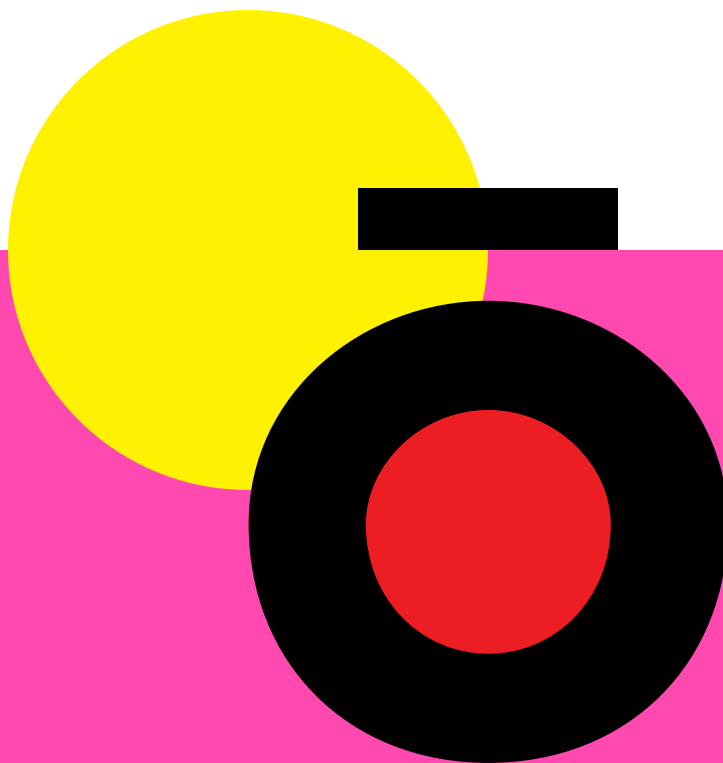


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**ENSÖ STRING QUARTET**  
**WITH SOPRANO TONY ARNOLD**  
FEBRUARY 1, 2017



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# FROM THE PRESIDENT

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Tonight's concert constitutes AFCM's participation in the 2017 Tucson Desert Song Festival, a remarkable partnership involving almost all of the city's classically oriented performing-arts groups. The goal is to showcase high-quality vocalists in a concentrated period, in all sorts of genres. Our genre, of course, is chamber music. True, there are people among us who maintain that song is not chamber music – it's an art form unto itself. Tonight we have strong evidence to the contrary: Alberto Ginastera's String Quartet No. 3 is both chamber music and a song cycle, as you'll learn in Nancy Monsman's program notes and in what I anticipate will be a superb performance by the Ensō Quartet and America's leading new-music singer, Tony Arnold.

The song festival aside, our primary ongoing partnership is with you, as concert attendees and as financial supporters. Many of you deserve special thanks for participating in our Year-End Campaign, which succeeded beyond our expectations – but we should know by now not to underestimate the AFCM audience in any respect.

If you're checking us out for the first time because of the song festival, I hope you'll be back later this month to find out what else we do. A fabulous young violinist, Suyeon Kang, who won one of the world's most important violin competitions not long ago, will stop by on February 12 for a program that ranges from serious and meditative to light and entertaining. Then, the Pražák Quartet returns with some of the things it does best – Czech music and Haydn – and beyond that is the Tucson Winter Chamber Music Festival. There's more to chamber music than you may believe, and together we can explore it all.

Enjoy the concert.



James Reel  
*President*

# ENSŌ STRING QUARTET

## FEBRUARY 1, 2017

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### **Ensō String Quartet**

Yura Lee, *violin*  
Ken Hamao, *violin*  
Melissa Reardon, *viola*  
Richard Belcher, *cello*  
with  
Tony Arnold, *soprano*

### **ENSŌ STRING QUARTET**

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Founded at Yale University in 1999, the Ensō String Quartet has, in a decade and a half, risen to the front rank of string ensembles. Described by *The Strad* as “thrilling,” and praised by the *Washington Post* for its “glorious sonorities,” the Ensō has won numerous awards, including top prizes at the Concert Artists Guild competition and the Banff International String Quartet Competition. In the words of *Classical Voice*, it is “one of the eminent string quartets of our era.”

