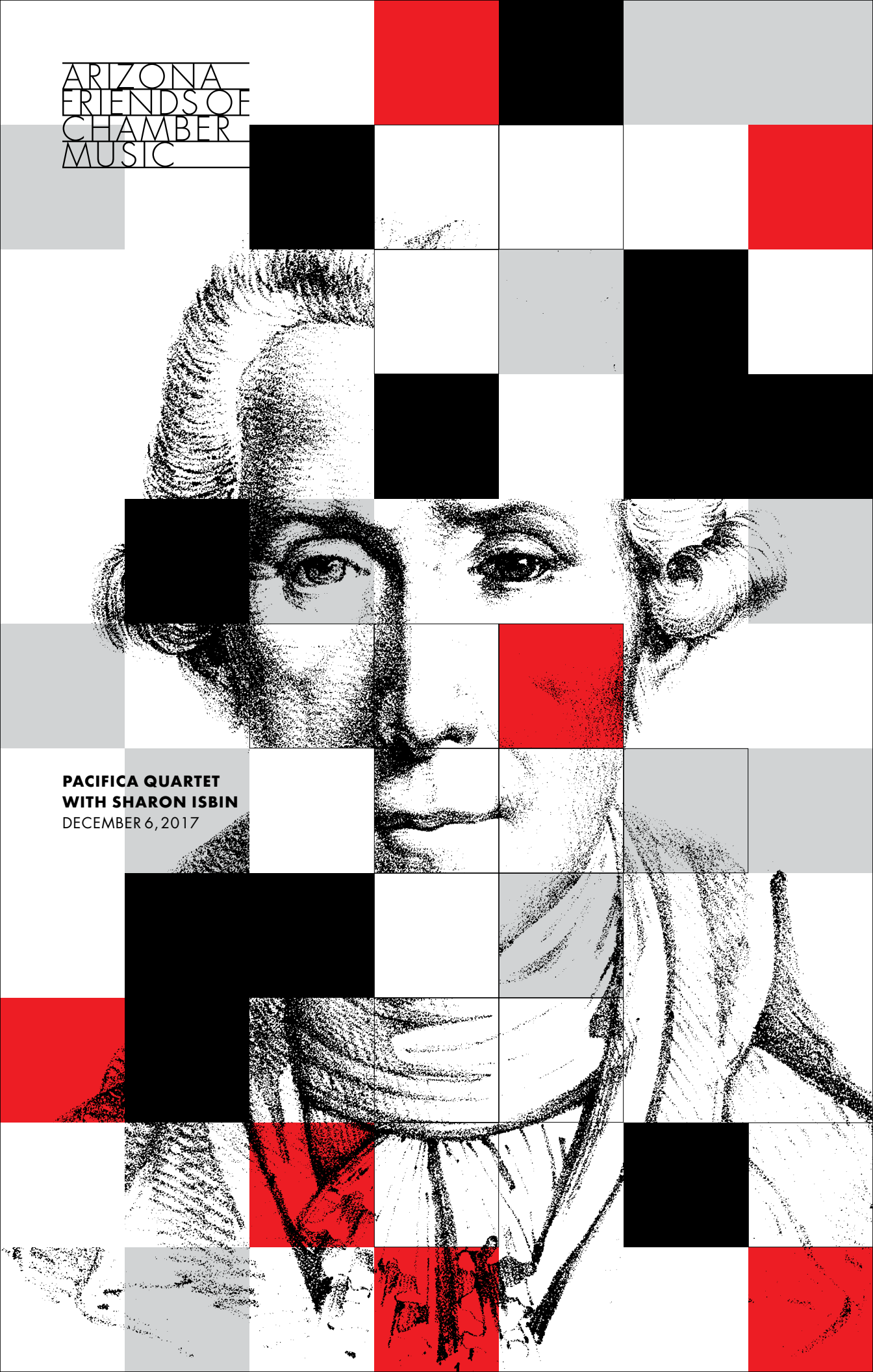


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CHAMBER  
MUSIC

**PACIFICA QUARTET  
WITH SHARON ISBIN**  
DECEMBER 6, 2017



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# FROM THE PRESIDENT

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We have been having a conversation about “mission creep.” The Oxford Dictionary defines that as “a gradual shift in objectives during the course of a military campaign, often resulting in an unplanned long-term commitment.” During the past few years, AFCM has been expanding its activities to become no longer merely the concert presenter it was for its first 60 years, but an organization that is all things chamber music in Tucson.

