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FROM THE PRESIDENT

As we launch this season's Evening Series with the Shanghai Quartet, I'm perusing the rest of this season's offerings and am struck by how, well, mainstream tonight's program is, compared to the concerts to come. Now, I don't mean "mainstream" as a criticism, especially since, as you'll hear, "mainstream" can be wonderfully varied and engaging.

The thing is, tonight's program is devoted entirely to music by three well-known composers, all of whom are safely dead. Our usual mix is more like two famous dead white male composers, plus one or two who are either very much alive, or undeservedly neglected. It's a point of pride for AFCM to present the full panoply of post-Baroque chamber music.

Still, it can be refreshing to devote an entire evening to music of the dead and famous when the contents are as diverse as what you are about to experience. All three works fall into the traditional four-movement structure, and each is the first published quartet of its composer—in each case, a young(ish) man working to establish his own musical voice. But nothing here is really a maiden effort; Mendelssohn actually completed his second quartet before this "first" one, Bridge had already written several pieces for string foursome though nothing using this structure, and Brahms had produced and destroyed some twenty quartets before allowing this one to be published. Tonight you'll hear Mendelssohn beginning, tentatively, to shake off the influence of Beethoven, and Brahms doing so more forcefully. Bridge, meanwhile, isn't looking over his shoulder at any of his forebears; still within the Romantic tradition, he begins to toy with harmonic innovations he would embrace more fully, twenty years later, as a cautious modernist.

So even in a "mainstream" program of familiar music all constructed from similar tonal building blocks, you'll find evidence of what *Star Trek's* Mr. Spock celebrates as "infinite diversity in infinite combinations." Tonight, since you don't have to boldly go where no listener has gone before, you may find even greater pleasure in familiar music's surprises as well as its comforts.

James Reel

JAMES REEL
President



SHANGHAI QUARTET

OCTOBER 18, 2017



Shanghai Quartet

Weigang Li, *violin*

Yi-Wen Jiang, *violin*

Honggang Li, *viola*

Nicholas Tzavaras, *cello*

Renowned for its passionate musicality, impressive technique, and multicultural innovations, the Shanghai Quartet has become one of the world's foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, allowing it to traverse musical genres including traditional Chinese folk music, masterpieces of Western music, and cutting-edge contemporary works.

Formed at the Shanghai Conservatory in 1983, the Quartet has worked with the world's most distinguished artists and regularly tours the major music centers of Europe, North America, and Asia. Recent festival performances range from the International Music Festivals of Seoul and Beijing to the Festival Pablo Casals in France, Beethoven Festival in Poland, Yerevan Festival in Armenia, and Cartagena International Music Festival in Colombia, as well as numerous concerts in all regions of North America.

The Shanghai Quartet has an extensive discography of more than thirty recordings, ranging from the Schumann and Dvořák piano quintets with Rudolf Buchbinder to Zhou Long's *Poems from Tang* for string quartet and orchestra with the Singapore Symphony (BIS). Delos released the Quartet's most popular disc, *Chinasong*, a collection of Chinese folk songs arranged by Yi-Wen Jiang reflecting on his childhood memories of the Cultural Revolution in China. In 2009 Camerata released the Quartet's recordings of the complete Beethoven String Quartets, a seven-disc project.

Currently serving as Quartet-in-Residence at the John J. Cali School of Music, Montclair State University, New Jersey, the Shanghai Quartet is also Ensemble-in-Residence with the Shanghai Symphony Orchestra, and visiting guest professors of the Shanghai Conservatory and the Central Conservatory in Beijing. They are proudly sponsored by Thomastik-Infeld Strings.

AFCM last heard the Shanghai Quartet as part of our Festival in 2013.

