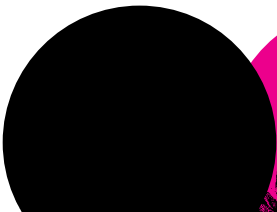
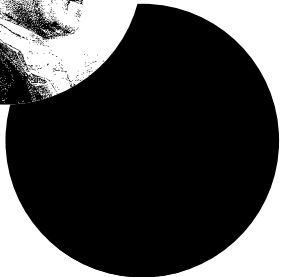


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FEBRUARY 22, 2017



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FROM THE PRESIDENT

Welcome to tonight's concert by one of Tucson's favorite chamber ensembles, Prague's Pražák Quartet. If you don't know why this group is a local favorite, you're about to find out. If you're a regular AFCM audience member, you're already well aware of the Pražák's virtues, because we've presented the quartet approximately eleventy-seven times. So rather than wax poetic on tonight's concert, let me call your attention to something that begins in just two and a half weeks: our Tucson Winter Chamber Music Festival.

When I call it "our" festival, I include you in that possessive pronoun. Over the course of eight days – five concerts, a gala dinner concert, a youth concert, two master classes, open dress rehearsals – audience members come to feel as invested in the festival as the musicians and AFCM board members. You get to know the players's personalities during that week, they get to know and appreciate your enthusiasm for what they do, and you might even find an opportunity or two to chat together.

And during the festival, you're able to hear an array of works that we don't and can't present on our Evening Series, which is devoted primarily to string quartets and piano trios. Sure, we'll have some old favorites, but also rarely encountered pieces from the past (have you ever heard Ludwig Thuille's Sextet for Piano and Winds?), and brand-new works commissioned by AFCM.

Best of all, it's a series of programs that will both delight connoisseurs and serve as a great introduction to the breadth and wealth of chamber music to people who are new to the concept. If you don't have tickets yet, get them now; after all, it's your festival, too.



James Reel
President

PRAŽÁK QUARTET

FEBRUARY 22, 2017



Jana Vonášková, *violin*
Vlastimil Holec, *violin*
Josef Klusoň, *viola*
Michal Kaňka, *cello*

PRAŽÁK QUARTET

One of today's leading international chamber music ensembles, the Pražák Quartet was established in 1972 while its members were students at the Prague Conservatory. Since then, the quartet has gained attention for its place in the unique Czech quartet tradition and for its musical virtuosity.

The Quartet received the first prize at the Prague Conservatory Chamber Music Competition in 1974. Within twelve months their international career had been launched with a performance at the 1975 Prague Spring Music Festival. In 1978 the quartet took the first prize at the Evian String Quartet Competition as well as a special prize awarded by Radio France for the best recording during the competition. Further prizes were awarded at various other Czech competitions.

For more than thirty years, the Pražák Quartet has been at home on music stages worldwide. They are regular guests in the major European musical capitals and have been invited to participate at numerous international festivals, where they have collaborated with such artists as Menahem Pressler, Jon Nakamatsu, Cynthia Phelps, Roberto Diaz, Josef Suk, and Sharon Kam.

In 2015, Jana Vonášková joined the group as first violinist, succeeding Pavel Hůla. She is a graduate of the Royal College of Music in London, and was a member of the Smetana Trio for nine years. She appears often as a soloist and in recital throughout Europe. Second violinist Vlastimil Holec has been with the Pražák Quartet for nearly four decades and also performs independently. Violist Josef Klusoň is a founding member of the quartet and gives master classes worldwide. Cellist Michal Kaňka joined the group in 1986. He performs and records as a soloist in addition to his work with the quartet. Messrs. Holec, Klusoň, and Kaňka are graduates of the Prague Conservatory and the Academy of Fine Arts.

