

HARLEM QUARTET WITH ALDO LÓPEZ-GAVILÁN NOVEMBER 15, 2017



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Not too many decades ago, any music that counted as crossover or fusion was best avoided. Opera singers hooting their way through Tin Pan Alley standards, jazz musicians struggling through classical concertos, classical soloists slurping their way through jazz duets, orchestras that couldn't swing trudging through pops arrangements. It was a disservice to the music and to the musicians themselves. Because of the way musicians were trained, they might have attained tremendous proficiency in one genre, but despite their best intentions they lacked the feeling or technique for much else.

Now, here we are tonight, proudly presenting a concert drawing on multiple music traditions, and performers who are comfortable and idiomatic in them all. Composers of chamber music have long incorporated bits of non-classical music into their works; just think of the "Gypsy Rondo" that concludes one of Haydn's trios, to say nothing of the folk traditions that infuse certain works by the likes of Dvořák and Bartók. But these were concert-hall composers working a bit of local color into their traditional arr-music structures.

You're about to hear five musicians who can truly fuse several musical impulses into a coherent whole. Long gone are the days when classical musicians could be accused of "slumming," or jazz/pop/folk musicians could be accused of trying to rise "above their station." This is just good music, expertly performed.

I hope you enjoy this and the rest of our season's offerings, mainstream and beyond. And I invite you to support the Arizona Friends of Chamber Music's efforts by participating in our year-end campaign, which you can learn about on page 9.

JAMES REEL
President

ames Reel



HARLEM QUARTET NOVEMBER 15, 2017



Harlem Quartet

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

with Aldo López-Gavilán, *piano*

Sciolino Artist Management 230 Central Park West 14-J New York, NY 10024

HARLEM QUARTET

The Harlem Quartet, praised for its "panache" by *The New York Times*, is "bringing a new attitude to classical music, one that is fresh, bracing, and intelligent," says the *Cincinnati Enquirer*. 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.

Since its public debut in 2006 at Carnegie Hall, the New York-based ensemble has performed throughout the U.S. as well as in France, the U.K., Belgium, Panama, Canada, and in South Africa, where under the auspices of the U.S. State Department they spent two weeks on tour performing concerts and participating in outreach activities. In addition, the quartet has been featured on WNBC, CNN, the Today Show, WQXR-FM, and the News Hour with Jim Lehrer. In 2009 they performed for President Obama and First Lady Michelle Obama at the White House and appeared Christmas morning on NBC's Today Show. The ensemble is regularly featured at jazz festivals around the world, including the Panama Jazz Festival in Panama City, Montreal Jazz Festival, and Miami Nice Jazz Festival.

Their 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 works of Walter Piston, was released in 2010 by Naxos. The quartet's third recording, released in early 2011, is a collaboration with pianist Awadagin Pratt and showcases works by American composer Judith Lang Zaimont. And two recording projects in collaboration with Chick Corea were completed at the end of the 2010–11 season. In May 2013, the quartet released a live CD from New York City's Merkin Hall with works by Mozart and Schubert.

AFCM last heard the Harlem Quartet in February 2013.

ALDO LÓPEZ-GAVILÁN

Praised for his "dazzling technique and rhythmic fire" in the Seattle Times, and dubbed a "formidable virtuoso" by The Times of London, Cuban pianist and composer Aldo López-Gavilán excels in both the classical and jazz worlds as a recitalist, concerto soloist, chamber music collaborator, and performer of his own electrifying jazz compositions. He has appeared in such prestigious concert halls as the Amadeo Roldán (Cuba), Teresa Careño (Venezuela), Bellas Artes (Mexico), Carnegie Hall and Jordan Hall (U.S.), Royal Festival Hall (U.K.), Nybrokajen 11 (Sweden), The Hall of Music (Russia), and Le Duc des Lombards and Le Petit Journal Montparnasse (France), as well as venues in Canada, Santo Domingo, Colombia, Spain, Greece, Hong Kong, Burkina Faso, Germany, and Austria.

Mr. López-Gavilán was born in Cuba to a family of internationally acclaimed classical musicians, his father a conductor and composer, his mother a concert pianist. At the age of two, he had written his first musical composition. By four, his mother introduced the budding prodigy to the piano, and he began formal piano studies at the age of seven. His first international triumph was at the age of eleven when he won a Danny Kaye International Children's Award, organized by UNICEF. Mr. López-Gavilán made his professional debut at age twelve with the Matanzas Symphony Orchestra. He later went on to perform Prokofiev's Third Concerto with the National Symphonic Orchestra of Cuba. Parallel to his classical abilities, Mr. López-Gavilán developed remarkable skills in improvisation. He was invited to perform in the world-famous Havana Jazz Festival with the legendary Chucho Valdés, who called him "simply a genius, a star."

A milestone in López-Gavilán's professional and personal life came in early 2015, when he joined the New York-based Harlem Quartet—co-founded by his brother Ilmar, the quartet's first violinist—for concerts in Calgary, Seattle, and Phoenix. His partnership with the Harlem Quartet continues in fall 2017 and spring 2018.

