sotto, and Alex Sevastian**

Romania, located in southeastern Europe, was formed from the union of Wallachia and Moldavia, which gained autonomy in 1856, were informally linked in 1859, were united under the name Romania in 1862, and were recognized as independent in 1878. As one of the victorious Allies in World War I, Romania gained the territory of Transylvania from the defeated Austria-Hungary in 1918. During World War II however, Romania was overrun by the Soviet Union in 1944, becoming a Communist People’s Republic in 1947. Dictator Nicolae Ceaușescu took power in 1965 but was overthrown and executed in 1989. In 2004, Romania joined NATO and in 2007, the European Union. Musical influences reflect Romania’s long history of occupations (the Roman Empire, the Byzantine Empire, the Ottoman Empire, the Hapsburg Empire, the Soviet Union); its wide range of ethnic groups and cultures; and several rich strains of folk, classical, and religious traditions.

-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For over three decades, he wrote about the arts in Central Ohio for the daily papers “Columbus Citizen-Journal” and “Columbus Dispatch,” the alternative weekly papers “Columbus Guardian” and “Columbus Alive,” and Columbus public radio station WCBE-FM

# Dover Quartet & Edgar Meyer

**Program - October 13, 2018, 4 p.m. @ Southern Theatre**

**Dover Quartet**

Joel Link, violin  
Bryan Lee, violin  
Camden Shaw, Cello  
Milena Pajaro-van de Stadt, Viola

**PROGRAM**

Wolfgang Amadeus Mozart (1756-1791)

Quartet in D major, K. 136 (composed 1772)

Allegro  
Andante  
Presto

Gioacchino Rossini (1792-1868)

Duetto in D major for cello and double bass (composed 1824)

Allegro  
Andante molto  
Allegro

Antonín Dvořák (1841-1904)

Quartet in A-flat major, op. 105 (B. 193) (composed 1895)

Adagio ma non troppo; Allegro appassionato  
Molto vivace  
Lento e molto cantabile  
Allegro non tanto

**INTERMISSION**

Edgar Meyer (born 1960)

Quintet for string quartet and double bass (composed 1995)

Movement I  
Movement II  
Movement III  
Movement IV

# Dover Quartet & Edgar Meyer

## About the Artists: Dover Quartet

The phenomenal Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff Competition, at which they won every prize. Named the Cleveland Quartet Award-winner, and honored with the coveted Avery Fisher Career Grant, the Dover has become one of the most in-demand ensembles in the world. The Quartet's rise from up-and-coming young ensemble to occupying a spot at the top of their field has been "practically meteoric" ("Strings"). With its burnished warmth, incisive rhythms, and natural phrasing, the Quartet's distinctive sound has helped confirm its status as "the young American string quartet of the moment" ("New Yorker"). The Quartet serves as the quartet-in-residence for the Bienen School of Music at Northwestern University, Chamber Music Northwest, and Peoples' Symphony in New York.

In the spring of 2016, the Dover Quartet was recognized with the Hunt Family Award, one of the inaugural Lincoln Center Emerging Artist Awards, and in past years has taken top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition. All four Quartet members are consummate solo artists: first violinist Joel Link took first prize at the Menuhin Competition; violinist Bryan Lee and violist Milena Pajaro-van de Stadt have appeared as soloists with the Philadelphia Orchestra and Tokyo Philharmonic, respectively; and cellist Camden Shaw released a solo album debut on the Unipheye Music label. As "Strad" observes, "With their exceptional interpretative maturity, tonal refinement, and taut ensemble," the Dover Quartet is "pulling away from their peers."

Hailed as "the next Guarneri Quartet" ("Chicago Tribune"), the Dover Quartet draws from the lineage of that distinguished ensemble, as well that of the Cleveland and Vermeer Quartets; its members studied at the Curtis Institute of Music and Rice University's Shepherd School of Music, where they were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. It was at Curtis that the Quartet first formed, and its name pays tribute to "Dover Beach" by fellow Curtis alumnus Samuel Barber. The group has since returned for residencies to Rice in 2011-13, and to Curtis, where it became the conservatory's first Quartet-in-Residence, in 2013-14. In addition, in 2015 the Dover was appointed the first Resident Ensemble of Peoples' Symphony Concerts in the 116-year history of New York City's oldest concert series.