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TONIGHT'S PROGRAM

JOSEPH HAYDN (1732–1809)

String Quartet in B-flat Major, Op. 71, no. 1

Allegro

Adagio

Menuetto: Allegretto

Finale: Vivace

JOSEF SUK (1874–1935)

String Quartet No. 1 in B-flat Major, Op. 11

Allegro moderato

Intermezzo: Tempo di marcia

Adagio ma non troppo

Allegro giocoso

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

String Quartet in A-flat Major, Op. 105

Adagio ma non troppo – Allegro appassionato

Molto vivace

Lento e molto cantabile

Allegro non tanto

This evening's concert is sponsored by the generous contribution of Joan Jacobson.

PROGRAM NOTES

DURING HIS TWENTY-NINE YEAR tenure as Kapellmeister to the Esterházy family, Haydn rarely travelled beyond the summer and winter estates of these essentially rural nobles. After he resigned from his position in 1790, he was delighted to accept an invitation from the impresario Johann Peter Salomon to concertize in London, where his fame was enormous. Haydn's works were now performed professionally in London's large public halls, a major change of venue from the remote Esterházy music rooms staffed by servant-performers. Soon after his return to Vienna, where he could now live as an independent composer, Haydn was befriended by Count Anton Georg Apponyi, a generous Hungarian patron of the arts. Apponyi urged Haydn to join his own Brotherhood of Masons and also, for a handsome fee, to write six string quartets that would bear his name. Haydn declined the fraternal offer but accepted the commission. In 1793 he wrote his six "Apponyi" Quartets, which are divided as three each in Opus 71 and Opus 74. Since at that time he was preparing works to program during his second visit to London, Haydn wrote the "Apponyi" Quartets with the concert hall in mind rather than the intimate salon.

The "Apponyi" Quartets reveal a transformation in Haydn's chamber style. One hears common features with the London Symphonies of this period – developed introductions, clear themes expanded with bold harmonies, numerous virtuoso effects. The intense emotional expressiveness of these quartets suggests Haydn's growing tendency towards romanticism.

The songful opening Allegro of Opus 71 No. 1 recalls a *sinfonia concertante* that Haydn had written the previous year in London for his first violinist – none other than the impresario Salomon, who planned to perform this new quartet during Haydn's upcoming London visit. The expressive F major Adagio is a *siciliano* with lilting 6/8 rhythms. Echo effects enliven the Allegretto minuet. Syncopations lend a Hungarian flavor to the splendid Vivace finale, which is for many listeners the high point of this attractive quartet.

THE FAVORITE PUPIL OF Antonín Dvořák and eventually his son-in-law, Josef Suk is honored as one of the most significant Czech post-romantic composers. By the age of twenty-two he had attracted the attention of the influential Johannes Brahms, who recommended publication of Suk's recent works with the venerable Berlin-based Simrock firm. After his appointment as Director of Advanced Composition at the Prague Conservatory, Suk mentored students such as Bohuslav Martinů and Rudolf Firkušný. Also a virtuoso violinist, Suk continued to perform numerous concerts with the Czech Quartet, which he had helped to found while still a student. Inevitably, composition for Suk became a part-time activity. He did create a small body of primarily instrumental compositions that reveal a steady development from late romanticism toward a complex and personal musical language.

Suk's Opus 11 String Quartet (1896) reveals the strong influence of Dvořák in its warmly harmonized, melodious lines and exuberant Slavic spirit. Despite its early publication and popular acceptance, Suk revisited the quartet in 1915 and substantially revised large portions in a modernist style; however, today's performers most often prefer Suk's original version. His quartet follows the classical quartet scheme of lively outer movements and two inner movements that contrast in tempo and atmosphere. The Allegro moderato develops two Slavic folk-tinged themes in sonata form. Fluent passagework animates the Intermezzo, which Suk later chose to publish separately as a Barcarolle for string quartet. The introspective Adagio *ma non troppo* develops with lyrical lines and rich harmonies that suggest the influence of Dvořák. The finale is a brisk and witty statement that moves with Czech dance rhythms.

