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**SUYEON KANG, VIOLIN, WITH CHIH-YI CHEN, PIANO**

FEBRUARY 12, 2017

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Arizona Friends of  
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Post Office Box 40845  
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# FROM THE PRESIDENT

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Welcome to our latest concert in AFCM's Piano & Friends series, featuring prize-winning violinist Suyeon Kang and pianist Chih-Yi Chen. Suyeon is a Korean-born Australian citizen based in Berlin, so you can imagine how cluttered her passport looks. I'm counting on her having gotten a visa pressed into it so she can perform for us.

Here's what we have to do to get foreign nationals onto our stage, beyond the usual contract negotiations: No more than six months before the concert—and Homeland Security will slap our wrists if we try to start the process any earlier—we need to submit a form that runs about 30 pages (once we pull out all the pages that are irrelevant to our purposes) to the U.S. Citizenship and Immigration Services, requesting an O-1 visa—that's the one for "individuals with extraordinary ability or achievement." Good thing for us that we don't present merely ordinary musicians. Along with that form, plus a rather substantial filing fee, we must also present a letter from the American Federation of Musicians stating, essentially, that the union does recognize this person as an extraordinary artist with an international reputation who won't be stealing jobs from Americans. That, of course, means already having submitted an application and bribe—er, filing fee—to the union. In the fullness of time, USCIS grants its approval and sends a document that the "alien" must then present when she makes an appointment at her local U.S. embassy and pays a further fee to get the actual visa.

So that's what we've done to enable Suyeon Kang to play for you today, and that's what we're doing for two of the participants—one British, one Australian—in next month's Tucson Winter Chamber Music Festival. Cross your fingers that the approvals come through, but remember to uncross them when you applaud.



James Reel  
*President*

# SUYEON KANG WITH CHIH-YI CHEN

## FEBRUARY 12, 2017

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Suyeon Kang, *violin*  
Chih-Yi Chen, *piano*

### SUYEON KANG

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Australian violinist Suyeon Kang is currently a Konzertexamen student at the Hochschule für Musik Berlin “Hanns Eisler” studying with Antje Weithaas under whom she completed her Master of Music in 2015. She previously studied with Daniel Gaede, Goetz Richter, Alice Waten, and Josette Esquedin-Morgan. At the age of 16, shortly before relocating to Germany, she was the Grand Prize winner of Australia’s most prestigious award, the Symphony Australia ABC Young Performer’s Awards.

In 2015, Ms. Kang was awarded 1st prize at the Michael Hill International Violin Competition (New Zealand) as well as securing the audience prize. Other international competition successes include major and special prizes at the International Violin Competition of Indianapolis (2014), International Music Competition Bayreuth “Pacem in Terris” (2014), 2nd International Violin Competition Buenos Aires (2012), Yehudi Menuhin International Violin Competition (2010), and the International Leopold Mozart Violin Competition (2009).

Alongside her soloistic endeavours Ms. Kang is a passionate chamber musician and is frequently sought out for various festivals in Europe. She has collaborated with musicians including Christian Tetzlaff, Stephen Isserlis (“Chamber Music Connects the World”), Lukas Hagen, Clemens Hagen, Isabel Charisius, the ATOS trio, Hannah Weinmeister, Julian Arp, Daniel Gaede, and Siegfried Jerusalem.

Ms. Kang is a founding member of the Boccherini Trio (String Trio), which was named an official European Chamber Music Academy (ECMA) ensemble in 2015. Already in 2016, the trio performed as part of the ECMA Showcase concerts in Wigmore Hall, London. Coached by renowned chamber music pedagogues Hatto Beyerle and Rainer Schmidt (Hagen Quartet), the trio has also been mentored by Günter Pichler and Natasha Prischepenko, and has had remarkable success and glowing reviews of their performances. Earlier this year they performed extensively at the Canberra International Music Festival, collaborating with many Australian and international artists.

## CHIH-YI CHEN

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Pianist Chih-Yi Chen's versatile qualities as a soloist, chamber musician, and collaborative pianist have distinguished her as a rarity amongst pianists. Her work with the talented young violinists of the Indiana University Violin Virtuosi directed by Mimi Zweig garnered her recognition as a specialist in violin repertoire, and she has since become a sought-after collaborative pianist. Ms. Chen's concerts with the Violin Virtuosi have taken her throughout the United States, Europe, and Asia. Her tours to France, Spain, Sweden, Italy, and Japan were especially successful and influential on young pianists around the globe.