California Artists Management
564 Market Street, Suite 420
San Francisco, CA 94104-5412

TONIGHT'S PROGRAM

FELIX MENDELSSOHN (1809–1847)

String Quartet No. 1 in E-flat Major, Op. 12

Adagio non troppo—Allegro non tardante
Canzonetta: Allegretto
Andante espressivo
Molto allegro e vivace

FRANK BRIDGE (1879–1941)

String Quartet No. 1 in E Minor ("Bologna")

Adagio—Allegro appassionato
Adagio molto
Allegretto grazioso—Animato
Allegro agitato—Allegro moderato—Adagio molto

INTERMISSION

JOHANNES BRAHMS (1833–1897)

String Quartet No. 1 in C Minor, Op. 51, no. 1

Allegro
Romanze: Poco Adagio
Allegro molto moderato e comodo—
 Un poco più animato
Allegro

This evening's concert is
sponsored by the generous
contribution of David
& Joyce Cornell.

PROGRAM NOTES

OF THE SIX STRING QUARTETS composed by Felix Mendelssohn, the early Opus 12 has proved to be his most popular. After his graduation from the University of Berlin, Mendelssohn sailed to England in 1829. He soon wrote to his sister Fanny: “My quartet is now in the middle of the last movement, and I think it will be completed in a few days.” Although he was only twenty years old, Mendelssohn had already acquired fluency in quartet composition. The first of his string quartets to be published, the Opus 12 was actually written two years after his brilliant adolescent quartet, the Opus 13.

A brief and restrained introduction, distinguished by a rising three-note motto theme, precedes the main section of the first movement. The first theme is an expansive, singing melody that gradually becomes subdued; the calmer second theme follows the same rhythmic pattern as the first. After development of these ideas, a pensive new theme is heard in the second violin, accompanied by the viola. The themes are recapitulated in a poised and poetic atmosphere.

As a departure from the traditional scherzo, the second movement is inspired by the sixteenth-century canzonetta, a light and dancelike song. Particularly favored as an encore movement, this graceful canzonetta enlivens its ideas with effective staccato and pizzicato passages. In its central section there is a charming exchange between the two violins over pedal tones in the viola and cello.

The three-note motto heard at the introduction to the first movement forms the basis of the *Andante espressivo*’s noble theme. An improvisatory recitative for the first violin, marked “with fire,” leads to an embellished restatement of the opening material.

Proceeding without pause, the finale opens with two emphatic chords. The movement resembles a tarantella, a demonically rapid dance that was once believed to cure tarantula bite. At its midpoint, the viola plays a reprise of the pensive theme from the first movement. The vivacious mood returns, and the work concludes with a coda based on themes from the opening movement.

ALTHOUGH THE MUSIC of British composer Frank Bridge fell into neglect following his death, his masterfully crafted and poetic works are currently undergoing revival. The composition teacher of Benjamin Britten, who honored him by incorporating Bridge’s themes into his own works, Bridge has been called a “musician’s musician” because of his outstanding competence as a violinist, conductor, and composer with a subtle understanding of instrumental color. Bridge studied violin and composition at the Royal College of Music under the tutelage of C. V. Stanford, a difficult taskmaster notorious for discouraging all but the strongest candidates. After graduation Bridge joined the English String Quartet as violinist and undertook numerous conducting engagements. At this time he composed both substantial, warmly romantic chamber works as well as light, entertaining pieces that unjustly contributed to his reputation as a salon composer. Benjamin Britten defended Bridge: “When Frank Bridge matured at the turn of the century, the school of chamber music was in the doldrums. Bridge was not only a listener and composer but a player too. Little wonder he wanted to write music grateful to play and easy to listen to.”

Bridge wrote his String Quartet No. 1 (1901) for a competition held by the Accademia Filarmonica in Bologna, and it won the Honorable Mention award. Already an experienced chamber composer with several works to his credit, including an early string quartet without an opus number, Bridge composed his new large-proportioned string quartet within a month.

The quartet begins with a very brief introduction as the cello softly states the first theme. The passionate Allegro that follows without pause develops two new themes with fervor and sweep. Rich harmonies create a colorful late romantic sound world. A calmer second thematic area (G major) introduces sweetly expressive themes that evoke the fin de siècle atmosphere of the salon. The opening themes return and are recapitulated “with warmth.” The movement concludes with an emphatic coda.

The second movement consists of two related Adagio statements that frame a faster contrasting central section. Its expressive themes are varied with reflective soliloquies; soft dynamics and calm *rallentandi* create a gentle effect. Momentum builds and subsides; the opening material returns and the movement concludes quietly.