The Dover Quartet is dedicated to sharing its music with under-served communities and is actively involved with Music for Food, an initiative enabling musicians to raise resources and awareness in the fight against hunger.

For more information on the Dover Quartet, see <http://www.doverquartet.com>. The Dover Quartet previously appeared under the auspices of Chamber Music Columbus on September 26, 2015.

The Dover Quartet appears by special arrangement with MKI Artists., One Lawson Lane, Suite 320, Burlington, Vermont 05401 (<http://www.melkap.com>).

# Dover Quartet & Edgar Meyer

## About the Artists: Edgar Meyer

In demand as both a performer and a composer, Edgar Meyer has formed a role in the music world unlike any other. Hailed by *The New Yorker* as “...the most remarkable virtuoso in the relatively un-chronicled history of his instrument,” Mr. Meyer combines unparalleled technique and musicianship with his gift for composition, bringing him to the fore, where he is appreciated by a vast, varied audience. His uniqueness in the field was recognized by a MacArthur Award in 2002.

As a solo classical bassist, Mr. Meyer can be heard on a concerto album with the St. Paul Chamber Orchestra conducted by Hugh Wolff featuring Bottesini’s *Gran Duo* with Joshua Bell, Meyer’s own *Double Concerto for Bass and Cello* with Yo-Yo Ma, Bottesini’s *Bass Concerto No. 2*, and Meyer’s own *Concerto in D for Bass*. He has also recorded an album featuring three of Bach’s *Unaccompanied Suites for Cello*. In 2006, he released a self-titled solo recording on which he wrote and recorded all of the music, incorporating piano, guitar, mandolin, dobro, banjo, gamba, and double bass. In 2007, recognizing his wide-ranging recording achievements, Sony/BMG released a compilation of *The Best of Edgar Meyer*. In 2011 Mr. Meyer joined cellist Yo-Yo Ma, mandolinist Chris Thile, and fiddler Stuart Duncan for the Sony Masterworks recording “*The Goat Rodeo Sessions*” which was awarded the 2012 Grammy® Award for Best Folk Album.

Collaborations are a central part of Mr. Meyer’s work. His longtime collaboration with fellow MacArthur Award recipient Chris Thile continued in 2014 with the release on Nonesuch Records a recording of all new original material by the two genre bending artists, a follow up to their very successful 2008 cd/dvd on Nonesuch. Mr. Meyer’s previous performing and recording collaborations include a duo with Béla Fleck; a quartet with Joshua Bell, Sam Bush, and Mike Marshall; a trio with Béla Fleck and Mike Marshall; and a trio with Yo-Yo Ma and Mark O’Connor. The latter collaborated for the 1996 *Appalachia Waltz* release which soared to the top of the charts and remained there for 16 weeks. *Appalachia Waltz* toured extensively in the U.S., and the trio was featured both on the David Letterman Show and the televised 1997 Inaugural Gala. Joining together again in 2000, the trio toured Europe, Asia, and the US extensively and recorded a follow up recording to *Appalachia Waltz*, *Appalachian Journey*, which was honored with a Grammy® Award. In the 2006-2007 season, Mr. Meyer premiered a piece for double bass and piano performed with Emanuel Ax. Mr. Meyer also performs with pianist Amy Dorfman, his longtime collaborator for solo recitals featuring both classical repertoire and his own compositions, Mike Marshall in duo concerts and the trio with Béla Fleck and Zakir Hussain which has toured the US, Europe and Asia together.

# Dover Quartet & Edgar Meyer

**Wolfgang Amadeus Mozart (born Salzburg, January 27, 1756; died Vienna, December 5, 1791)**

**Quartet in D major, K. 136 (composed 1772)**

To many ears, the “Quartet in D major, K. 136” is Mozart’s very first string quartet. This work and its two contemporaries, K. 137 and 138, date from early in 1772, during the teenage Mozart’s longest respite in Salzburg after a decade spent touring. All three are soloistic, three-movement works that on the manuscript are termed “divertimenti,” although not in Mozart’s handwriting.