The Ensō’s members all were drawn to the string quartet repertoire because of its richness and diversity, and the ensemble is committed to exploring the four corners of that repertoire, from classics of the string quartet literature to lesser-known works that deserve to be heard, along with much contemporary music. World premieres include commissioned works by the esteemed New Zealand composer Dame Gillian Whitehead, and by the American composer Kurt Stallmann. The Ensō also gave the world premiere of Joan Tower’s Piano Quintet, with the composer at the keyboard.

In addition to their in-demand performances at concert halls around the world, the Ensō and its individual members are sought after as instructors. The ensemble gives master classes for the next generation of professional musicians, but also works with enthusiastic amateurs, young and old, and with the autistic, in conjunction with the United Kingdom-based organization Music for Autism. The quartet has been awarded the Guarneri Quartet Award for their continuing collaboration with Connecticut’s Music for Youth program.

The ensemble’s name is derived from the Japanese Zen painting of the circle, which represents many things: perfection and imperfection, the moment of chaos that is creation, the emptiness of the void, the endless circle of life, and the fullness of the spirit.

Alliance Artist Management  
5030 Broadway, Suite 812  
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## TONY ARNOLD

---

“Soprano Tony Arnold is a luminary in the world of chamber music and art song. Today’s classical composers are inspired by her inherently beautiful voice, consummate musicianship, and embracing spirit” (*Huffington Post*). Hailed by the New York Times as “a bold, powerful interpreter,” she is recognized internationally as a leading proponent of new music in concert and recording, having premiered over 200 works “with a musicality and virtuosity that have made her the Cathy Berberian of her generation” (*Chicago Tribune*). Since becoming the first-prize laureate of both the 2001 Gaudeamus International Competition (NL) and the 2001 Louise D. McMahon Competition (USA), Ms. Arnold has collaborated with the most cutting-edge composers and instrumentalists on the world stage, and shares with the audience her “broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores” (*Boston Globe*).

This evening’s concert is sponsored by the generous contribution of John and Teresa Forsythe, and is made possible by a grant from the Tucson Desert Song Festival.



## TONIGHT’S PROGRAM

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### HUGO WOLF (1860–1903)

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*Italian Serenade*

### ALBERTO GINASTERA (1916–1983)

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*String Quartet No. 3, Op. 40*

Contemplativo  
Fantastico  
Amoroso  
Drammatico  
Di nuovo contemplativo

---

## INTERMISSION

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### JOAQUÍN TURINA (1882–1949)

---

*Serenata, Op. 87*

Allegro vivace  
Andante  
Allegro vivace  
Andante

### ALBERTO GINASTERA (1916–1983)

---

*String Quartet No. 2, Op. 26*

Allegro rustico  
Adagio angoscioso  
Presto magico  
Libero e rapsodico  
Furioso

# PROGRAM NOTES

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**ALTHOUGH RENOWNED AS A COMPOSER** of art songs, the Viennese late romanticist Hugo Wolf also wrote a small number of purely instrumental works. The perennial favorite is his Italian Serenade, a charming miniature that he scored for both string quartet and small orchestra. Wolf had conceived the Serenade as a four-movement suite, but only the first movement was complete by the onset of his mental illness. Although he attempted to write both a slow movement and a tarantella during the six years of his asylum commitment, only several fragments survive.

Wolf most probably never visited Italy, but his delightful Serenade (1887) conjures its buoyant spirit. He wrote that he gave careful thought to the title word “serenade,” which originally suggested night music sung beneath a lady’s window but by his own time implied genial entertainment appropriate for informal concerts or the outdoors. Wolf’s essentially lighthearted and melodious work develops with subtle color inflections and inventive declamation that perhaps did conjure a story for this most poetically sensitive of all composers.

