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BLAKE POULIOT, VIOLIN
HSIN-I HUANG, PIANO
OCTOBER 14, 2018

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FROM THE PRESIDENT

Welcome to one of the 19—count 'em, 19—concerts offered by the Arizona Friends of Chamber Music this season. We've already presented three concerts over the summer, so you don't need to clutter up brainspace with those anymore. But, as always, we try to make it easy for you to sort out the rest by grouping them into series.

Today, you're seated at the first concert of our two-pronged Now Music series. As for the past two decades, we continue to showcase young professional artists in standard repertoire. We are also keeping pace with the evolution of contemporary exploration and expression in chamber music by presenting artists who are commissioning new works, responding to current social and cultural themes, and combining traditional chamber music with other artistic disciplines and 21st-century technology in new and exciting ways. Many of these envelope-pushing concerts will be held on Thursday evenings in a variety of venues.

Now Music provides thought-provoking and engaging experiences for our growing base of patrons (meaning you, your friends, and a lot of strangers you'd like to meet), and the best way to enjoy the series' full range is through season tickets, which you can order online or purchase right this very minute from our operations manager, Cathy Anderson, in the box office.

It's not too late to purchase season tickets for our other two series, either. Our flagship Evening Series launches October 24 with the St. Lawrence String Quartet, and continues with five additional masterly performances by the world's great chamber ensembles through the season. And in March, the Tucson Winter Chamber Music Festival is your opportunity to experience all the form has to offer within a single week's time.

You'll find information on all this season's concerts on page eight, and online at arizonachambermusic.org.



JAMES REEL

President



BLAKE POULIOT, VIOLIN HSIN-I HUANG, PIANO



Blake Pouliot, *violin*
Hsin-I Huang, *piano*

Opus 3 Artists
470 Park Avenue South
9th Floor North
New York, NY 10016

BLAKE POULIOT

Establishing himself as one of Canada’s most promising young artists, twenty-four-year-old violinist Blake Pouliot is the Grand Prize winner of the 2016 Orchestre Symphonique de Montréal (OSM) Manulife Competition. Mr. Pouliot has been described by the *Toronto Star* as, “One of those special talents that comes along once in a lifetime,” and after his performance of the Korngold Violin Concerto at his debut with the Montreal Symphony and conductor Vasily Petrenko in February 2017, he was described by Montreal’s *La Presse* as “Clearly. Absolutely. Undoubtedly virtuoso.”

Since his solo orchestral debut with the Toronto Trinity Chamber Orchestra at age 11, Mr. Pouliot has performed as soloist with the Aspen Philharmonic Orchestra, Calgary Philharmonic Orchestra, Hamilton Philharmonic Orchestra, the Jefferson Symphony Orchestra (Colorado), Ottawa Symphony, Pacific Symphony, the Sofia Philharmonic Orchestra in Bulgaria, Toronto Symphony Orchestra, and the Colburn Orchestra at Walt Disney Concert Hall; and with conductors Sir Neville Marriner, Nicholas McGegan, Tito Muñoz, Carl St. Clair, Alain Trudel, and Hugh Wolff. He has also been featured as a recitalist in Chicago, Los Angeles, Montreal, and Toronto.

Mr. Pouliot studied violin in Canada with Marie Berard and Erika Raum, and he completed his training as an associate of The Royal Conservatory of Music in Toronto. He has attended the Aspen Music Festival and School, as well as other summer music programs. Currently he is a Professional Studies Certificate candidate at the Colburn School Conservatory of Music in Los Angeles, where he studies with Robert Lipsett, the Jascha Heifetz Distinguished Violin Chair. At Colburn, Mr. Pouliot has been a member of the Colburn Artists program for students readying to launch solo or chamber music careers.

He performs on the 1729 Guarneri del Gesù, on generous loan from the Canada Council for the Arts Musical Instrument Bank as First Laureate of their 2015 Competition.

HSIN-I HUANG

Quickly becoming recognized as today's most sought after collaborative pianist, Hsin-I Huang has worked with many artists such as Margaret Batjer, Andrew Shulman, Sheryl Staples, Chee-Yun Kim, William Hagen, Simone Porter, Blake Pouliot, Jacob Braun, and members of the LA Philharmonic. She has performed throughout the US, Canada, Taiwan, Korea, Japan, Germany, and Russia. In September 2017, she recorded her first album with violinist Blake Pouliot for the Canadian label Analekta Records, which will be released in early 2018. Passionate about constantly growing as an artist and helping others grow, she regularly collaborates with students in master classes of Robert Lipsett at the Colburn School of Music.