The Allegretto grazioso is a delicate scherzo that unfolds like a piquant dance. A variation of the first movement’s primary theme returns in the contrasting central section.

The two energetic motifs of the dramatic finale are developed with florid textures punctuated by solo soliloquies. Themes from the opening movement are recalled, and all ideas are expansively stated. The movement ends quietly as the cello alludes to the first movement’s introduction.

“When Frank Bridge matured at the turn of the century, the school of chamber music was in the doldrums. Bridge was not only a listener and composer but a player too. Little wonder he wanted to write music grateful to play and easy to listen to.”

BENJAMIN BRITTEN

BRAHMS’S ADORING VIENNESE AUDIENCES

honored him as the heir to Beethoven, an onerous burden for this relentlessly self-critical composer. So that his own symphonies and string quartets might be worthy of comparison to Beethoven’s undisputed masterpieces, Brahms created works in these forms with utmost deliberation. He produced only three string quartets over the course of his long career, but admitted to destroying at least twenty that did not meet his exacting standards. As early as 1855 his violinist friend Joseph Joachim inquired how the C minor Quartet was progressing, and fourteen years later he sent Clara Schumann its two outer movements before deciding that they were not yet ready for public view. The premiere of this first quartet, the Opus 51 No. 1, finally occurred in 1873 after two full decades of revising and polishing. The work was dedicated to his physician friend Theodor Billroth since, as Brahms stated in a letter, he “needed a doctor for its difficult birth.”

Heroic and defiant in tone, the Opus 51 No. 1 reveals a profundity that is typical of both Brahms and Beethoven works in the key of C minor. The three themes of the opening movement are developed with a concentration and bold logic that suggest the influence of Beethoven.

The three-part Romanze echoes Beethoven in its pensive and expressive middle section, in which some listeners hear a suggestion of the Cavatina from Beethoven’s late Opus 130 quartet. The third movement opens with an F minor statement made restless by displaced accents; a graceful intermezzo section follows. The trio section (F major) resembles a Viennese waltz.

The tempestuous Allegro finale, which in its vehemence resembles the first movement, begins with a terse motif that is related to the beginning of the work. After development of its three themes, the movement concludes with an extended coda.

Notes by Nancy Monsman

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Most people learn about chamber music when they are invited to a concert by a friend. Share the joy of AFCM with someone in your life. If you have tickets, you may purchase an extra single or pair of tickets the week of a concert when seats are available (not sold out) at a discounted price: \$22 each or \$40 for a pair. Students are \$10. Please email or call beginning seven days prior to a concert date for availability and to purchase.

SUPPER CLUB

AFCM organizes a pre-concert, pay as you go dinner at a local restaurant at 5:00pm before every evening concert. Each Supper Club includes a music-expert speaker who offers insights on the performers and their compositions for the evening's concert. There is no charge to attend; you pay the cost of your meal to the restaurant. We invite you to bring friends to introduce them to chamber music. Purchase concert tickets separately. If you would like more information, be put on the email list to receive notifications of the details and RSVP deadlines, or to attend the next one, please email Cathy Anderson at info@arizonachambermusic.org.

HOW TO CHOOSE YOUR TICKETS

There are three ways to buy tickets:

Full Season

A ticket to every concert in the 2017–18 Season. Get first choice of seats, a 20% discount off the single ticket price, renewal option, and the assurance you won't miss a sold-out concert. If you can't make it to a concert, call our Box Office Manager and return your tickets prior to the day of the concert and count them as a donation to AFCM.

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MEET CATHY ANDERSON, AFCM'S BOX OFFICE MANAGER

Most likely, you've met Cathy. She replies to your emails, returns your calls, and greets you at the entrance to every concert. She has been helping AFCM patrons for 14 years.

Q: What does the typical season look like for you?

Cathy Anderson: It's cyclical. It starts when we send out the season brochure in the spring, and I renew seats for our regular ticket holders. If I haven't heard from someone, I get in touch. I mail out tickets to subscribers around Labor Day. I field calls for orders, greet audience members at the theater, and find everyone the perfect seat. Our patrons are good about turning in unused tickets so I can reassign them the day of the concert. I work with the Board on our ticket sales. I also do light bookkeeping and handle donations.