**THE ARGENTINE COMPOSER** Alberto Ginastera is honored as one of the most significant creative personalities in twentieth-century Latin American music. Throughout his career Ginastera steadily evolved from a regionalist composer to a sophisticated modernist who infused his freely tonal structures with timbres that evoke heightened psychological states. His String Quartet No. 3 (1973), hailed by *The Strad* as “a reflective and mysterious melodic invention,” melds traditional quartet texture with the soprano voice. The four poems are flexibly sung and spoken to emphasize their meaning and to create a magical atmosphere (the texts can be found on pages 8–9).

Ginastera writes of his String Quartet No. 3: “The quartet consists of five movements and the part of soprano voice is added to four of them. The second movement is purely instrumental. The poems were written by three famous contemporary Spanish poets: Juan Ramón Jiménez, Federico García Lorca, and Rafael Alberti.

“The subject of the first movement is Music with a series of poems by Juan Ramón Jiménez. It is written in a juxtaposed form where pure instrumental parts and vocal parts follow one another as if the former were preludes to the latter.

“The second movement is purely instrumental and substitutes for the traditional scherzo. It consists of two main parts and a coda, parts of which in turn are subdivided into three sections: Introduction, Development, and First Climax, in the first; Transition, Second Climax, and Ending, in the second; a synthesis of all previous movements in the Coda. Strange sounds and contrasting atmospheres are characteristic of this movement which develops in a hallucinating climate.

“García Lorca’s poem in the third movement, which corresponds to the classical adagio, sings of sensual love. Musically, it represents a tripartite form, and it is in the third part that the voice appears.

“The fourth movement brings forth, in the poems of Rafael Alberti, the frightening vision of war personified in a dead soldier. Of a violent and anxious nature, this part is formed by the alternating sequence of two different themes.

“The last movement returns to the poetic climate of the first movement with a strain of nostalgia for what ‘goes toward eternity.’ It corresponds to the Coda of the Quartet, with which the formal cycle of the work concludes.

“I wrote my third string quartet, commissioned by the Dallas Public Library and the Dallas Chamber Music Society, in Geneva during 1973. The work is dedicated to the memory of John Rosenfeld, music critic of the *Dallas Morning News* (1900–1966).”

---

**SON OF AN ITALIAN PAINTER**, the composer and pianist Joaquín Turina was born and raised in Seville. After abandoning early medical studies he moved to Madrid, where he met Manuel de Falla and with him resolved to create musical reflections of Spanish life. Like Falla, Turina spent nine formative years in Paris, where he enrolled at the Scola Cantorum and studied with the French romanticist Vincent d'Indy, a close follower of César Franck. After his return to Spain, Turina achieved popular success with works based on traditional Sevillian and Andalusian themes. Despite difficulties during the Spanish Civil War, when he was persecuted by the Republicans, Turina enjoyed an honored career as Professor of Composition at the Madrid Conservatory. His collected works number over one hundred symphonic, chamber, vocal, and (primarily) piano compositions.

*Serenata* (1935), like most of Turina's work, develops with a rapturous atmosphere that suggests his deep joy of life. A painterly work, the four continuous movements of this "serenade" portray the lively outdoors scene that surrounds a suitor (the first violin) ardently singing at his lady's window. Warm sonorities and richly chromatic accompanimental figures evoke perfumed gardens and glittering fountains. Numerous changes of tempo, texture, and dynamics create drama. Themes heard in the opening movement are recalled in the third movement to echo the continuing dialogue of the lovers. The concluding pizzicato chord suggests the final pluck of the suitor's guitar.

**DURING HIS YOUTH IN BUENOS AIRES**, Alberto Ginastera absorbed Argentina's colorful "gauchesco" folk culture – lore that eulogized the pampas (the land) and its nomadic gauchos, cowboys who stubbornly resisted civilization and progress. Inspired by these nineteenth-century narratives, Ginastera based much of his early works on native Argentine themes. As he evolved stylistically Ginastera continued to infuse his compositions with atmospheric evocations of the Argentine countryside.

"I included a vocal part in my third string quartet, not as a soloist with accompaniment but as a component part of a musical event."