Ms. Huang has made guest appearances at such venues as LA Philharmonic Chamber Music, Aspen Music Festival, Ravinia BGH Classics series, La Virée Classique OSM, Fête de la Musique Mont Tremblant, NPR's Performance Today, Sundays Live at LACMA, South Bay Chamber Music Society, and Innsbrook Institute.

Also an accomplished cellist, Ms. Huang won many National competitions in Taiwan before completely focusing on collaborative piano.

The appearance of
Blake Pouliot is sponsored
by the generous contribution
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THIS AFTERNOON'S PROGRAM

LEOŠ JANÁČEK (1854–1928)

Sonata for Violin and Piano

Con moto
Ballada: Con moto
Allegretto
Adagio

LUDWIG VAN BEETHOVEN (1770–1827)

Romance No. 1 in G Major, Op. 40
Romance No. 2 in F Major, Op. 50

FRITZ KREISLER (1875–1962)

Caprice viennois, Op. 2

INTERMISSION

LEOŠ JANÁČEK (1854–1928)

Dumka

WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in F Major for Violin and Piano, K. 376

Allegro
Andante
Rondeau: Allegretto grazioso

PABLO DE SARASATE (1844–1908)

Zigeunerweisen, Op. 20

“In the Sonata for Violin and Piano I could just about hear sounds of the steel clashing in my troubled head.”

— LEOŠ JANÁČEK

LIKE HIS HUNGARIAN contemporaries Bartók and Kodály, Czech composer Leoš Janáček explored new musical territory by modeling his works on the stylistic traits of his native folk material. A keen ethnomusicological observer, Janáček created original melodies that were inseparable from genuine Slavic themes. Janáček also sought to incorporate his pantheistic ideals into his works. His ultimate goal was to transmute both speech inflections and sounds of nature into coherent musical utterances.

Janáček conceived his sonata in 1914 as an immediate response to the beginning of World War I. He wrote: “In the Sonata for Violin and Piano I could just about hear sounds of the steel clashing in my troubled head.” However, its actual composition spanned the years 1915–1922. The sonata was quickly written, in part because the Ballada second movement already existed as a published composition. But Janáček’s violinist Jaroslav Kocián resisted performing the scheduled 1915 premiere, and he earnestly advised reconceptualizing the sonata. In Janáček’s final version the movements were reordered after substantial revisions, and the original finale was heavily reworked as a third movement after initially being discarded. The sonata was eventually premiered at Brno’s Museum of Applied Arts with a new violinist and Janáček’s student at the piano.

Typical of Janáček’s mature style, the sonata develops with melodic inflections of Bohemian speech patterns supported by short repeated rhythmic fragments. The work opens with a dramatic violin statement underpinned by an agitated piano accompaniment. The songful Ballada unfolds as a serene romantic statement for violin accompanied by graceful and fluid piano lines. The Allegretto, ornamented by expressive downward runs in the violin, suggests Slavic folk music. Its central area develops a reflective theme with gentle pizzicato accompaniment; the opening material returns. The finale opens with a sustained elegiac theme in the piano, interrupted by short phrases in the muted violin. The violin assumes the theme and carries it urgently from its lowest to its highest register.

BEETHOVEN HAD STUDIED violin during his apprentice years in Bonn, and throughout his career he wrote works that have remained the cornerstone of the violin repertoire. Before he embarked on his monumental sonatas for the instrument, he wrote two songful single-movement Romances for violin and orchestra. The Romance in F Major (Opus 50) was ostensibly premiered in 1798 as “An Adagio by Beethoven.” The Opus 40 Romance in G Major, which carries no identifying tempo marking, was the first to be published (1803) but most probably was written about the same time as its F Major companion (published in 1805). It has been proposed that Beethoven wrote both of these charming Romances as studies for the slow movement of his fragmentary Violin Concerto in C Major WoO 5 (the German abbreviation for a work without an opus number).

Beethoven scholar Lewis Lockwood offers stylistic commentary: “What the Germans call a ‘Romanze’ is a slow movement in duple time . . . but Beethoven’s two Romances have all the smoothness and polish of earlier French models.” These elegantly varied works are now best known through their later transcriptions for violin and piano.

A NATIVE OF VIENNA, violinist and composer Fritz Kreisler composed numerous tributes to his city, but his personal favorite remained the waltz-inspired *Caprice viennois* (1910). This ingratiating four-minute work is constructed in sections that suggest virtuoso improvisation: an opening dialogue with the piano leads to a waltzlike theme, then a “brillante” section ornamented by ricochet bowing; it concludes with a reprise of the opening. The *Caprice* reflects the capricious charm and vaunted *Gemütlichkeit* of turn-of-the-century Vienna.