BOTH TO CELEBRATE COLUMBUS'S fourth centenary by integrating old and new world music and also to encourage a specifically American musical voice, Dvořák came to the United States in 1892 to serve as Director of the newly-formed National Conservatory of Music. However, after completing his three-year contract, the homesick composer longed to return to his native Bohemia. Shortly before his departure he began the Opus 105

Quartet, which he intended to be a statement of his Czech nationalism, but distractions impeded progress beyond seventy measures. Once resettled in Prague other matters consumed his time. He wrote to a friend: “My muse is now quite silent. For four whole months now I have not even taken up my pen.” When he finally did find time to compose, he decided to make a fresh start on another string quartet, now catalogued as Opus 106. After that was completed, he returned to the earlier quartet and finished it within three weeks in 1895. Catalogued as Opus 105, the work was to be the last of his fourteen quartets. Dvořák requested that its premiere be given by his Prague Conservatory students on the anniversary of his return to Bohemia, April 16, 1896.

Although infrequently programmed, the Opus 105 Quartet is considered to be one of Dvořák’s finest chamber compositions. Hauntingly beautiful Slavic-influenced songs and dances pervade the work’s essentially classical structure. After a reflective introduction led by the solo cello (A-flat minor) and a quick modulation to the key of A-flat major, the opening movement develops two closely related themes in sonata form. The superb F minor scherzo movement, *Molto vivace*, is based on the energetic “furiant,” a Bohemian dance in which duple rhythmic patterns intrude into the established triple meter. The contrasting trio section is based on two themes from his 1888 opera *The Jacobin*. The F major Lento (marked “very singing”) is based on a choral theme that Dvořák had composed on Christmas Day. The influence of his friend Brahms can be observed in the colorful changes of scoring; the influence of New World early blues can possibly be heard in the pervasive descending chromatic harmonies. After an introductory statement in the solo cello, the substantial rondo finale explores an array of vibrant themes. Dvořák was an admirer of Bizet’s *Carmen*, and listeners have heard echoes of this opera in the quartet’s exuberant ending.

Notes by Nancy Monsman

“I do not bow to anyone, except to my own conscience and to our noble Lady Music.”

JOSEF SUK

Superbly Situated

BY ROBERT HERSHON

you politely ask me not to die and i promise not to
right from the beginning—a relationship based on
good sense and thoughtfulness in little things
i would like to be loved for such simple attainments
as breathing regularly and not falling down too often
or because my eyes are brown or my father left-handed
and to be on the safe side i wouldn't mind if somehow
i became entangled in your perception of admirable objects
so you might say to yourself: i have recently noticed
how superbly situated the empire state building is
how it looms up suddenly behind cemeteries and rivers
so far away you could touch it—therefore i love you
part of me fears that some moron is already plotting
to tear down the empire state building and replace it
with a block of staten island mother/daughter houses
just as part of me fears that if you love me for my cleanliness
i will grow filthy if you admire my elegant clothes
i'll start wearing shirts with sailboats on them
but i have decided to become a public beach an opera house
a regularly scheduled flight—something that can't help being
in the right place at the right time—come take your seat
we'll raise the curtain fill the house start the engines
fly off into the sunrise, the spire of the empire state
the last sight on the horizon as the earth begins to curve



THE UNIVERSITY OF ARIZONA

POETRY CENTER

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

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of the author.

BOARD MEMBER PROFILE: PAUL KAESTLE

Q: How long have you been involved with AFCM?

Paul Kaestle: I have been a Board member for five years.

Q: What is your role?

PK: I am Chairman of the Fundraising Committee and a member of the Marketing and Finance Committees. The most rewarding contributions I make are utilizing the skill I learned as a management consultant in market and financial analysis. These help to provide insights into patterns and trends in ticket sales and contributions. I then enjoy working with other Board members and our outside advisors to improve our operations based on those insights.

Q: Do you play an instrument?

PK: I played cello in junior and senior high and then took it up again after a 40-year hiatus in the mid 1990s and still play.

Q: How did you become interested in chamber music?

PK: I played and listened to symphonic music throughout school. My first exposure to chamber music was at Tanglewood [music festival and summer home of the Boston Symphony Orchestra in western Massachusetts]. My most vivid early memory was Benny Goodman playing the Mozart Clarinet Concerto with the Chamber Orchestra.