— ALBERTO GINASTERA

Ginastera writes that his String Quartet No. 2 (1958) marked the beginning of his neoexpressionist style. He now sought to convey a wide range of psychological experience through intensely wrought melodic lines and dramatic harmonic color. Described by Argentine music critics as "a parade of writing types," Quartet No. 2 develops a rich and expressive harmonic vocabulary – polytonal procedures in which two key centers are heard simultaneously, serialism, and quarter tones. The quartet achieved both critical and popular success following its premiere at the First Inter-American Music Festival, held in Washington, D.C., in 1958.

Structural symmetry is heard in the quartet's five-movement organization. The two outer movements, identical in tempo and meter, reflect the dynamism of the malambo, the gaucho's rapid and energetic dance. The first slow movement, an "anguished adagio," is a five-part song that expresses profound sadness. The central movement, *Presto magico*, conveys a fantastic, surreal mood through bold and varied instrumental sonorities. The fourth movement, "free and rhapsodic," consists of a theme with three variations crafted as cadenzas for the individual instruments. The dazzling virtuosity and percussive rhythms of the "Furioso" finale bring the work to an exciting conclusion.

Notes by Nancy Monsman

# ALBERTO GINASTERA – VOCAL TEXTS

## STRING QUARTET NO. 3, OP. 40

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### Movement I

#### La Música

---

En la noche tranquila,  
eres el agua, melodía pura,  
que tienes frescas – como nardos  
en un vaso insondable – las estrellas.

De pronto, surtidor  
de un pecho que se parte,  
el chorro apasionado rompe  
la sombra – como una mujer  
que abriera los balcones sollorizando,  
desnuda, a las estrellas, con afán  
de un morirse sin causa,  
que fuera loca vida inmensa.

¡El pecho de la música!  
¡Cómo vence la sombra monstruosa!

¡El pecho de la música!  
¡Redoma de pureza mágica; sonora, grata  
lágrima; bella luna negra –  
todo, como agua eternal entre la sombra humana;  
luz secreta por márgenes de luto – ;  
con un misterio  
que nos parece ¡ay! de amor!

¡La música; –  
mujer desnuda,  
corriendo loca por la noche pura! –

*Juan Ramón Jiménez (1881–1958)*

In the tranquil night,  
You are the rain, pure melody,  
keeping the stars alive –  
Like lilies in a fathomless vase.

Suddenly, like the flowing  
from a heart that breaks,  
the passionate outburst  
shatters the darkness – like a woman  
who might sobbingly open the balcony  
wide to the stars in her nakedness,  
with eagerness to die without a reason,  
which might be but a mad abundant life.

The strength of music!  
How it vanquishes the monstrous darkness!

The strength of music!  
Vial of magic purity; sonorous, grateful  
weeping; lovely black moon –  
all, like rain eternal within human darkness;  
secret light along margins of mourning – ;  
with mystery  
which seems, Oh, to be love!

Music; –  
woman unclad,  
crazily running through the spotless night!

### Movement III

#### Canción de Belisa

---

Amor, amor.  
Entre mis muslos cerrados,  
nada como un pez el sol.  
Agua tibia entre los juncos,  
Amor.

¡Gallo que se va la noche!  
¡Que no se vaya, no!

*Federico García Lorca (1898–1936)*

Love, love.  
Between my secret thighs,  
the sun swims like a fish.  
Calid water through the rushes,  
Love.  
Cock crow and the night is fleeing!  
Do not let it go, Oh no!



---

**Movement IV****Morir al sol**

---

Yace el soldado. El bosque  
baja a llorar por él cada mañana.

Yace el soldado. Vino  
a preguntar por él un arroyuelo.

Morir al sol, morir,  
viéndolo arriba,  
cortado el resplandor  
en los cristales rotos  
de una ventana sola,  
temeroso su marco  
de encuadrar una frente  
abatida, unos ojos  
espantados, un grito ...

Morir, morir, morir,  
bello morir cayendo  
el cuerpo en tierra, como  
un durazno ya dulce,  
maduro, necesario ...