Our mission statement used to be very simple: to present world-class music played by world-class musicians to Tucson audiences at affordable prices. “World-class” is the term that’s giving some of us trouble now. As we branch out, are we losing our focus on the finest artistry?

Absolutely not. Everything having to do with the Evening Series and the Tucson Winter Chamber Festival and all but the most experimental aspects of Now Music still is and will always be “world class.” That’s fundamental.

But as we consider adding new endeavors and undertaking partnerships with local organizations, we are asking ourselves fundamental strategic questions: “Why does AFCM exist? What is the scope of our activities? What are AFCM’s core competencies? How should we prioritize activities? From where will we generate future growth? Who are our constituents, and who do we let others serve (since we cannot be everything to all)? What is no longer working but draining resources that could be better employed?”

My short answer to these questions lies in the revised mission statement we adopted in 2015 as part of our strategic plan: “The Arizona Friends of Chamber Music, founded in 1948, sustains interest in and knowledge of classical chamber music from around the world, supports the performance of old and recent works, sponsors the creation of new compositions, and presents professional artists to educate and entertain audiences and students in Southern Arizona.”

I think everything we do—including our Music in the Schools program, the Summer Evenings series, the Tucson Adult Chamber Players program, and other things we’ve been considering—falls within the mission’s purview.

What do you think? Let us know by e-mail: [office@arizonachambermusic.org](mailto:office@arizonachambermusic.org).



JAMES REEL  
*President*



# PACIFICA QUARTET, WITH SHARON ISBIN



## **Pacifica Quartet**

Simin Ganatra, *violin*  
Austin Hartman, *violin*  
Guy Ben-Ziony, *viola*  
Brandon Vamos, *cello*

with  
Sharon Isbin, *guitar*

Management for Pacifica Quartet:  
MKI Artists  
One Lawson Lane, Suite 320  
Burlington, VT 05401

Management for Sharon Isbin:  
Columbia Artists Management Inc.  
1790 Broadway  
New York, NY 10019

## **PACIFICA QUARTET**

Recognized for its virtuosity, exuberant performance style, and often-daring repertory choices, over the past two decades the Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. Named the quartet-in-residence at Indiana University's Jacobs School of Music in March 2012, the Pacifica was previously the quartet-in-residence at the Metropolitan Museum of Art. In 2017, the Quartet was appointed to lead the Center for Advanced Quartet Studies at the Aspen Music Festival and School.

Formed in 1994, the Pacifica Quartet quickly won chamber music's top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble was honored with Chamber Music America's Cleveland Quartet Award and the appointment to Lincoln Center's CMS Two, and in 2006 was awarded a prestigious Avery Fisher Career Grant. Also in 2006 the Quartet was featured on the cover of *Gramophone* and heralded as one of "five new quartets you should know about," the only American quartet to make the list. And in 2009, the Quartet was named "Ensemble of the Year" by *Musical America*.

An ardent advocate of contemporary music, the Pacifica Quartet commissions and performs many new works, including those by Keeril Makan and Shulamit Ran, the latter in partnership with the Music Accord consortium, London's Wigmore Hall, and Tokyo's Suntory Hall. The work—entitled *Glitter, Doom, Shards, Memory*—had its New York debut as part of the Chamber Music Society at Lincoln Center series.

The members of the Pacifica Quartet live in Bloomington, Indiana, where, in addition to serving as quartet-in-residence at Indiana University's Jacobs School of Music, they are full-time faculty members. Prior to their appointment, the Quartet was on the faculty of the University of Illinois at Champaign-Urbana from 2003 to 2012, and also served as resident performing artist at the University of Chicago for seventeen years.