Q: Where are the best seats?

CA: In Leo Rich, they're all great. Center-Center is the most desirable and claimed by most of our loyal subscribers. When there's a piano, the left side.

Q: What goes into your work at a concert?

CA: Other than handling all ticket activities, I lay out materials, greet our ushers, answer questions about upcoming concerts, and sell CDs. Afterwards, I pack up everything since Leo Rich is not our permanent office.

Q: What's the best part of the job?

The most challenging?

CA: Best parts are the patrons and working with the Board. Because of them, it doesn't feel like work. The challenge is continually trying to find each ticket buyer the perfect seat.

Q: Have you had unusual experiences as Box Office Manager?

CA: Sometimes curious people walk in off the street and have no idea what chamber music is, so it's always intriguing to discuss it with them. Once, I locked myself out of the box office and had to become a contortionist to get my keys.

Q: What's your background in chamber music?

CA: I came to the job with no knowledge of chamber music, but it opened the door to chamber music for me. I've come to appreciate the personal experience and intimate setting and am able to convey the beauty of chamber music to potential audience members.

Q: What's changed during your tenure?

CA: Several things, all good. The demographics of our audience have shifted. There are younger people, particularly students, coming to concerts now. Our Board has raised the bar on our marketing and outreach. We sell fewer subscriptions and more individual tickets as patrons select exactly which concerts they'd like to attend. We used to have a waiting list, and people would think we were a closed society. I like having single tickets available to get more of the community in the door.

Q: What's new these days?

CA: The newest thing is something I really enjoyed, our Summertime Evenings series. The concerts were casual, without an intermission, and there was wine and hors d'oeuvres beforehand. We had a great response, and the feedback I received was how much patrons enjoyed that sort of experience.



EVERY WONDERED WHAT MAKES CHAMBER MUSIC UNIQUE?

Chamber music is just one of many genres in the tradition of art music. Also known as Western classical music, art music is composed with structural elements and written down, rather than passed along orally.

It's easy to get confused by terminology. There are the compositions themselves ("a symphony") and the ensembles of musicians who perform them ("a symphony orchestra") although the words are often used interchangeably ("I'm going to hear the symphony perform").

Here are a few facts to help you decipher the genres:

ORCHESTRA

The broad term for any ensemble featuring a sizable array of stringed instruments. Two basic orchestras are the chamber orchestra which is made up of 50 or fewer musicians and the symphony orchestra which can include more than 100 players. As the name denotes, the chamber orchestra's compositions, like those for chamber music, were designed to be played in a private hall or palace chamber.

Definition: n. (3. a.) A group of instrumentalists performing concert music, esp. one combining string, woodwind, brass and percussion sections. Now also more generally: a (usually large) group of musicians of any kind.

Etymology: from classical Latin *orchēstra* (developed into French *orchestre*), area in front of the stage in the ancient Greek theater where the chorus performed, area in front of the stage in the ancient Roman theatre where the senators sat, from ancient Greek *ὀρχήστρα*.

SOURCE: Oxford English Dictionary

SYMPHONY

A symphony is a composition for many musicians. A symphony orchestra is one big enough to play a symphony. As “Symphony” literally means “harmony of sounds,” the symphonic performance is just that: lots of instruments blending together to create a fulsome consonance which could not possibly arise from a single instrument or small grouping.

Example: Tucson Symphony Orchestra, Southern Arizona Symphony Orchestra

Definition: n. (5. *Music*. b.) An elaborate orchestral composition in three or more movements, originally developed from the opera overture, similar in form to a sonata, but usually of grander dimensions and broader style.

Etymology: from Old French *symphonie* (from 12th cent.), modern French *symphonie* = Italian *sinfonia*, Spanish *sinfonia*, Portuguese *senfoni*, from Latin *symphōnia* sound of instruments, instrumental harmony, voices in concert, musical instrument (*Dan.* iii. 5, Luke xv. 25), from Greek *συμφωνία* agreement or concord of sound, concert of vocal or instrumental music.