TONIGHT'S PROGRAM

CLAUDE DEBUSSY (1862-1918)

Quartet in G Minor, Op. 10

Animé et très décidé Scherzo: Assez vif et bien rythmé Andantino, doucement expressif Très modéré

ALDO LÓPEZ-GAVILÁN (b. 1979)

Epilogo

INTERMISSION

ALDO LÓPEZ-GAVILÁN (b. 1979)

Talking to the Universe

Eclipse

(New Work)

Viernes de Ciudad

Pan con Timba

This evening's concert is partially sponsored by the generous contribution of Stan Caldwell & Linda Leedberg.

PROGRAM Notes

MUSICAL IMPRESSIONISM flowered with Claude Debussy, who in the 1890s continued the movement generated twenty years earlier by the painter Monet and the symbolist poet Mallarmé. Debussy sought to impart a similarly ineffable atmosphere by emphasizing color and nuance rather than systematic thematic development. He achieved his sensitive and haunting style through brief melodies, often based on ancient or exotic scales, supported by shifting harmonies and rapidly changing meters.

An early work, the Quartet in G Minor (1893) reveals both established techniques and evidence of Debussy's revolutionary new language. Its movements conform to traditional sonata, scherzo, and three-part song form structures. The influence of his older contemporary César Franck can be heard in the quartet's cyclic form—a unifying device in which related thematic material permeates all movements. Yet the quartet's evocative sonorities anticipate the fully impressionistic world Debussy created in his next work, *Prelude to the Afternoon of a Faun* (1894).

The quartet opens with a strongly accented theme in the ancient Phrygian mode. Kaleidoscopic permutations of this material recur throughout the entire quartet. The second movement, a piquant scherzo animated by colorful pizzicato figures, led Franck to observe that "Debussy creates music on needle points." At the 1889 Paris Exposition a Javanese gamelan orchestra had enchanted Debussy, and his contemporary critics heard similarly exotic effects in this scherzo.

The third movement, cast in three-part song form, is framed by a passionate song for muted strings; a lyrical episode for viola and cello falls at its center. The finale opens with a quiet introduction and accelerates with a fugato section based on the quartet's opening theme. This agile movement inventively synthesizes material from the preceding three movements. The movement concludes with a brilliant coda.

"EPILOGUE," the first work on tonight's program by Aldo López-Gavilán, was originally written for piano, clarinet, and orchestra. The central theme, lyrical and highly modulatory, explores a dream and makes a triumphant musical gesture reminiscent of "Nueva Trova," a style pioneered and made world famous by troubadour singers Silvio Rodriguez and Pablo Milanés. The development section showcases Aldo's take on a characteristic canon, with kaleidoscopic rhythms staggered across all instruments.

"TALKING TO THE UNIVERSE," also the title of one of Aldo's earlier albums, originated as a solo piano work. It then evolved into a piece for piano and jazz band, then to one for piano, jazz band, and orchestra. It aims to convey the emotions of a person sending a "message in a bottle" out to the universe, and the ensuing vibrancy and wholeness that comes with a feeling at one with the cosmos. The quintet version captures these intimate and yearning qualities, employing complex and exhilarating counterpoint that gradually increases in energy as the piece progresses.

"ECLIPSE," originally for violin and piano, is a very personal piece written for Aldo's brother Ilmar. It addresses vulnerability and the emotional toll taken by the two brothers' involuntary separation due to outside political circumstances as Ilmar went to the United States while Aldo remained in Cuba.

"PAN CON TIMBA," whose title means "bread with unknown something," is consistently joyful and contagiously optimistic. It reflects the classic mood of post-revolutionary Cuba: the younger generation, faced with scarcity and economic hardship, refused to indulge in self-pity and instead embraced humor as a psychological lifting device. This form of humor has become an essential part of the current Cuban identity. "Pan con Timba" features such rhythmic characteristics as the quintessentially Cuban form of ostinato known as "tumbao" and also intertwines elements of various dance styles popular in contemporary Cuba.

The New Work and "Viernes de Ciudad" will be discussed from the stage.

Notes by Nancy Monsman (Debussy) and Ilmar Gavilán (Aldo López-Gavilán)

"Our name, Harlem Quartet, comes from the neighborhood in New York City that holds such a rich piece of American history—The Harlem Renaissance. During the 1920s, Harlem became a beacon of hope where educated African-Americans migrated looking for better opportunities in the North. We like to think that the work we do—bringing classical music to schools in Harlem and around the world—is in line with this cultural renaissance Harlem represents for African-Americans."

HARLEM QUARTET

Guitar

NICOLÁS GUILLÉN

Beneath the full moon,
they went hunting guitars.
And brought back this one,
pale, delicate, shapely,
eyes of inexhaustible mulata,
waist of wood with an opening.
She's young, barely flies.
But already she sings
when she hears
songs and couplets
flutter their wings in other cages.
Sombersongs and lonelycouplets.
There's this inscription on her cage:
"Beware: she dreams."