**SHARON ISBIN**

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Acclaimed for her extraordinary lyricism, technique, and versatility, multiple Grammy Award winner Sharon Isbin has been hailed as “the pre-eminent guitarist of our time.” She is the winner of *Guitar Player* magazine’s “Best Classical Guitarist” award, and the Toronto and Madrid Queen Sofia competitions, and was the first guitarist ever to win the Munich Competition. She has appeared as soloist with over 170 orchestras and has given sold-out performances in the world’s finest halls, including New York’s Carnegie and Avery Fisher Halls, Boston’s Symphony Hall, Washington, D.C.’s Kennedy Center, London’s Barbican and Wigmore Halls, Amsterdam’s Concertgebouw, Paris’s Châtelet, Vienna’s Musikverein, Munich’s Herkulessaal, Madrid’s Teatro Real, and many others.

As a chamber musician, Ms. Isbin has performed with the Emerson String Quartet, the Chamber Music Society of Lincoln Center, a “Guitar Summit” tour with jazz greats Herb Ellis, Stanley Jordan, and Michael Hedges, trio recordings with Larry Coryell and Laurindo Almeida, and duo recordings with Carlos Barbosa-Lima. She collaborated with Antonio Carlos Jobim, and has shared the stage with luminaries from Sting to Aretha Franklin.

Ms. Isbin was born in Minneapolis, and she began her guitar studies at age nine in Italy, later studying with Andrés Segovia and Oscar Ghiglia. She received a B.A. *cum laude* from Yale University and a Master of Music from the Yale School of Music. In addition, she is the Director of guitar departments at the Aspen Music Festival and The Juilliard School, the latter program created by her in 1989, at which time she became the first and only guitar instructor in the institution’s 100-year history.

This evening’s concert is sponsored by the generous contribution of John & Helen Schaefer.

TONIGHT’S PROGRAM

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**DMITRI SHOSTAKOVICH (1906–1975)**

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*String Quartet No. 3 in F Major, Op. 73*  
Allegretto  
Moderato con moto  
Allegro non troppo  
Adagio  
Moderato—Adagio

**ENRIQUE GRANADOS (1867–1916)**

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*Danza Española (“Andaluza”), Op. 37, no. 5*

**ANTONIO VIVALDI (1678–1741)**

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*Concerto for Guitar and Strings in D Major, RV 93*  
Allegro giusto  
Largo  
Allegro

INTERMISSION

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**GIACOMO PUCCINI (1858–1924)**

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*Crisantemi*

**FRANCISCO TÁRREGA (1852–1909)**

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*Capricho Árabe*  
*Recuerdos de la Alhambra*

**LUIGI BOCCHERINI (1743–1805)**

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*Guitar Quintet No. 4 in D Major (“Fandango”), G. 448*  
Pastorale  
Allegro maestoso  
Grave assai—Fandango

# PROGRAM NOTES

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**“LIFE IS BEAUTIFUL.** All that is dark and ignominious will disappear. All that is beautiful will triumph.”

This quote is Shostakovich’s own description of his Symphony No. 8, which was composed in 1943 during WWII, and gives direct insight to the composer’s feelings during a period of great turmoil. Although this symphony and his third quartet are composed three years apart, they bear much resemblance in design. They are both set in five movements and share a war-themed inception.

Shostakovich composed fifteen symphonies and the same number of quartets. His third quartet is composed on a symphonic scale and is one of the longest ones in his voluminous output. Originally this quartet was conceived with descriptive titles for each movement and was to be presented as a “war quartet.” For unknown reasons Shostakovich decided to remove these titles, and the work was premiered in Moscow on December 16, 1946.

The first movement (“Calm unawareness of the future cataclysm”) is in modified sonata form and features a double-fugue in its development. The first theme is infused with Haydn-like innocence and comic sub tones while the second theme is set in a quiet atmosphere. Tonally the movement ventures from the F major “pastoral key” to its tonal disintegration, and ends with a tumultuous return to the F major center during the coda.