SOURCE: Oxford English Dictionary

EARLY MUSIC

Historically-informed performances of European repertory composed before 1800 using period instruments, designed to recreate sounds of earlier times. Baroque music falls within this category.

Example: The Arizona Early Music Society

Definition: A term once applied to music of the Baroque and earlier periods, but now commonly used to denote any music for which a historically appropriate style of performance must be reconstructed on the basis of surviving scores, treatises, instruments and other contemporary evidence. The “early music movement,” involving a revival of interest in this repertory and in the instruments and performing styles associated with it, had a wide-ranging impact on musical life in the closing decades of the 20th century.

SOURCE: The New Grove Dictionary of Music and Musicians, Second Edition

CHAMBER MUSIC

Compositions written for and performed by a small ensemble, usually instrumental, with one performer per part. It is most often a string quartet but piano and strings, mixed with winds and other combinations occur. Music for a solo performer is often excluded, because interplay of parts is considered an essential element of chamber music.

Definition: Originally music intended for performance in a private room, as opposed to a concert hall, church, etc.; (subsequently) any music composed for a small group of musicians and typically played with a single instrument to a part.

Etymology: from chamber *n.* + music *n.*, after Italian *musica da camera* (apparently 1544 or earlier); compare German *Kammermusik* (1629), French *musique de la chambre* (1673 or earlier), *musique de chambre* (1843 or earlier), both after Italian.

SOURCE: Oxford English Dictionary

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October 14-15 American violinist Chloé Trevor returns to perform Khachaturian's Violin Concerto and Vivaldi's "Summer" from *The Four Seasons*. Also featured are Dvořák's Slavonic Dances Nos. 5-8.

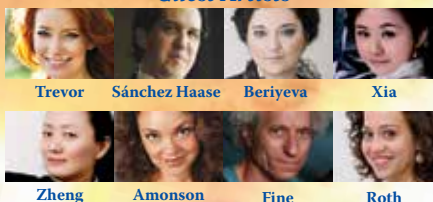
November 18-19 Paraguay's acclaimed Diego Sánchez Haase conducts Beethoven's "Pastoral" and Rachmaninov's third piano concerto with returning soloist Tbilisi-born Yelena Beriyeva.

January 27-28 The Chinese Concert features UA faculty member Jing Xia on the guzheng and Xiaoyin Xheng on the erhu. Composers are Lu Qiming, Xhou Yuguo, Liu Wenjin and Wang Liping and Larry Lang.

March 10-11 SASO's favorite soprano, ChristiAmonson, performs Barber's *Knoxville Summer of 1915*, then joins voices with the SASO Chorus for Poulenc's Gloria.

April 14-15 Christopher Theofanidis' *Rainbow Body*, Wieniawski's Violin Concerto No. 1 with TSO concertmaster Lauren Roth and Rachmaninov's Symphonic Dances.

Guest Artists



Trevor Sánchez Haase Beriyeva Xia

Zheng Amonson Fine Roth

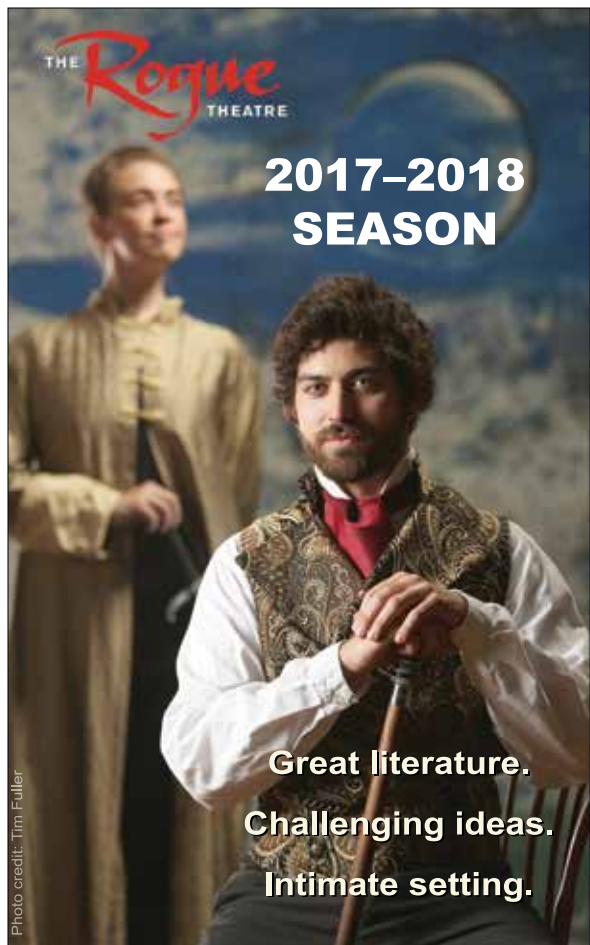
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Night