Among the numerous musicians with whom she has appeared in recital are violinists Noah Bendix-Balgley, Barnabás Kelemen, Mihaela Martin, Augustin Hadelich, Clara-Jumi Kang, Soovin Kim, and Andrej Power; violists Yuval Gotlibovich and Atar Arad; cellists Sharon Robinson and Peter Stumpf; clarinetist Howard Klug and bassoonist William Ludwig. Solo appearances include Gershwin's Rhapsody in Blue and Stephen Paulus's piano concerto with the Indiana University Wind Ensemble. Ms. Chen has also performed with the Taipei Symphony Orchestra under conductor Irwin Hoffman.

Born in Taipei, Taiwan, Ms. Chen began to show a remarkable gift as a pianist at the early age of three. After finishing high school education with honors, Ms. Chen came to the United States and continued her musical studies at Indiana University, where she completed her Bachelor and Master of Music degrees. Her teachers have included Lev Vlasenko, former chairman of the piano department at the Moscow Conservatory, and Luba Edlina-Dubinsky, pianist of the famed original Borodin Trio.

Ms. Chen is on the faculty of the Indiana University Jacobs School of Music where she teaches piano accompanying. She is also a faculty member at the Indiana University Summer String Academy.

## THIS AFTERNOON'S PROGRAM

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### MAURICE RAVEL (1875–1937)

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*Sonata in A Minor for Violin and Piano*  
(“Posthumous”)

### ARVO PÄRT (b. 1935)

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*Frates*

### ERICH WOLFGANG KORNGOLD (1897–1957)

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*Suite from “Much Ado About Nothing,” Op. 11*

The Maiden in the Bridal Chamber  
Dogberry and Verges: March of the Watch  
Scene in the Garden  
Masquerade: Hornpipe

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## INTERMISSION

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### WOLFGANG AMADEUS MOZART (1756–1791)

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*Sonata in B-flat Major for Violin and Piano, K. 454*

Largo — Allegro  
Andante  
Allegretto

### HENRYK WIENIAWSKI (1835–1880)

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*Fantaisie brillante sur des motifs de l'Opéra “Faust”  
de Gounod, Op. 20*

# PROGRAM NOTES

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**RAVEL WROTE HIS** Sonata in A Minor for Violin and Piano (1897) while he was a student at the Paris Conservatoire. Although he fortunately did not destroy the sonata, he considered it a juvenile work and never submitted it for publication. The work was finally published posthumously in 1975. Since then it has become a significant addition to the duo repertoire for both violinists and flutists.

Gabriel Fauré was Ravel's principal teacher at the Conservatoire, and the A Minor Sonata suggests his strong influence. Although Fauré's late romantic idiom pervades the sonata, the work does hint at Ravel's future directions—pentatonic harmonies portend the later Piano Trio, and insistent rhythms suggest Bolero. Structured as a continuous flow of ideas, the sonata falls into three sections that echo classic sonata form. After an extensive opening section that develops two ideas, a tranquil area introduces a new motif. The tempo accelerates with a return of the opening themes, and the work ends quietly.

**ESTONIAN COMPOSER ARVO PÄRT** began his career in the 1960s as a serialist composer influenced by avant-garde middle European trends. In the 1970s Pärt began to incorporate elements of Renaissance polyphony, medieval modes, and Gregorian chant into his works. Gradually he formulated a highly individual style that he called "empiric sonorism," which is modernist without renouncing traditional harmony. A special stylistic element is the "tintinnabula," rapid repetitions and overlaps of chord tones to create the illusion of glittering clusters. Pärt himself described his writing: "I build with the most primitive materials—with the triad, with one specific tonality. The three notes of the triad are like bells. And that is why I call them 'tintinnabulation'."

Pärt wrote "Fratres" for violin and piano in 1978, but he soon rescored it for other instrumental combinations (including an arrangement for twelve cellos). Essentially a set of ornamented variations on a chorale theme initially heard in the lowest notes of the solo violin arpeggios, the shimmering "Fratres" creates an aura of mystical contemplation.

**BORN INTO A MUSICAL FAMILY** in Brno, Czechoslovakia, Korngold was a widely admired child prodigy. At the age of nine he performed his cantata "Gold" for Gustav Mahler, who pronounced him a genius. Soon after, Richard Strauss remarked, "That these are compositions by a child provokes awe. This assurance of style, this mastery of form, this bold harmony are truly astonishing!" Korngold was fourteen when he wrote his first orchestral works, which caused a sensation in Vienna, and he soon began writing operas. His fame reached its height in 1920 with the premiere of the opera "Die töte Stadt." He then began a teaching career at the Vienna Staatsakademie and was awarded the title Professor Honoris Causa by the President of Austria.