When the second movement (“Rumblings of unrest and anticipation”) starts, the atmosphere is one of capriciousness and pedantic qualities. The forte arpeggio in the viola drives the movement to a heavy 3/4 pulse that will feature glissandos and sectional dynamic contrasts. The movement ends *morendo* (“dying”) on a C major chord, setting the scene for the scherzo that follows.

**“Life is beautiful. All that is dark and ignominious will disappear. All that is beautiful will triumph.”**

DMITRI SHOSTAKOVICH

The third movement (“The Forces of War unleashed”) is a violent Allegro whose rhythmic interexchange between 2/4 and 3/4 creates the principal militaristic qualities that are exploited throughout this movement. The rhythmically charged atmosphere created up to this point finds relief in the Adagio (“Homage to the Dead”). In this fourth movement, Shostakovich explores the passacaglia form with unusual freedom. When the Adagio comes to a close, it organically paves the way for the rondo finale. The last movement (“The Eternal question—Why? And to what purpose?”) returns to the rhythmically driven character of the third movement, but this time Shostakovich’s masterful voice layering is on full display by his employment of a canon. The third string quartet comes to a close in a poetic manner after reaching a stationary and translucent atmosphere over the tonic major chord.

**ENRIQUE GRANADOS** belongs to the nationalistic school that flourished in Spain during the second half of the 19th century. Representatives from this school, such as Manuel de Falla and Isaac Albéniz, advocated for the inclusion of Spain’s rich folkloric tradition on the concert stage. Several of Granados’s works have been transcribed for the guitar by figures such as Andrés Segovia, and the work on today’s program is one of those.

Originally composed for the piano, the fifth *Danza Española*, also known as “Andaluza,” belongs to the suite titled *12 Danzas Españolas* (1890). The clear influence of folk dances and Spanish landscape depictions is omnipresent in the titles of each *danza*. The fifth *danza* pays homage to the region of Andalucía and showcases a popular melodic language that is accompanied by the rich and

colorful romantic harmonies characteristic of Spain's nationalistic school. The piece fits the six-course guitar to perfection and is enriched by the timbre and color capabilities available to the guitarist.

**ANTONIO VIVALDI** is one of the most predominant figures of the Baroque period. Nicknamed *Il Prete Rosso* ("The Red Priest") for the color of his hair, Vivaldi is known for defining a new approach to concerto writing that contrasts the use between orchestral ritornellos and virtuosic solo episodes. The concerto on today's program features this coined form both in the first and third movements.

Vivaldi's D Major Concerto was originally written for the lute ca. 1730. Around this time, his compositional output reflects several other works for lute, such as his violin, harpsichord, and lute trios (RV 82 and RV 85). The overall structure of this concerto respects the traditional outline of fast and slow alternation. The first and third movements showcase the brilliant style of Vivaldi's virtuosic writing, and the second movement, set in binary form, highlights a sensitive and meditative atmosphere in which guitarists have the opportunity to infuse their personal style through the use of flourishes and ornamentation.

**ONE OF THE MOST REVERED** opera composers of all time, Giacomo Puccini, with his lyrical style, embodies the nostalgic past, the emotions of the present, and the foreshadowing of the future to come. This short string quartet titled *Crisantemi* (1890) is an elegy for Amedeo di Savoia, Duke of Aosta, and it showcases Puccini's extreme lyricism. Its name, *Crisantemi*, derives from "Chrysanthemums," which is a traditional Italian flower of mourning typically used for funerals. The piece is set in one slow movement, in the key of C-sharp minor, labeled *Andante mesto*, and Puccini reused its melodic content in his opera *Manon Lescaut* (1893).

**FRANCISCO TÁRREGA** is the embodiment of the 19th-century guitaristic tradition that links the school of Fernando Sor (1778–1839) and his contemporaries with the great resurgence of the guitar in the 20th century. He is revered as an artist, composer, transcriber, and pedagogue, who validated the stature of the guitar on the concert stage with his transcriptions and further defined the guitar technique developed from the addition of the sixth string to the five-course guitar. Both of the pieces on today's program are among his most famous and, in addition, they both share the thematic commonality of Moorish influence. The first piece, *Capricho Árabe* (1892), is a melodic exploration of Arabic exoticism, and it is set in a large-scale ABBA form with a semi-rhapsodic introduction that serves harmonically as a prolongation of the dominant chord of D minor, the home key. The piece is unified by the use of an ostinato bass and is based on the complementary harmonic relation between the minor home key and its relative major, which is featured in the B section.