Yace el soldado. Un perro  
solo ladra por él furiosamente.

*Rafael Alberti (1902–1999)*

The soldier lies supine. The woods  
Come down to weep for him each morning's dawn.

The soldier lies supine. A little brook  
Came down to ask for him.

To die under the sun, to die  
Seeing it above,  
Its splendour broken  
Through the shattered panes  
Of a single window  
Whose sill is fearful  
Of framing a sorrow-stricken  
Brow, eyes full of  
Dread, a cry ...

To die, to die, to die,  
Beautiful dying, the body  
Falling to earth, like  
A fully ripe peach,  
Sweet, needed ...

The soldier lies supine. Only a dog  
Barks furiously at him.

**Movement V****Ocaso**

---

¡Oh, qué sonido de oro que se va,  
de oro que ya se va a la eternidad;  
qué triste nuestro oído, de escuchar  
ese oro que se va a la eternidad,  
este silencio que se va a quedar  
sin su oro que se va a la eternidad!

*Juan Ramón Jiménez*

Oh what a sound of gold will now remain,  
Of gold that's going to eternity;  
How sad is our listening as we strain  
To hear the gold that goes to eternity  
This silence that is going to remain  
Without its gold that is going to eternity!

Translations by Eloise Roach

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Jean-Bierny & Chris Tanz  
Robert D. Claassen  
& John T. Urban  
Beth Foster

# BOARD MEMBER PROFILE: LESLIE TOLBERT

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**Q: How long have you been involved with AFCM?**

Leslie Tolbert: My husband, Paul St. John, and I have been coming to AFCM concerts since we moved to Tucson almost 30 years ago. For many years we were able to attend only the occasional concerts, but eventually we could subscribe to the entire season and started to participate in the volunteer effort that drives AFCM by offering a home for visiting Festival musicians each March. Now we look forward each year to getting to know wonderful performers and learning first-hand about the music they are playing. Our increasing involvement opened the door to joining the Board two years ago.

**Q: What is your current role?**

LT: On the Board, I do several things, but I have primary responsibility for our Music in the Schools program, in which local musicians play short educational chamber music concerts for K-12 students in school auditoriums around Tucson. We aim our efforts toward schools in which students will have had little opportunity to hear classical music, and we offer AFCM supporters the opportunity to “Adopt a School” for a donation of at least \$1000; those sponsors often accept our invitation to attend the concerts they’ve supported. We are always looking for more sponsors, and I urge anyone who is interested to find me at a concert or contact me through the AFCM website.

**Q: Did you play an instrument or perform as a child?**

LT: During my childhood, I was lucky to be able to take lessons in piano and violin (and Indian tabla, when we lived in Delhi!), and I played in our county youth orchestra in early high school. At youth orchestra summer camp, I learned the great fun of playing in chamber groups – and I still can imagine that I’m playing beautiful music, even though I never had much actual skill.

**Q: What music besides chamber music do you enjoy?**

LT: Classical music broadly has great appeal, and I enjoy the symphony orchestra and opera – but chamber music is my favorite because it is so personal and intimate and because the voice of each instrument is so vitally important.

**Q: What do you do when you’re not working on AFCM?**

LT: I’m a professor of neuroscience at the U of A. Over the years, I’ve enjoyed teaching undergraduate and graduate students various aspects of brain science and doing research, mostly on the impact of sensory input on the development of exquisitely intricate brain circuitry. In recent years, I also served as the University’s Vice President for Research, overseeing and supporting the full range of areas of exploration and discovery, from astronomy to medicine and engineering to women’s studies.

**Q: Say a little bit about your interests outside of chamber music.**

LT: My family is the thing I treasure most. Four generations of family members are a constant source of joy, and I look for ways to spend more and more time with them. I also have a deep love for travel. Having grown up mostly in Asia and Europe, I always grab at opportunities to explore.