In 1934 Korngold was invited to Hollywood to compose music for a film of Shakespeare's "A Midsummer Night's Dream." Because of the war, he remained in California, where he pioneered the film score as a distinct genre. He created film music classics such as "Captain Blood" and "Anthony Adverse," for which he won an Academy Award. Korngold treated each film as "an opera without singing" and intended that his scores could stand alone as serious music.

Korngold wrote his Opus 11 suite in 1918–19 after an invitation from Vienna's Burgtheater to provide incidental music for its production of Shakespeare's "Much Ado About Nothing." Originally scored for small orchestra, this popular suite was adapted for violin and piano by Korngold, who frequently performed the piano part himself. The suite's four movements are intensely romantic, richly melodic tone poems that conjure important scenes from the play.

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**AN ACCOMPLISHED CONCERT VIOLINIST**, Mozart created thirty-six known violin sonatas over the course of his lifetime. Although he described the violin as an instrument “ad libitum” in his earliest sonatas and as “accompaniment” to the piano at a later stage, by mid-career he had established the violin as fully equal to the piano in the sonata partnership. The autographs of Mozart’s final sonatas indicate that he wrote the violin parts in advance of the piano score—a suggestion of his greater focus on the string instrument.

Mozart composed his late K. 454 Sonata in 1784 for a concert with Regina Strinasacchi, a Mantuan virtuoso. The day before its Vienna premiere Mozart had completed only the violin part, which he then gave to the soloist. At the concert, held without rehearsal, Mozart improvised the piano part; the story goes that he placed a blank sheet of manuscript paper on his stand so that the audience would not realize this omission.

After its slow introduction, the Allegro explores a succession of songful themes. The Andante, written in three-part song form, grows poignant as chromatic harmonies color its rhapsodic lines. The Allegretto finale is a delightful rondo. Anne-Sophie Mutter writes of her experiences performing K. 454: “It is a monumental achievement. Of all the sonatas, it’s my favorite... Mozart achieves such mastery here. In the famous Andante the violin and piano are so elaborately intertwined that you simply don’t notice when the words are taken out of your mouth and put back again. This sonata is infinitely stimulating. And then this Allegretto at the end! This work has depth that’s unequalled.”

“It is a monumental achievement. Of all the sonatas, it’s my favorite.”

ANNE-SOPHIE MUTTER ON MOZART’S  
VIOLIN SONATA IN B-FLAT MAJOR

**POLISH VIOLINIST, VIOLIST, AND COMPOSER**

Henryk Wieniawski is honored both nationally through stamps and currency with his image and internationally through the Wieniawski Violin Competition held every five years in Poznań. A child prodigy, Wieniawski graduated from the Paris Conservatory at age thirteen and became a popular touring virtuoso. His friendship with Anton Rubinstein led to an appointment as teacher and performer at the Court of St. Petersburg; there, Wieniawski’s original bow technique and intensely expressive performance style influenced the developing Russian school of violin playing. Because of his demanding performing schedule, Wieniawski’s time for composition was extremely limited. Although best known for his Violin Concerto No. 2 in D Minor, a staple of the repertoire, he tended to create works in smaller forms for his own performances.

Wieniawski scored his *Fantaisie* (1865) for both violin with piano and violin with orchestra. Based on themes from Charles Gounod’s popular opera *Faust* (1859), this melodious and virtuosic work unfolds in five contrasting sections and a coda.

Notes by Nancy Monsman

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It is a special opportunity we have in Tucson, to have access to musicians who would not otherwise find their way to our part of the world, to hear compositions that are sophisticated and rare, uncomplicated and familiar, to have for our pleasure "music for a small room." Chamber music has continued to thrive, attracting thousands of young musicians each year, because of its charm and uncommon style and it is our shared mission to ensure it continues to be heard in Tucson.

When you donate to AFCM, you make it possible for the finest chamber music to be heard in Tucson; you bring preeminent musicians from around the globe to Tucson; you enable the all-volunteer organization to present a fresh season of concerts every year, to the Tucson community.

Without gifts from supporters like you, AFCM cannot sustain itself. AFCM relies on donations for half of its budget, and we pride ourselves on paying the professional musicians we enlist a wage worthy of the dedication they commit to their art.