“Tárrega with his guitar  
makes you forget Sarasate,  
erases from your imagination  
the memory of Rubinstein,  
and fades away all the  
harmonies produced by  
Esmeralda's harp.”

REVIEW OF HIS CONCERT  
IN THE THÉÂTRE DE L'ODÉON (1881)



The second piece, *Recuerdos de la Alhambra* (1896), was conceived after Tárrega's visit to the Moorish palace of the Alhambra with his patroness, Doña Concha Martínez. At the palace in Granada, Tárrega was captivated by the sound of the famous water fountains, which explains why he composed this piece in its entirety as a *tremolo* study. The tremolo is a key technical feature of the guitar. This technique is achieved in the top melodic line through the use of repetitive and continuous strokes with the right hand ring, middle, and index fingers, respectively, while sustaining an arpeggio bass line with the thumb. The perpetual sixteenth-note motion recreates with perfection the fluid movement of water that is seen in the Alhambra's fountains while creating a mesmerizing atmosphere supported by the sonority of the instrument.

**BOCCHERINI IS THE FOREMOST** Italian composer of instrumental music during the late 18th century. Born into a musical family and trained in the cello since childhood, Boccherini excelled in the composition of string quartets and was a pivotal figure in the development of this genre. As a prolific composer, he wrote approximately 500 works expanding the genres of sacred music, symphonies, chamber music, and concerti. During his lifetime, Boccherini was employed by two major European royal courts: the Spanish royal court (1770–1785) and the Prussian court (1786–1796). His musical linkage to Spain and its musical school is particularly predominant in the last movement of this quintet.

The Guitar Quintet in D major is a transcription Boccherini made himself in 1798 of movements from two works originally written as quintets for two violins, viola, and two cellos (G. 270 and G. 341). The particularity of the instrumentation, a string quartet joining forces with the Spanish guitar, is connected to the instrumental preference of its commissioner. During the late 1790s, Boccherini was commissioned to transcribe and arrange about a dozen of his string quintets by the Marquis de Benavent, Francisco de Borja de Riquer y de Ros—a Spanish nobleman who was a guitar aficionado since his youth and played the guitar quite excellently.

The quintet opens with a pastoral movement orchestrated to achieve a perfect harmonious and melodic balance between the beautiful musical lines of the violins and the interjections of the guitar. The use of muted strings aids with the creation of a soothing and delicate atmosphere that will contrast with the arrival of the lively second movement. In the Allegro maestoso, the guitar takes a secondary role acting as a supporting accompaniment leaving the spotlight to the cello, which is featured with lyrical passages and splashes of virtuosic writing. The final movement is composed to bear the relationship of introduction and dance. The Grave assai serves as the precursor to the famous Fandango and sets the harmonic scene of the dance by modulating to the minor mode. The Fandango is a Spanish couple-dance in triple meter and lively tempo, and Boccherini arranged it with added parts for two percussive instruments, castanets and the sistrum (an ancient instrument that resembles a tambourine), in order to maintain the dance's natural Spanish folk flavor and setting.

Notes by Kathy Acosta Zavala

“Our family took a sabbatical in Italy from Minneapolis when I was nine years old. My older brother asked for guitar lessons and when he discovered that it wasn't Elvis Presley but classical ... he bowed out and I volunteered to take his place.”

SHARON ISBIN



# BOARD PROFILE: HELMUT ABT

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AFCM is managed by an all-volunteer board of directors. So that you may get to know the people behind AFCM, we periodically present profiles of board members.

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

Helmuth Abt: More than 30 years. Fred Chaffee, a longtime AFCM vice president, got me involved—I was his Ph.D. thesis advisor and I introduced him to much music.