Biographer Alfred Einstein postulates that Mozart prepared these for his third visit to Italy later in 1772. They could be transformed easily into orchestral works with the addition of whatever wind instruments might be available, a kind of classical “Symphony Helper.” In theory, this would have allowed him to work relatively uninterrupted on his opera “Lucio Silla,” which had been commissioned during his first Italian visit. In fact, these pieces, which one critic has

referred to as “emerging string quartets,” have occasionally been called the “Salzburg Symphonies.”



This “Quartet in D major, K. 136” is notable also for the resemblance between the openings of the first and final movements, possibly the closest found in any two movements of the same Mozart work. The opening “Allegro” features the violins in an elaborate duet. The “Andante” owes much of its gentle spirit to the early quartets of such Italians as Sammartini. Not quite a rondo, the “Presto” finale has a development that opens with a passage of counterpoint that is rare in Mozart’s early chamber repertoire.

# Dover Quartet & Edgar Meyer

**Gioacchino Rossini (born Pesaro, Italy, February 29, 1792; died Passy, France, November 13, 1868)**  
**Duetto in D major for cello and double bass (composed 1824)**

By the time he was 37, Gioacchino Rossini had written some 38 operas. Do the math and you'll naturally wonder how he had time to do much else. In fact, after completing "Guillaume Tell" in 1829, he more-or-less retired from composing. During the remaining nearly four decades of his life, he wrote only two major sacred works plus a huge assortment of short pieces he termed "Péchés de vieillesse" or "Sins of Old Age." In between "Semiramide" (1823) and "Il viaggio a Reims" (1825), however, Rossini and his wife, the Spanish soprano Isabella Colbran, went on a tour that took them first to Paris and then, in late 1823, to London.

As he apparently did in many places, Rossini sought contact with the financial leaders of the city. In London, that included the family of Sir David Salomons (1797-1873), who would go on to found the London and Westminster Bank and become the first Jewish Lord Mayor of the city. Accounts differ, but either David or his cousin Philip Joseph Salomons commissioned Rossini for a cello and double bass duet to be played with the renowned bassist, teacher, and composer Domenico Dragonetti (1763-1846). The "Duetto" likely premiered during July 1824 in the Salomons home with Dragonetti on the cello and Philip on the bass. The manuscript stayed with the Salomons family until being sold at auction in 1968 by Sotheby's. Double bassist Rodney Slatford prepared a performing edition in 1969 and with cellist Christopher van Kampen presented the modern premiere on BBC Radio on Feb, 6, 1969.

The opening "Allegro" starts in unison and continues with Rossini's lighthearted wit. Following a brief exchange of a theme between the two strings, the "Andante molto" launches into a cello aria, which the bass varies. At first in the "Allegro" finale, the bass provides a fast-paced accompaniment to the cello's melodious journey, but they eventually trade places.

**Antonín Dvořák (born Nelahozeves, Bohemia, September 8, 1841; died Prague, May 1, 1904)**  
**Quartet in A-flat major, op. 105 (B. 193) (composed 1895)**

During his tenure as director of the National Conservatory of Music in New York beginning in the fall of 1892, Dvořák wrote many of his most loved works, including the "New World" Symphony, op. 95, and the "American" Quartet, op. 96. Yet when the Conservatory began to suffer financial difficulties in 1895, he didn't hesitate to cancel his contract in order to return to his Bohemian homeland and a professorship at the Prague Conservatory. He summered at his country home in Vysoká before getting down to work in the city that fall.

Among those things he picked up back in Prague were his sketch books, and in November and early December of 1895, he penned the "Quartet in G major, op. 106." Not until that was complete did he return to the work he had begun in March while still in New York. Although only the slow introduction and the exposition of the first movement had been written, he had already designated the work as "Opus 105." Before December was through, he had completed the "Quartet in A-flat major," leaving behind the inspirations of the New World, yet subtly transforming the Czech folk idioms he had always used. In contrast to the opus numbers, the Burghauser thematic index numbers reflect the actual order of the completion of these final Dvořák's quartets: the G major (op. 106) as B. 192 and the A-flat major (op. 105) as B. 193.