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# HOW AFCM CAME TO BE

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Right after World War II in Tucson, two young couples were looking for a place to keep cool. Their homes had no air conditioning or swamp cooling, so they started meeting at a nice, chilled bookstore near the university, which had a lounge with comfortable chairs. They'd meet there one Thursday night every month, and listen to new 78 rpm records, and talk about politics.

Eventually the group moved to a private piano studio near the University of Arizona campus, where it was possible to have live music played by local musicians. Ambitions grew, and in 1948 a small group of enthusiasts launched a non-profit presenting organization, initially called the Arizona Friends of Music—"Arizona" to embrace a parallel series in Tempe, and a general reference to "music" to keep the options open, although chamber music immediately turned out to be the focus.

For the first two seasons, artists were imported from the "Evenings on the Roof" series in Los Angeles (one of the first ensembles, the Alma Trio, included cellist Gabor Rejto, whose son Peter would decades later become artistic director of our Tucson Winter Chamber Music Festival). Then, to maintain quality control, the local volunteer board decided to book ensembles directly, bringing to Tucson top-notch musicians from around the world. From those early years, the organization's mission was to present first-rate performances of familiar as well as contemporary and rarely played music, at affordable ticket prices.

Concerts were initially given at the Tucson Women's Club, then the marginally better octagonal Agricultural Hall at the University of Arizona; soon performances moved to the acoustically more desirable UA Liberal Arts Auditorium, then, in 1959, to the newly built Crowder Hall in the UA music building. When Crowder underwent renovations in 1990 the AFCM permanently relocated to the Tucson Convention Center's Leo Rich Theater.

Through the years, almost all the work involved in presenting world-class chamber music concerts has been handled by a volunteer board of directors, the only exception being a part-time box-office manager. Despite this limitation, the organization has branched out since the early 1990s; besides a season of six or seven evening concerts featuring established ensembles, AFCM also presents the three-concert Piano & Friends series of up-and-coming musicians, and, in March, the critically acclaimed Tucson Winter Chamber Music Festival.

All this developed from a simple desire to get out of the summer heat.

by James Reel, AFCM President

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Jean-Paul Bierny & Chris Tanz  
Nancy Bissell  
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Caleb & Elizabeth Deupree  
John & Teresa Forsythe  
Joan Jacobson  
Boyer Rickel  
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Walter Swap  
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## MUSICIAN SPONSORSHIPS

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

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## YEAR-END CAMPAIGN

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Philip Alejo  
Dr. Sydney Arkowitz  
Ms. Karen Ottenstein Beer  
Ms. Gail Bernstein  
Mr. Peter Bleasby  
Nathaniel  
    & Suzanne Bloomfield  
Regina Bohnert  
Mr. & Mrs. Tim  
    & Diane Bowden  
Josef Brand  
    & Renee Herskowitz  
Mr. Jack Burks  
Ms. Laurie Camm  
Barbara Carpenter  
Alice Cave & Rick Fletcher  
Robert D. Claassen  
    & John T. Urban  
Nancy Cook  
David & Joyce Cornell  
Ms. Janna-Neen Cunningham  
Phyllis Cutcher  
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Raul & Isabel Delgado  
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    & Dr. Marilyn Heins  
Peter & Linda Friedman  
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Tom & Nancy Gates  
Mr. & Mrs. Marvin  
    & Carol Goldberg  
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Henderson  
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    & Louise Homburger  
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Randy Spalding  
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Ms. Nancy Strauss  
Ted & Shirley Taubeneck  
Angel Voyatzis

Ms. Gwen Weiner  
Mr. Maurice Weinrobe  
Patricia Wendel  
Mr. Daryl Willmarth  
Sheila Wilson & Hal Barber  
Mrs. Peggy Wolf  
Ms. Anne Wright

Our heartfelt thanks to  
those who responded to our  
year-end campaign.

*A Light Breather*

BY THEODORE ROETHKE

The spirit moves,  
Yet stays:  
Stirs as a blossom stirs,  
Still wet from its bud-sheath,  
Slowly unfolding,  
Turning in the light with its tendrils;  
Plays as a minnow plays,  
Tethered to a limp weed, swinging,  
Tail around, nosing in and out of the current,  
Its shadows loose, a watery finger;  
Moves, like the snail,  
Still inward,  
Taking and embracing its surroundings,  
Never wishing itself away,  
Unafraid of what it is,  
A music in a hood,  
A small thing,  
Singing.



THE UNIVERSITY OF ARIZONA

**POETRY CENTER**

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

Originally published in *The Kenyon Review*.

# A MOST RARE SERIES OF CONCERTS

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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 3:00 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

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

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