**Q: What is your current role on the Board?**

HA: I have been the Recording Secretary for nearly 30 years, following Ed Read.

**Q: Tell us about the role music plays in your life.**

HA: Much. I listen to music when I am not writing, mostly CDs.

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

HA: Piano before I was 15; after that we did not have one.

**Q: How did you first become interested in the chamber music form?**

HA: While I was a grad student at Caltech, the university had Hollywood musicians on Sunday evenings in a lounge—the best.

**Q: What other kinds of music do you enjoy?**

HA: Symphonic, opera, Oriental (Chinese opera, Japanese, erhu, gucheng), but not jazz, popular music, or showtunes.

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

HA: Since officially retiring from 41 years on the Kitt Peak staff, I do astronomical research every day and publish five to six papers per year.

**Q: Your interests outside of chamber music?**

HA: I read a lot (25 books per year) and travel a lot (about 60 trips abroad). I just returned from two weeks in China (to give talks) and Tibet.

**Q: What is a little-known fact about chamber music?**

HA: That there are many great little-known composers.

**Q: Your favorite piece of chamber music?**

HA: Shostakovich String Quartet No. 3.

**Q: Your favorite book?**

HA: *Winesburg, Ohio* by Sherwood Anderson or *The Bridge of San Luis Rey* by Thornton Wilder.



# DID YOU KNOW, YOU CAN COMMISSION A NEW WORK?

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## **For chamber music to thrive, it needs new work.**

Beethoven wrote some of his finest quartets only through the patronage of a music-loving Russian count, Andrey Razumovsky. Tchaikovsky wrote much of his greatest music only with the financial support of a wealthy patroness he never met, Nadezhda von Meck. We owe the existence of major quartets by Bartók, Britten, Prokofiev, and Schoenberg to funding from an American heiress named Elizabeth Sprague Coolidge.

Because of AFCM's robust commissioning program, you can be the patron who enables a great contemporary composer to do his or her work in this century.

AFCM nurtures new music by commissioning works from interesting, accessible composers specifically tailored to great ensembles of our choice. Ours is one of the strongest commissioning programs in the country—thanks to the talent of our board and the involvement of audience members like you.

Every AFCM commission is supported financially—in its entirety—by audience members, either individuals, or households, or groups of friends, and premiered on stage in Tucson.

You might wonder, at a cost of several thousand dollars, why would sponsors come forward to take a chance on a piece of music without knowing exactly how it will turn out?

It's the rare chance for an ordinary audience member to collaborate in the creation of new work, serving as the catalyst for composers and performers. It is the chance to inspire a composer to set pencil to manuscript, and to inspire musicians to practice with dedicated effort and passion. In other words, it's the chance to set creativity in motion.

Sponsors can be part of this process from the earliest stages, sharing reactions to possible composer collaborations, while forming relationships with the performers. They are also distinguished guests at any events involving the composer and musicians during their residency in Tucson, including pre-concert dinners, concert talks, master classes, and receptions. The sponsor's name appears in the original manuscript and all subsequent published editions of that work, and each sponsor receives a copy of the score.

We invite you to share the thrill—and uncertainty—of artistic creation, to feel the excitement of hearing a new piece performed for the first time, in some cases to honor a loved one or mentor, to ensure and help shape the future of concert music by directing support toward the most brilliant composers, and to exchange ideas and experiences with fascinating, dynamic people—the composers of these amazing new works.

## **Keep chamber music alive; commission a new work.**

Learn more about commissioning a new work by contacting board member Philip Alejo at [commissions@arizonachambermusic.org](mailto:commissions@arizonachambermusic.org).

## *Ancient Winter*

BY SALVATORE QUASIMODO

Desire for your bright hands  
in the half-shadow of the flame:  
they smelled of oak and roses;  
and death. Ancient winter.

The birds out foraging seed  
were suddenly snow;  
like our words.  
A little sun, an angel's halo,  
then mist: and the trees,  
and us made of air in the morning.