JANÁČEK WROTE HIS *Dumka* in 1880, but it was not published until the year following his death. A single movement labeled “con moto” (with motion), this brief work reflects the rhythms and tonal inflections of Janáček’s native Czech language but incorporates the characteristic intervals and scales of Slavic folk music. The word *dumka* (plural *dumky*), derived from root verbs meaning “to meditate, ponder, or brood,” has differing usages in various Slavic languages. In the Ukrainian language a *dumka* is a recollection of heroic deeds either narrated or sung in verse; in the Serbian context it suggests somber moodiness conveyed through dramatic changes of tempo. Constructed in three darkly contrasting sections, Janáček’s *Dumka* suggests a Czech lament.

AN ACCOMPLISHED concert violinist as well as a pianist, Mozart produced thirty-one violin sonatas over the course of his lifetime. Although Mozart had described the violin as an instrument “ad libitum” in his earliest sonatas and as “accompaniment” to the piano at a middle stage (which includes K. 376), he eventually acknowledged the violin as the full equal to the piano in the sonata partnership.

Within a three-month period in 1781 Mozart wrote five violin sonatas and dedicated them not to a violinist but rather to his capable piano student Josepha Auernhammer, whom he described as “a silly girl in love with him.” Compared to its companion sonatas, K. 376 develops with greater equanimity. Animated yet poised themes are continuously introduced into the melodically rich opening movement (constructed in sonata form), and an overall atmosphere of serenity prevails. The tranquil second movement develops a single theme in three contrasting sections and concludes with a brief coda. The finale is a delightful rondo with lively material interspersed between statements of the gracefully symmetrical primary theme.

SPANISH COMPOSER and violin virtuoso Pablo Sarasate wrote his *Zigeunerweisen* (Gypsy Airs, 1878) for his own celebrated performances, occasions that showcased his singing tone and seemingly effortless technique. One of his most popular compositions, the work is based on actual themes of the Roma people. Originally scored for violin and orchestra, this one-movement work unfolds in four sections: Moderato, the majestic introduction; Lento, an essentially slow area with virtuoso technical passagework interspersed between thematic statements; Un poco più lento, an even slower melancholy section; Allegro molto vivace, a tour-de-force of rapid and technically challenging effects—ricochet bowing, double stops, high harmonics, and left hand pizzicati. Sarasate borrowed the theme of his dazzling conclusion from Franz Liszt’s Hungarian Rhapsody No. 13 (1847).

Notes by Nancy Monsman

2018–2019 SEASON OVERVIEW

OCTOBER 24, 2018

**St. Lawrence
String Quartet**
7:30 pm

HAYDN
Quartet in C Major
("The Bird"), Op. 33 No. 3
JONATHAN BERGER
Tango alla Zingarese
MARK APPLEBAUM
Dead Name
MOZART
Quartet in D Minor,
K. 421

NOVEMBER 14, 2018

**Modigliani Quartet
with pianist Fabio Bidini**
7:30 pm

MOZART
Quartet in C Major
("Dissonance"), K. 465
STRAVINSKY
*Three Pieces for String
Quartet*
BRAHMS
Piano Quintet in F Minor,
Op. 34

DECEMBER 5, 2018

Juilliard String Quartet
7:30 pm

BEETHOVEN
Quartet in D Major,
Op. 18 No. 3
LEMBIT BEECHER
String Quartet
HAYDN
Quartet in F Major,
Op. 77 No. 2

DECEMBER 16, 2018

Daniel Hsu, *piano*
3:00 pm

JANUARY 23, 2019

**Chamber Music Society
of Lincoln Center**
7:30 pm

BRAHMS
Piano Quartet No. 3
in C Minor, Op. 60
SUK
Piano Quartet in
A Minor, Op. 1
DVORÁK
Piano Quartet in
E-Flat Major, Op. 87

JANUARY 31, 2019

Te Amo, Argentina
7:30 pm

GINASTERA
Puneña No. 2
PIAZZOLLA
Milonga Del Angel
GUASTAVINO
Canciones Argentinas
PIAZZOLLA
Le Grand Tango
GINASTERA
Canciones Populares
Argentinas
PIAZZOLLA
Verano Porteña
SCHIFRIN
Pampas
GARDEL
Two Tangos

FEBRUARY 13, 2019

**Alexander String
Quartet with pianist
Joyce Yang**
7:30 pm

MOZART
Piano Quartet in
E-Flat Major, K. 493
SAMUEL ADAMS
Piano Quintet
SCHUMANN
Piano Quintet in
E-Flat Major, Op. 44