# Dover Quartet & Edgar Meyer

Four Prague Conservatory students played the work on April 16, 1896, the first anniversary of Dvořák's return from the U.S. By the time of its official premiere in Vienna on November 10, 1896, the "Quartet, op. 105" had already been on the wish lists of string quartets the world over. To meet the demand, the publisher Simrock released the twin quartets in the summer of 1896.

Each instrument sounds the minor-mode theme of the slow introduction (6/8) before the fanfare-like opening call of the "Allegro appassionato" (4/4). This theme and the more rhythmic second play off one another in the development; a subdued dialog in the recap delays the coda. The F minor scherzo (3/4) is based on the syncopated rhythms of the Czech dance, the furiant. Its D-flat major trio is more lyrical. It begins with a cello and violin exchange, ends with the violins in canon, and borrows two tunes from Dvořák's opera "The Jacobin." Folk-tinged but somber, the "Lento e molto cantabile" (F major, 4/4) features a stormy mid-section, then returns to a more contrapuntal version of the cantabile theme. The light-hearted sonata-rondo finale (A-flat major, 2/4), marked "Allegro non tanto," begins with a polka-flavored theme in the cello, then moves on to an initially more tranquil but increasingly agitated second theme. A graceful third theme is designated "Molto cantabile." After a brief development, all three motifs reappear in the recap, but the work ends with the joyous strains of the first. **Wolfgang Amadeus Mozart (born Salzburg, January 27, 1756; died**

**Edgar Meyer (born Tulsa, Oklahoma, November 24, 1960)**

**Quintet for string quartet and double bass (composed 1995)**

Although born in Tulsa, composer and bassist Edgar Meyer grew up in Oak Ridge, Tennessee, where his father, a public school string orchestra director, was his first double bass teacher. Meyer started out intending to study math at Georgia Tech, but transferred to Indiana University to pursue music, continuing study of the bass under Stuart Sankey. A musical renaissance man, Meyer ranges over the landscapes of jazz, bluegrass, folk, world, country, and classical. He was a 1994 recipient of an Avery Fisher Career Grant and the 2000 winner of the Avery Fisher Prize. In 2002, he was given a MacArthur Fellowship, the so-called "genius grant."

Between 1985 and 1993, Meyer was a fixture at the Santa Fe Chamber Music Festival, where he began to compose around 1990. Meyer has written the following about the Quintet for string quartet and double bass: "The Quintet was written in 1995 to be performed by the Emerson Quartet and myself. It was commissioned by a consortium consisting of Chamber Music Chicago; UCLA; the Lied Center in Lawrence, Kansas; Saint Paul Sunday; the Lively Arts at Stanford; and Harold and William Slapin. One of my primary goals in writing Quintet was that it be clear and self-explanatory. Given this goal, detailed program notes could be considered a distraction or even a failing, so please forgive the brevity of these. The piece is in four movements. The first is a cross between theme and variations and variations on a ground bass. The second movement is moderate with some sense of humor. The third is slow and devoid of humor. The fourth is fast (and difficult). If this leaves you wondering what to expect, all the better."

-- *Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For over three decades, he wrote about the arts in Central Ohio for the daily papers "Columbus Citizen-Journal" and "Columbus Dispatch," the alternative weekly papers "Columbus Guardian" and "Columbus Alive," and Columbus public radio station WCBE-FM.*

# American Brass Quintet

**PROGRAM - Saturday, January 25, 2020, 4:00p.m. @ Southern Theatre**

Saturday, January 25, 2020, 4:00 p.m.  
Southern Theatre

The Second Sally Griffiths Fund Concert

American Brass Quintet

Kevin Cobb, trumpet

Louis Hanzlik, trumpet

Eric Reed, horn

Michael Powell, trombone

John D. Rojak, bass trombone

## PROGRAM

Luca Marenzio (1553-1599)

Three Madrigals; edited by Raymond Mase

Scendi dal paradiso (composed 1584)