THE UNIVERSITY OF ARIZONA  
**POETRY CENTER**

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“Ancient Winter” by Salvatore Quasimodo,  
translated by Jonathan Galassi from *THE FSG  
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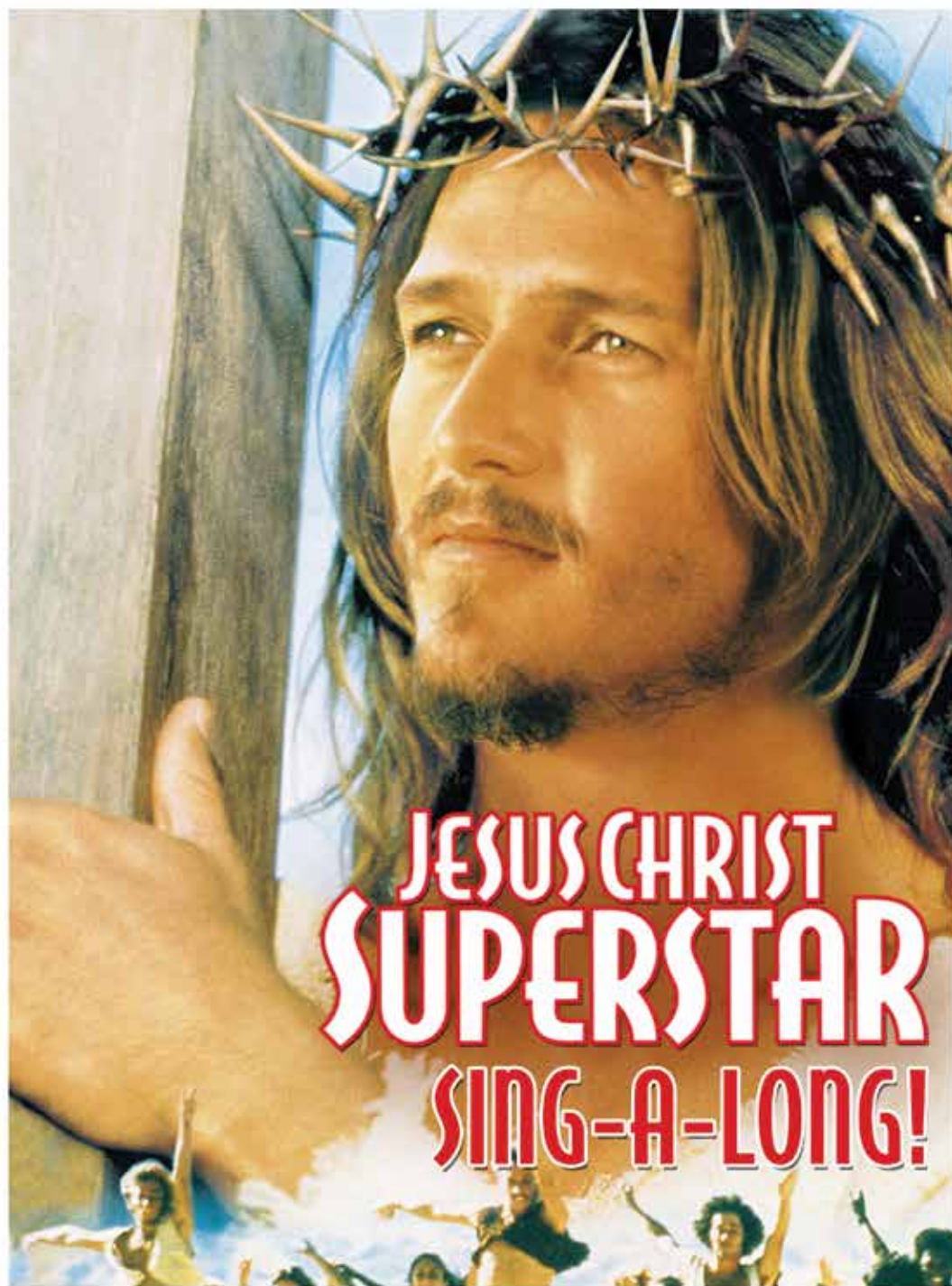