FEBRUARY 21, 2019

**Portals –
Tim Fain, *violin***
7:30 pm

PHILIP GLASS
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WILLIAM BOLCOM
Graceful Ghost
KEVIN PUTS
Arches

MARCH 3–10, 2019

**26th Tucson Winter
Chamber Music Festival**

APRIL 3, 2019

Jerusalem Quartet
7:30 pm

HAYDN
Quartet in G Major,
Op. 76 No. 1
DEBUSSY
Quartet in G Minor,
Op. 10
SHOSTAKOVICH
String Quartet No. 3
in F Major, Op. 73

APRIL 18, 2019

ZOFO Piano Duet
7:30 pm

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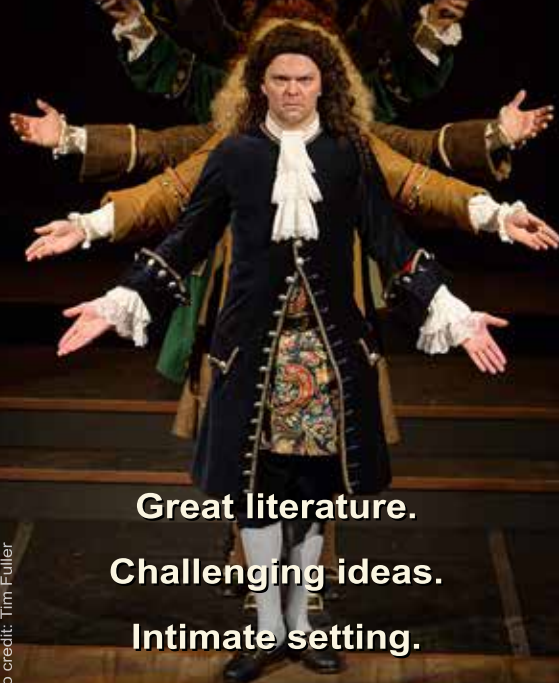
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- \$30 Adult
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*If you can't make it to a concert, call Cathy Anderson to return your tickets at least 48 hours prior to the day of the concert and you may count them as a donation to AFCM, tax-deductible as allowed by law.

- Online – arizonachambermusic.org
- Phone – 520-577-3769
- Email – office@arizonachambermusic.org
- In person – at every concert

SUPPER CLUB

ANNOUNCING THE SEASON’S SUPPER CLUB

The Supper Club launches its first dinner of the season with the St. Lawrence String Quartet on October 24th. We invite you to mark your calendar for this and all of the Evening Series’ pre-concert dinners.

The Supper Club is an amenity provided by AFCM and offers food, drink, and camaraderie as a way to begin your chamber music evening. Each dinner is at Pastiche (on Campbell Avenue just south of Ft. Lowell) and includes a talk by a musicologist or other expert on the evening’s compositions, composers, and musicians, which can serve to enhance the concert experience or merely expand your knowledge of chamber music. The Supper Club is also an effective way to introduce someone new to chamber music, and your guests are always welcome.

Pastiche offers its extensive menu for your individual selection. Dinners begin between 4:30 and 5:00pm and finish (receipt in hand) by 6:45 to enable on-time arrival at the concert, which begins at 7:30pm. The restaurant is an easy 15-minute drive to concert hall parking.

There is no charge to attend the Supper Club. You pay the cost of your drinks and dinner at the restaurant.

To receive an email announcement in advance of each concert through which you may confirm your Supper Club reservation, either leave your email address with Cathy Anderson at the box office or send it to her at: info@arizonachambermusic.org. The reservation deadline is typically a few days ahead of the concert. Purchase concert tickets separately.

DATES

Wednesdays at 4:30pm prior to every Evening Series concert

2018

October 24
November 14
December 5

2019

January 23
February 13
April 3





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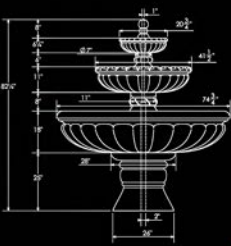
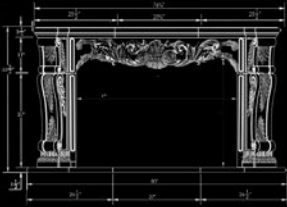
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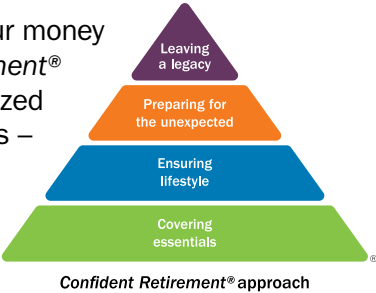
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