H. D., 1886 – 1961

The night has cut
each from each
and curled the petals
back from the stalk
and under it in crisp rows;

under at an unfaltering pace,
under till the rinds break,
back till each bent leaf
is parted from its stalk;

under at a grave pace,
under till the leaves
are bent back
till they drop upon earth,
back till they are all broken.

O night,
you take the petals
of the roses in your hand,
but leave the stark core
of the rose
to perish on the branch.



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Selected for tonight's concert by Sarah Kortemeier,
Instruction and Outreach Librarian, and Julie
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December 6, 2017, 7:30 PM
Leo Rich Theater

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Leo Rich Theater

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January 31, 2018, 7:30 PM
Holsclaw Hall

JASPER STRING QUARTET

February 14, 2018, 7:30 PM
Leo Rich Theater

RÉMI GENIET, PIANO

February 25, 2018, 3:00 PM
Berger Performing Arts Center

WU HAN / PHILIP SETZER /
DAVID FINCKEL – COMPLETE BEETHOVEN
PIANO TRIOS I

March 28, 2018, 7:30 PM
Leo Rich Theater

WU HAN / PHILIP SETZER /
DAVID FINCKEL – COMPLETE BEETHOVEN
PIANO TRIOS II

March 29, 2018, 7:30 PM
Leo Rich Theater

ANDREI IONITA, CELLO

April 15, 2018, 3:00 PM
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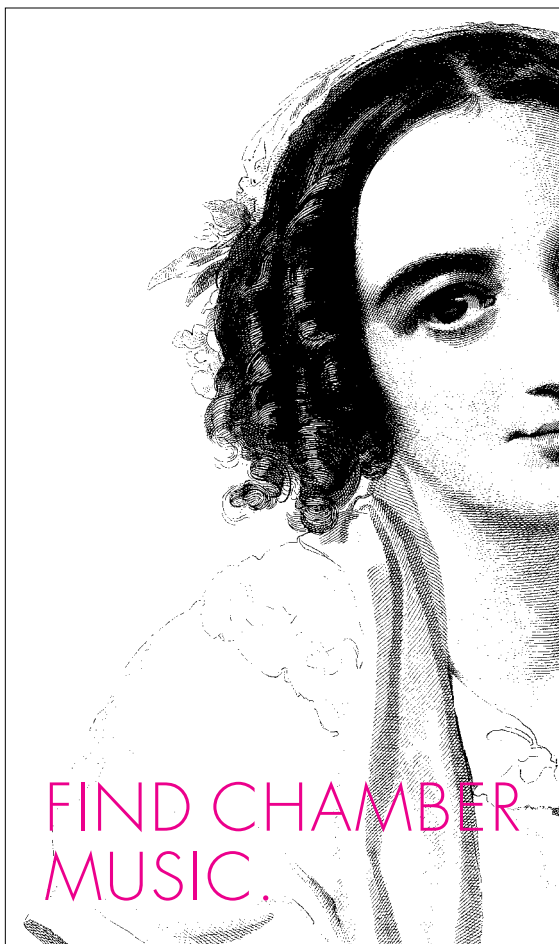


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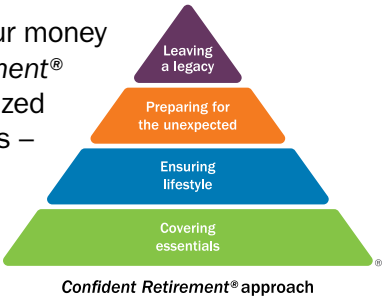
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