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MUSIC

**PORTALS**  
**TIM FAIN, VIOLIN**  
FEBRUARY 21, 2019



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# FROM THE PRESIDENT

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For a couple of years we've been reminding people again and again that this series' name is "NOW Music," not "NEW Music." It's about what's happening today, in terms of young artists and new thinking about presentation, all revolving around chamber music written from the days of powdered wigs to the days of the man bun.

But here we are tonight, with exactly what some people have thought this series was all along: a program devoted entirely to new music.

If you're new to the world of the Arizona Friends of Chamber Music, welcome! But if you've been with us for a while, I hope you've discovered from our mix of classics and contemporary music that our new material is never about audience alienation. It's about the many ways the composer and performer can communicate with and captivate the audience.

Much of that lies within the music itself, whether through the Minimalist approach of Philip Glass, the rich romanticism of Lev Zhurbin's *Sicilienne*, or the neo-ragtime of William Bolcom's *Graceful Ghost*. Some of the communication, though, comes via the multimedia elements in tonight's show—and I use the word "show" instead of the more conservative "concert" because Tim Fain, as you're about to see, is so much more than the usual stand-and-deliver violin soloist.

If tonight's extravaganza intrigues you, please join us April 18 for the piano duo ZOFO, presenting fifteen brand-new pieces played against an ever-changing backdrop of the artworks that inspired them. We hope the music and images will also inspire you.

James Reel

JAMES REEL

*President*



# PORTALS – TIM FAIN, VIOLIN

## FEBRUARY 21, 2019

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### Portals

A multi-media exploration of longing and connection in the digital age

Tim Fain, *Producer & Creative Director*

Kate Hackett, *Co-Producer & Film Direction*

Benjamin Millepied, *Choreography*  
& *Dance Films Direction*

Leonard Cohen, *Text*

Tim Fain, *violin*

### Performances by

Appearing on screen:

Nicholas Britell, *piano*

Fred Child, *actor*

Craig Black, *dancer*

Julia Eichten, *dancer*

Haylee Nichele, *dancer*

### Administration

Elizabeth Dworkin, *Executive Producer*

KANEKO, *Film Producer*

Cat Deakins, *Director of Photography*

François-Pierre Couture, *Film Production*  
*Designer, KANEKO*

Jacob Rubin, *Editor, Spoken Word*

Roderick Murray, *Lighting Designer Producer*

Dworkin & Company, *Public Relations*

Samuel Ho, *Web Design*

Kate Hackett's films were shot in Omaha at KANEKO, on location in New York, and at the residence of Robert and Karen Duncan. Benjamin Millepied's films were shot at Copland House at Merestead, Mt. Kisco, NY.

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Copland House is the non-profit fiscal sponsor of *Portals*.

### TIM FAIN

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With his adventuresome spirit and vast musical gifts, Avery Fisher Career Grant-winning violinist Tim Fain was seen on screen and heard on the Grammy-nominated soundtrack of the hit film *Black Swan*, and gave "voice" to the violin of the lead character in the hit film *12 Years a Slave*, as he did with Richard Gere's violin in the film *Bee Season*. Recipient of the Young Concert Artists International Award, his engagements include appearances as soloist with the Baltimore Symphony, Marin Alsop conducting, Brooklyn, Hague and Mexico City Philharmonics, Orchestra of St. Luke's, Maryland and Cincinnati Chamber Symphonies, Mostly Mozart Festival; and recitals including the Ravinia Festival, Kennedy Center, Concertgebouw, Boston's Gardner Museum, Mexico's Festival de Musica de Camera, Carnegie's Weill Recital Hall, Carmel Mozart Society, and New York's 92nd Street Y. He has toured with Musicians from Marlboro, appeared at the Chamber Music Society of Lincoln Center, and Spoleto, Ravinia, and Santa Fe Festivals; and continues to tour the globe in a duo-recital program with Philip Glass. Equally at home in virtually all genres of music, he is a fervent champion of 20th- and 21st-century composers. His solo multi-media evening *Portals* continues to tour throughout the world, and he looks forward to *Portals 2*, an orchestral version with composer Derek Bermel.

Mr. Fain has collaborated with such luminaries as Pinchas Zukerman, Richard Goode, Jean-Yves Thibaudet, Mitsuko Uchida, and appeared onstage with the New York City Ballet, performing alongside the dancers in the acclaimed premiere of Benjamin Millepied's *Double Aria*. His discography includes *Arches*, *River of Light* (Naxos), and *The Concerto Project IV* (Orange Mountain Music). He performs on a violin made by Francesco Gobetti, Venice 1717, the "Moller," on extended loan from Clement and Karen Arrison through the generous efforts of the Stradivari Society of Chicago.

# NOW MUSIC SERIES

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## PORTALS PROGRAM

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### LEONARD COHEN (1934–2016)

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*Prologue*  
Fred Child, *actor*

### LEV ZHURBIN (b. 1978)

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*Sicilienne*  
Tim Fain, *violin*  
Nicholas Britell, *piano*

### NICO MUHLY (b. 1981)

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*Honest Music*  
Nico Muhly, *electronic instruments*  
Tim Fain, *live and pre-recorded violin*  
Valgeir Sigurðsson, *producer, electronic track*

### LEONARD COHEN (1934–2016)

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*Spoken Word I*  
Fred Child, *actor*

### AARON JAY KERNIS (b. 1960)

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*Air*  
Tim Fain, *violin*  
Nicholas Britell, *piano*

### LEONARD COHEN (1934–2016)

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*Spoken Word II*  
Fred Child, *actor*

### PHILIP GLASS (b. 1937)

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*Partita for Solo Violin*  
Opening  
Morning Song  
Dance No. 1  
Chaconne Part 1  
Dance No. 2  
Evening Song  
Chaconne Part 2  
Tim Fain, *violin*

### LEONARD COHEN (1934–2016)

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*Spoken Word III*  
Fred Child, *actor*

### WILLIAM BOLCOM (b. 1938)

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*Graceful Ghost Rag*  
Tim Fain, *violin*  
Nicholas Britell, *piano*

### KEVIN PUTS (b. 1972)

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*Arches*  
Tim Fain, *violin*

This evening’s concert  
is partially sponsored by the  
generous contribution of  
Jim Lindheim & Jim Tharp.