Qual mormorio soave (composed 1584)

Già torna a rallegrar l'aria e la terra (composed 1581)

Josquin des Prez (around 1440-1521)

Five Selected Chansons; edited by Raymond Mase

En l'ombre d'un buissonet, tout au long

El grillo (probably composed around 1498-1499)

Plaine de dueil

De tous biens plaine

Kanon; N'esse pas ung grant deplaisir

Nina C. Young (born 1984)

The Glow that Illuminates, the Glare that Obscures (composed 2019)

## INTERMISSION

Jessica Meyer (born 1974)

Luminosity (composed 2016)

Oswaldo Lacerda (1927-2011)

Fantasia e Rondó (composed 1976)

Eric Ewazen (born 1954)

Colchester Fantasy (composed 1987)

The Rose and Crown

The Marquis of Granby

The Dragoon

The Red Lion

The American Brass Quintet's recordings are available on the Albany, Bridge, New World, and Summit labels.

Exclusive representation by Kirshbaum Associates Inc., 711 West End Avenue, Suite 5KN, New York, New York 10025, [www.kirshbaumassociates.com](http://www.kirshbaumassociates.com).

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# American Brass Quintet

## About the Artist

The American Brass Quintet is internationally recognized as one of the premier chamber music ensembles of our time, celebrated for peerless leadership in the brass world. As 2013 recipient of Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award for significant and lasting contributions to the field, ABQ's rich history includes performances in Asia, Australia, Central and South America, Europe, the Middle East, and all fifty of the United States; a discography of nearly sixty recordings; and the premieres of over one hundred fifty contemporary brass works.

ABQ commissions by Robert Beaser, William Bolcom, Elliott Carter, Eric Ewazen, Anthony Plog, Huang Ruo, David Sampson, Gunther Schuller, William Schuman, Joan Tower, and Charles Whittenberg, among many others, are considered significant contributions to contemporary chamber music and the foundation of the modern brass quintet repertoire. The ABQ's Emerging Composer Commissioning program has brought forth brass quintets by Gordon Beeferman, Jay Greenberg, Trevor Gureckis, and Shafer Mahoney. Among the quintet's recordings are eleven CDs for Summit Records since 1992 including the ABQ's 50th release *State of the Art—The ABQ at 50* featuring recent works written for them.

Committed to the promotion of brass chamber music through education, the American Brass Quintet has been in residence at The Juilliard School since 1987 and the Aspen Music Festival since 1970. Since 2000 the ABQ has offered its expertise in chamber music performance and training with a program of mini-residencies as part of its regular touring. Designed to offer young groups and individuals an intense chamber music experience over several days, ABQ mini-residencies have been embraced by schools and communities throughout the United States and a dozen foreign countries.

The New York Times recently wrote that “among North American brass ensembles none is more venerable than the American Brass Quintet,” while Newsweek has hailed the ensemble as “the high priests of brass” and American Record Guide has called the ABQ “of all the brass quintets, the most distinguished.” Through its acclaimed performances, diverse programming, commissioning, extensive discography, and educational mission, the American Brass Quintet has created a legacy unparalleled in the brass field.



# American Brass Quintet

**Luca Marenzio (born Coccaglio, Italy, probably October 18, 1553; died Rome, August 22, 1599)**

**Three Madrigals; edited by Raymond Mase**

In his “Il farnetico savio, overo Il Tasso” of 1610, the Italian writer Alessandro Guarini (about 1565-about 1636) described Luca Marenzio as “that musician who goes dispersing delight with his sweetness and lightness, determined above all not to offend the ear, but enticing it with exquisite sweetness.” As one of the most prolific madrigal composers of his time, Marenzio was responsible for some eighteen volumes of the secular vocal songs between 1580 and his death in 1599. All but one of those volumes has survived. In addition, he wrote other varieties of secular music as well as several volumes of sacred works including motets and masses. But Marenzio’s reputation, as reflected in the Guarini quote, derives mostly from his madrigals, and chiefly from those composed before 1588, when his works took a darker, heavier turn. (It should be noted that Guarini may not have been an objective observer, as Marenzio was fond of using the poems of Alessandro’s father Giovanni Battista Guarini (1538-1612) as the texts of his madrigals.)