Q: Are there other kinds of music you enjoy?

PK: [My wife] Marianne and I enjoy all forms of classical music and regularly attend symphonic, opera, and early music concerts in addition to being AFCM season subscribers.

Q: What is a little known fact about AFCM?

PK: I think the least well-exploited opportunities at AFCM are the master classes. We usually have five per year: one the Saturday before each Piano & Friends concert and two on Saturday during the Festival. They are free and open to the public. We have found that they are a wonderful way to gain real insight into the piece being played and are thoroughly enjoyable.

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

PK: Marianne and I have both been active in the Yale Club for six years and worked hard to help build the strongest university alumni club in Tucson. We love visiting our families in Philadelphia and Chicago. We still enjoy bird watching, being outdoors in nature, and our garden.

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MARCH 12–19, 2017

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Six concerts in a week, each a unique synthesis of the classical form, performed by master musicians from around the globe:

Sunday, March 12 at 3:00 pm
Tuesday, March 14 at 7:30 pm
Wednesday, March 15 at 7:30 pm
Friday, March 17 at 7:30 pm
Sunday, March 19 at 3:00 pm

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FESTIVAL PROGRAM

SUNDAY, MARCH 12, 2017, 3:00 PM

Mozart: Piano Quintet in E-Flat Major for Piano and Winds, K. 452
Janáček: String Quartet No. 2 (“Intimate Letters”)
Dutilleux: Sarabande et Cortège for Bassoon and Piano
Fauré: Piano Quartet No. 1 in C Minor, Op. 15

TUESDAY, MARCH 14, 2017, 7:30 PM

Lutosławski: Dance Preludes for Clarinet & Piano
Brahms: Piano Quartet No. 3 in C Minor, Op. 60
Villa-Lobos: Quinteto em forma de chôros
Beethoven: String Quartet No. 12 in E-Flat Major, Op. 127

WEDNESDAY, MARCH 15, 2017, 7:30 PM

Turina: Piano Quartet in A Minor, Op. 67
Thuille: Sextet for Piano and Winds, Op. 6
Mozart: Quartet in F Major for Oboe and Strings, K. 370
Bridge: Quintet in D Minor for Piano and Strings

FRIDAY, MARCH 17, 2017, 7:30 PM

Schumann: String Quartet in A Major, Op. 41, no. 3
Tymoczko: Dectet for Winds, Strings, and Piano (World Premiere)
Copland: Duo for Flute and Piano
Schubert: Quintet in A Major for Piano and Strings (“Trout”), D. 667

SATURDAY, MARCH 18, 2017

Master Class, 3:00 pm

Carol Wincenc, *flute*

Master Class, 4:00 pm

Piers Lane, *piano*

Gala Dinner and Concert, 6:00 pm

Dvořák: Cypresses for String Quartet
Ibert: Three Pieces for Wind Quintet
Krommer: Quartet No. 1 in C Major for Oboe and Strings
Richard Strauss (arr. Hasenöhr!): Till Eulenspiegel einmal anders!

SUNDAY, MARCH 19, 2017, 3:00 PM

Poulenc: Sextet for Piano and Winds
Jalbert: Piano Quintet (World Premiere)
Schubert: Octet in F Major, D. 803

Festival Musicians:

Jupiter String Quartet:
Nelson Lee, *violin*
Megan Freivogel, *violin*
Liz Freivogel, *viola*
Daniel McDonough, *cello*

Carol Wincenc, *flute*
Nicholas Daniel, *oboe*
Charles Neidich, *clarinet*
William Purvis, *horn*
Benjamin Kamins, *bassoon*

Axel Strauss, *violin*
Nokuthula Ngwenyama, *viola*
Clive Greensmith, *cello*
Philip Alejo, *double bass*
Bernadette Harvey, *piano*
Piers Lane, *piano*

Pierre Jalbert, *composer*
Dmitri Tymoczko, *composer*