Selected for tonight's concert by Sarah Kortemeier, Instruction and Outreach Librarian, and Julie Swarstad Johnson, Library Specialist, at the University of Arizona Poetry Center.

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WHAT IS THE YEAR-END CAMPAIGN?

It is a call for sustaining support of the Annual Fund, from now until December 31, 2017.

WHY DOES AFCM NEED YOUR DONATION?

The price you pay for your ticket covers only 47% of the cost to put on each concert. When you give before December 31st, we are able to secure next year's lineup of world-class musicians and put in place strategies for enhancing the concert experience, including attracting a diverse audience.

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AFCM belongs to you. AFCM is a non-profit run by volunteers so your donation goes straight to paying musicians, printing programs, tuning pianos, and renting the concert hall. We are the only organization to bring to Tucson the professional chamber music ensembles that perform in New York, London, and Berlin. It is both a luxury and a necessity to maintain this level of chamber music in Tucson. We need supporters like you to keep it going strong.

ANNUAL REPORT

When you donate to us, you place your trust in our work. Please look for our Annual Report later this month. It provides details of the organization and financial results. If you have donated in the past, you will receive a copy by mail, along with an invitation to participate in the Year-End Campaign. If you're not yet a donor and would like a copy, please leave your mailing address with the Box Office Manager this evening.

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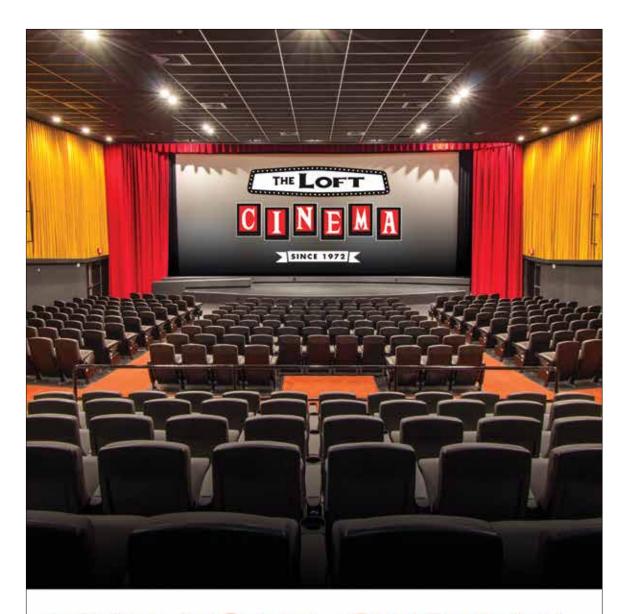
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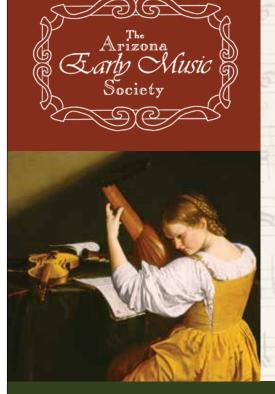
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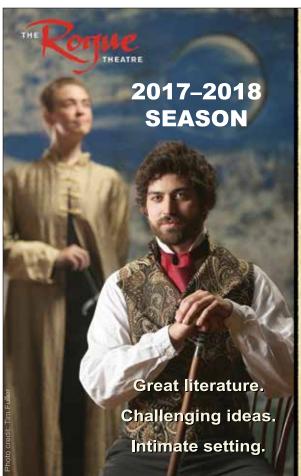
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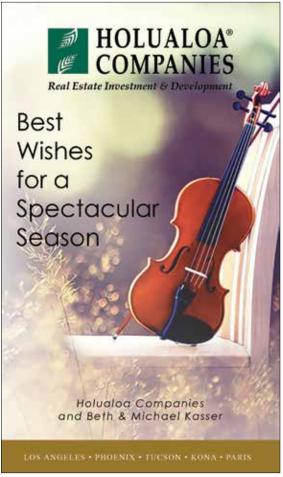
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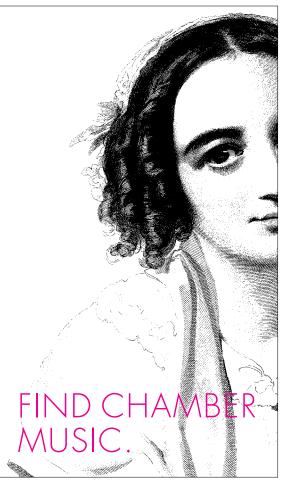
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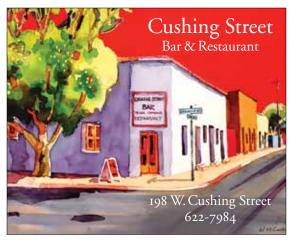
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