Early on, Marenzio was known primarily as a singer in Brescia and Mantua. Following the death of Cardinal Cristoforo Madruzzo in 1578 in Rome, Marenzio began to serve in the court of Cardinal Luigi d’Este (1538-1586). During those eight years, Marenzio began to compose in earnest, including each of the three madrigals being performed in this concert. Among the delights of Marenzio’s music alluded to by Guarini, were the composer’s virtuosic employment of word painting, counterpoint, and even sophisticated puns in which the solmization syllables (do, re, mi, fa, sol ...) of the music would echo the textual syllables.

Each of these three madrigals was written for five voices. “Scendi dal paradiso” (Come down from heaven), a wedding madrigal, appeared in Marenzio’s “Madrigals, Book Four” published in Venice in 1584. First published in the collection “Madrigali spirituali” in 1584 in Rome, “Qual mormorio soave” (What a sweet murmur), dramatizes the Annunciation. As one can tell from the title, the texts of the “Madrigali spirituali” are religious in theme, if not exactly sacred, but their style is strictly secular. Published in Venice in 1581, “Già torna a rallegrar l’aria e la terra” (Now turneth to former joys) depicts a bucolic scene.

Trumpeter Raymond Mase was born in Meriden, Connecticut, on May 12, 1951, and was the longest serving member in the history of the American Brass Quintet, from 1973 through 2013. Mase was responsible for many of the ensemble’s performing editions, including those of Marenzio and Josquin on this concert. He chairs the Brass Department at the Juilliard School, is on the Aspen Music School faculty, and is principal trumpet of the New York City Ballet Orchestra.

# American Brass Quintet

**Josquin des Prez (born Hainaut, Southwest Belgium/Northern France, around 1440;  
died Condé-sur-l'Escaut, France, August 27, 1521)**

**Five Selected Chansons; edited by Raymond Mase**

Martin Luther called him “the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will.” Austrian historian and critic August Wilhelm Ambros (1816-1876) famously referred to him as “the first musician who impresses us as having genius.” Able both to carry on traditions and to introduce innovations, Josquin des Prez served as a singer, choirmaster, and composer throughout Italy and France, dominating the musical world of his era. His works evince an individual expressiveness not yet heard in music, sometimes approaching what we now know as tonality in his idiosyncratic treatment of the ecclesiastical modes and leading the transition from medieval to modern music. Josquin also had the great foresight to come of age contemporaneously with the development of the printing press, which added to his influence and renown.

What we think we know about Josquin himself is full of gaps, contradictions, and misattributions, but he composed in most of the consequential forms of his time, both sacred and secular. Few of his works can be dated with any accuracy. Of the five chansons in this concert, only “El grillo” (The cricket) may be dated around the time of his brief second sojourn to Milan during 1498 and 1499 because it is a frottola, an Italian popular song of that time, which led the way to the madrigal. “El grillo” was originally for four voices.

Chansons were generally French secular songs, usually for three to six voices that imitated each other in what we would now call relatively simple counterpoint. “En l'ombre d'un buissonnet, tout au long” (In the shade of a bush along the river bank) was originally for three voices. First published in 1545, “Plaine de dueil” (Full of pain) was originally for five voices and opens with a canon. Josquin wrote two versions of “De tous biens plaine” (Full of all good things), one for three voices and this one for four; he based the melody on a popular chanson of the same name by his contemporary Hayne van Ghizeghem (around 1445-between 1472 and 1497). “N'esse pas ung grant deplaisir” (Isn't it a great displeasure), also first published in 1545, was originally for five voices.