**Q: In your opinion, what is the best part of an AFCM concert?**

LT: Watching a chamber music performance is even more exciting than just listening to a performance. I love the energy, focus, and teamwork on display on the stage as the individual performers work together to make beautiful music – and every seat in Leo Rich Theater is close enough for an intimate connection to the stage.

“...chamber music is my favorite...the voice of each instrument is so vitally important.”

# VERSE

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## *Pastoral*

WILLIAM CARLOS WILLIAMS (1883–1963)

The little sparrows  
Hop ingenuously  
About the pavement  
Quarreling  
With sharp voices  
Over those things  
That interest them.  
But we who are wiser  
Shut ourselves in  
On either hand  
And no one knows  
Whether we think good  
Or evil.

Then again,  
The old man who goes about  
Gathering dog-lime  
Walks in the gutter  
Without looking up  
And his tread  
Is more majestic than  
That of the Episcopal minister  
Approaching the pulpit  
Of a Sunday.  
These things  
Astonish me beyond words.



THE UNIVERSITY OF ARIZONA

**POETRY CENTER**

Selected for tonight's concert by Tyler Meier, Executive  
Director of the University of Arizona Poetry Center.

# IT'S THE MOST EXCITING TIME!

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## **THE TUCSON WINTER CHAMBER MUSIC FESTIVAL IS COMING MARCH 12–19, 2017.**

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For the 24th year, AFCM presents a joyful week, filled with the best that chamber music has to offer. For those who love chamber music, the Festival means there's never too much of a good thing. For those unfamiliar with chamber music, the Festival is the prime opportunity to try out a concert or two and discover the beauty and life enhancing benefits of this most special of the classical forms.

### **WHAT EXACTLY IS THE FESTIVAL?**

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For one week, AFCM brings to Tucson the most accomplished and dynamic chamber musicians. In addition to performances by the Jupiter Quartet, you'll get to see what happens when talented musicians join together to perform some of the most challenging and intriguing compositions.

### **FEATURES TO NOTE**

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The headlining Jupiter Quartet is a fascinating ensemble. They include two sisters and one sister's husband making them an apropos anchor since all the musicians participating in our Festival turn into a sort of family over the course of the week; you, in the audience, become extended kin as you sit close, listen closely, and find the beauty and joy embodied in chamber music performed live in a small hall.

Over the course of a week you'll have the chance to explore a lot of music that doesn't crop up on our regular schedule and hear from many great individual musicians who generally don't appear in Tucson as members of standing ensembles. It's an opportunity to move beyond the ordinary.

We welcome you with masterworks like Schubert's "Trout" Quintet and Mozart's Quintet for Piano and Winds, but introduce you to an array of superb but seldom-encountered pieces, like a piano quartet by Turina and a piece for bassoon and piano by Dutilleux.

There will be world premieres of a piano quintet by Pierre Jalbert and a "dectet" (a work for ten instruments) by Dmitri Tymoczko, both commissioned especially for the Festival. We welcome such luminary participants as flutist Carol Wincenc, oboist Nicholas Daniel, cellist Clive Greensmith, and pianist Piers Lane, among many others.

### **ATTENDING**

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To be present at every concert provides you with the fullest experience as you get to see the Festival musicians perform in different ways across the week. You may still purchase a Festival Pass for \$120, five concerts for the price of four. If your schedule does not permit full immersion, you may also buy single concert tickets, as available, for \$30 for adults or \$10 for students.

We urge you to take the Festival as an opportunity to introduce a friend, family member, or colleague to chamber music. Please make your plans early, and buy tickets now for best choice of seats. All concerts are held at our familiar Leo Rich Theater. The Gala Dinner and Concert will be at the Arizona Inn and is by advance reservation for \$160.

### **CONCERT SCHEDULE**

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Sunday, March 12 at 3:00pm

Tuesday, March 14 at 7:30pm

Wednesday, March 15 at 7:30pm

Friday, March 17 at 7:30pm

Sunday, March 19 at 3:00pm

Gala Dinner and Concert will be held  
Saturday, March 18.

To see concert repertory and buy tickets visit [arizonachambermusic.org](http://arizonachambermusic.org).