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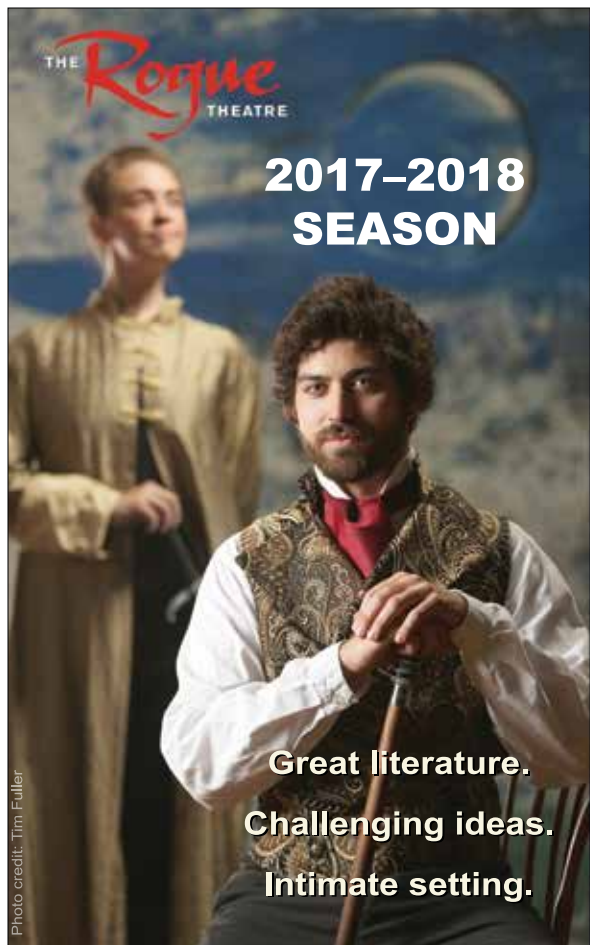
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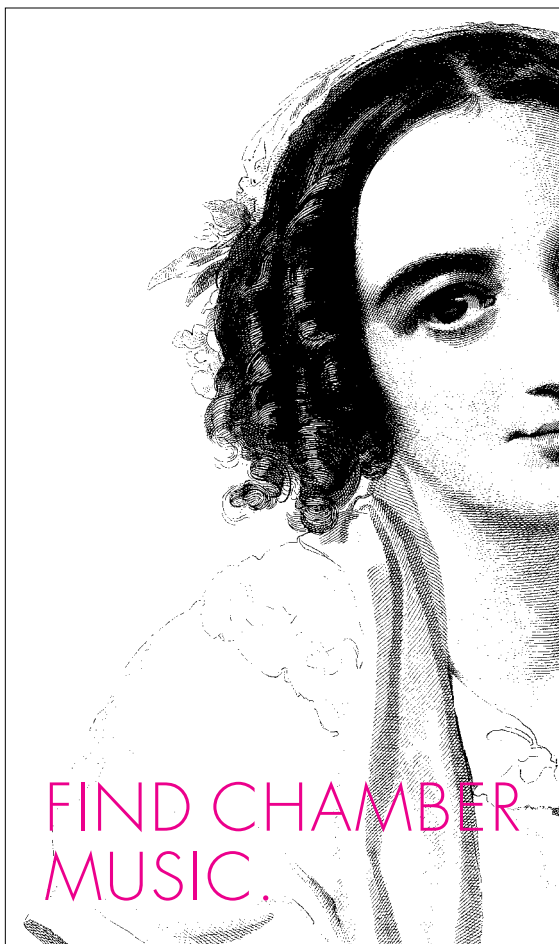


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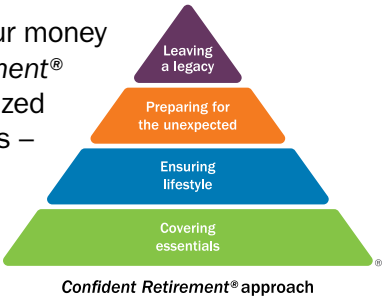
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