# American Brass Quintet

**Nina C. Young (born Nyack, New York, December 8, 1984)**

**The Glow that Illuminates, the Glare that Obscures (composed 2019)**

Positioning herself squarely at the juncture of music and technology, Nina C. Young began playing violin at the age of twelve, later earning B.S. degrees in both ocean engineering and music from the Massachusetts Institute of Technology in 2007. In 2011, she received her M.Mus. from McGill University, where she worked in the Centre for Interdisciplinary Research in Music Media and Technology Expanded Musical Practice Project as well as in the McGill Digital Composition Studios. After completing her D.M.A. at Columbia University, she taught at the University of Texas at Austin's Butler School of Music, where she directed its Electronic Music Studios. In 2019, she joined the faculty of the University of Southern California's Thornton School of Music, where she teaches performance and composition.

Young has received numerous accolades including a 2015 Koussevitsky Music Foundation Commission, a 2015 Rome Prize from the American Academy in Rome, a 2014 Charles Ives Prize from the American Academy of Arts and Letters, and a 2014 Libby Larsen Prize and a 2011 Pauline Oliveros Prize both from the International Alliance for Women in Music.

Commissioned by Baltimore's Shriver Hall Concert Series for the American Brass Quintet, "The Glow that Illuminates, the Glare that Obscures" pays homage to the historical intersection between early music's antiphonal practices and the places in which music has been performed. About the quintet, Young has written:

Spending time in the chambers of ancient ruins and the cavities of basilicas and churches has led to a fascination with the interaction of architecture, light, and acoustics in relation to the human spectator. The different window types (from oculus to clerestory to stained glass) guide our relationships with the spaces, recanting visual stories as they divert beams of light in paths of illumination throughout the course of the day. The same is true of the sonic qualities of these, often vast, spaces. Within "The Glow that Illuminates, the Glare that Obscures" I take the brass performance tradition of the madrigals and motets of Renaissance polyphony and pass sourced quotations through a compositional prism. The resultant fragments are illuminated and obscured in the composition through the use of antiphonal and heterophonic writing, density and silence. Fragments of Josquin's "Miserere," a spare and austere motet setting of Psalm 51, jostle our memory as they are stretched and ornamented throughout the ritualistic performance.

The American Brass Quintet premiered the work in Baltimore, Maryland, on December 8, 2019. On March 19, 2020, at the Rensselaer Polytechnic Institute in Troy, New York, "Glow" will become part of a ninety-minute performance piece incorporating electronics, video, and light that will make the nexus between antiphony and architecture even more evident.

# American Brass Quintet

**Jessica Meyer (born New York, April 19, 1974)**  
**Luminosity (composed 2016)**

Although born in 1974, Jessica Meyer has been composing only since about 2011, years after earning bachelor and master's degrees in music from Juilliard and launching a career as a freelance violist. Yet she has already written works for the likes of Roomful of Teeth, A Far Cry, Vox Clamantis, Sybarite 5, the Lorelei Ensemble, and Juilliard's Historical Performance Program. When she plays her viola, it is often with what is called a loop pedal, which electronically builds an orchestral soundscape out of her instrument, her voice, and the percussive movements of her hands. Meyer is also a committed educator, presenting workshops for Juilliard, the Curtis Institute of Music, the Teaching Artists of the Philadelphia Orchestra, the Manhattan School of Music, the Longy School of Music, New York University, and the Chamber Music America Conference.

"Luminosity" was Meyer's first work for brass quintet, about which she has written:

"Luminosity" explores how brass instruments can convey the essence of various forms of light, both visible and invisible. While combining both expected and unexpected colors and textures that are unique to brass instruments, this work strives to capture a series of moments – from light that illuminates certain aspects of nature to the ineffable kind that radiates from within a particular person. This piece was commissioned by the Women Composers Festival of Hartford for its 2016 Festival and premiered by the Nautilus Brass. More importantly, it is dedicated to my son Ethan, because "Within you is The Light of Thousand Suns" (Robert Adams).

"Luminosity" received its world premiere on March 12, 2016.

**Oswaldo Lacerda (born March 23, 1927, São Paulo, Brazil; died July 18, 2011, São Paulo)**  
**Fantasia e Rondó (composed 1976)**

As a youngster, Oswaldo Lacerda had studied piano and voice, but it was not until the São Paulo Municipal String Quartet asked him to write something for them in 1952 that he began to consider composing as a life calling. For the next decade, Lacerda studied under the prominent Brazilian composer Camargo Guarnieri (1907-1993). Lacerda brought a deep knowledge of the folk and popular music of his native land to bear upon his studies of twentieth century music with Guarnieri. In 1962, Lacerda became the first Brazilian composer to receive a Guggenheim Foundation Fellowship, enabling him to spend a year in the United States, studying with Vittorio Giannini (1903-1966) and Aaron Copland (1900-1990).

After returning to Brazil, Lacerda added teaching to his schedule, most prominently at the Escola Municipal de Música de São Paulo from 1969 until his retirement in 1992. Over the course of his career, he authored four textbooks that have been used extensively in both Portugal and Brazil and founded no fewer than four different organizations devoted to Brazilian music. In addition to his Guggenheim, Lacerda won first prize in the 1962 Brazilian National Composition Competition for "Piratiniga," an orchestra suite and among his best-known works. During his career, Lacerda was honored no fewer than six times for various chamber and symphonic works by the Brazilian organization of art critics that annually chooses the best in theatre, music, literature, film, and other disciplines, the Associação Paulista de Críticos de Arte.

Lacerda says was inspired to write "Fantasia e Rondó" because of the rarity of both brass ensembles in Brazil and of works for the combination by Brazilian composers. Reminding us that Brazilian folk music in general is imbued with the flavors of the ancient church modes, they make themselves heard repeatedly in the "Fantasia e Rondó." In the freewheeling "Fantasia," following a brief introduction, the bass trombone launches into a fugato that leads to a comic midsection and a variant of the opening. The spirited "Rondó" is in ABACA form, deeply influenced by dance.

# American Brass Quintet

**Eric Ewazen (born Cleveland, Ohio, March 1, 1954)**  
**Colchester Fantasy (composed 1987)**

A Cleveland native, Eric Ewazen played piano, cello, and bass as a young student and began studying composition at Baldwin Wallace while still a senior in high school. From his parents, he inherited an interest in the music and dance of Ukraine, the influence of which often comes out in this work. From Eastman School of Music, he earned his B.M. in 1976, studying under Warren Benson, Samuel Adler, and Joseph Schwantner. From Juilliard, he got his M.M. in 1978 and D.M.A. in 1980, studying under Milton Babbitt. During a summer at Tanglewood, he also studied with Gunther Schuller. The honors he has received in composition include the BMI Award in 1973, the Louis Lane Prize in 1974, the Bernard Rodgers Award in 1975, the Howard Hanson Prize in 1976, the George Gershwin Memorial Foundation Fellowship in 1977, the Peter David Faith Prize in 1978, the Rodgers and Hammerstein Scholarship in 1979, and the Marion Freschl Award in 1980. Ewazen has served on the Juilliard faculty since 1980.

About “Colchester Fantasy,” he has written the following:

“Colchester Fantasy” was written while I was teaching at the Estherwood Music Festival held in Colchester, England, during the summer of 1987. Colchester is among the oldest cities in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches and, as in all decent English towns, colorful old pubs. Each movement in this work is named after one of those old Colchester pubs. The first movement, “The Rose and Crown,” is filled with bright, sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement, “The Marquis of Granby,” (a name I associated with distant, faded aristocracy) is a stately, chorale-like movement with somber, plaintive themes. The third movement, “The Dragoon,” brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms, and fragmented melodies. To close the work, the fourth movement, “The Red Lion,” (a name with its intimations of oyalty and nobility) is a resonant fugue, propelled forward with motoric motion and a rapid, spinning fugue theme. The old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions, and impressions of the grandeur and majesty of times past. The beer was good, too!

“Colchester Fantasy” was composed for and premiered by the American Brass Quintet.

*-- Program notes by Jay Weitz, Senior Consulting Database Specialist for music, OCLC Online Computer Library Center, Dublin, Ohio. For over three decades, he wrote about the arts in Central Ohio for the daily papers “Columbus Citizen-Journal” and “Columbus Dispatch,” the alternative weekly papers “Columbus Guardian” and “Columbus Alive,” and Columbus public radio station WCBE-FM.*

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