# BIOGRAPHIES

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## NICHOLAS BRITELL

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Nicholas Britell is a pianist, film composer, and producer known for his integration of classical music, jazz, and hip-hop. His most recent film work has included writing music featured in the film *New York, I Love You* and in Natalie Portman’s directorial debut short film, *Eve* (which brought attention to his piece *Forgotten Waltz No. 2*). He is currently finishing scores for three films: *Plastic*, directed by Andrew Baker, and Jack Riccobono’s two films *Rage for Sale* and *The Rib*. These add to a diverse film repertoire that includes the scores to the indie feature *Domino One* and to the Sam Waterston-narrated documentary *Hammer and Cycle*.

Mr. Britell’s gave his first public recital at the age of ten in Manhattan. A winner of multiple regional competitions and awards, he performed concerti by Beethoven and Schumann with orchestras before the age of fourteen. A student of the late Jane Carlson at the Juilliard School’s Pre-College Division, he has performed at venues including the Peter Jay Sharp Theater at Juilliard, Steinway Hall, the Palace Theater, Harvard University’s Fogg Museum of Art and Signet Society, and at the Aspen Music Festival. He has also performed Mozart’s Piano Concertos Nos. 12 and 14 at the landmark Old Westbury Gardens with an orchestra led by noted conductor Eric Jacobsen. In addition, Mr. Britell was the keyboardist in the hip-hop ensemble The Witness Protection Program. The WPP, as they were known, opened acts for hip-hop groups including Blackalicious and Jurassic 5 and performed at venues ranging from the Paradise Theater in Boston to New York’s classic Arlene’s Grocery. He is a Phi Beta Kappa graduate of Harvard University, where he earned a degree in psychology with honors, and spent time doing independent study on film composition and on neuromusicology, the science of how music interacts with the brain.

## FRED CHILD

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Fred Child is the host of American Public Media’s *Performance Today*, the most-listened-to classical music radio show in America, and he is also the commentator and announcer for *Live from Lincoln Center*. In addition, Mr. Child has been Music Director and Director of Cultural Programming at WNYC in New York, host of a live daily performance and interview program on WNYC, and for ten years, a host at Oregon Public Broadcasting. His CD reviews appear on *All Things Considered*, his classical music reports appear on *Morning Edition* and *Weekend Edition*. While growing up in Portland, Oregon, Mr. Child studied classical piano. He also dabbles in guitar, percussion, and the bagpipes. His rare public performances include percussion with guitarist Sharon Isbin, and piano four-hands duets with Andre-Michel Schub. He loves baseball (throws right, bats left) and is an avid hiker, tennis player, skier, cyclist, runner, and a licensed private pilot.

## BENJAMIN MILLEPIED

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Born in Bordeaux, France, Benjamin Millepied began his career at the Conservatoire National de Lyon under Michel Rahn and made his first public appearance in 1992. After being mentored by Jerome Robbins, he was choreographer-in-residence at the Baryshnikov Arts Center in New York. In 2007, Mr. Millepied received the United States Artists Wynn Fellowship. In 2010, he was made Chevalier in the Ordre des Arts et des Lettres by the French Ministry of Culture. Famed both as a choreographer and dancer, Mr. Millepied is a principal at the New York City Ballet as well as the acclaimed choreographer of pieces such as *Closer*, *Sarabande*, *Casse-Noisette*, and the feature film *Black Swan*, among others. His work is often characterized by an awareness and respect for ballet’s traditions, as well as pointed individuality. Collaborating with composers such as Philip Glass, Steve Reich, Nico Muhly, and David Lang, Mr. Millepied strives to create pieces that engage and delight contemporary audiences.

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## CRAIG BLACK

Born and raised in San Jose, California, Craig Black began dancing at age ten with South Bay Dance Center. In 2007, as Captain of his nationally ranked dance team the Lincoln Convertibles, he won the title Mr. Dance of California through Dance Masters of America. Mr. Black received his B.F.A. in Dance from The Juilliard School, where he has performed works by Merce Cunningham, William Forsythe, Ohad Naharin, Twyla Tharp, Bronislava Nijinska, Stijn Celis, and Alexander Ekman. While attending Juilliard, he has toured internationally in Germany and France and received the 2010 Princess Grace Award in Dance. During his summers, he has been fortunate to attend Springboard Danse Montreal and Maximum Dance Course in Den Haag. Additionally, he has had the pleasure of performing works by Aszure Barton, Andrea Miller, Larry Keigwin, and Darrell Grand Moultrie. On top of starting his professional dance career, Mr. Black is a master teacher and choreographer for many studios around the United States.

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## JULIA EICHTEN

Julia Eichten has just recently graduated from The Juilliard School this past May. While attending Juilliard she had the opportunity and pleasure of performing a wide variety of work with world-renowned choreographers, including Stijn Celis, Ohad Naharin, Alexander Ekman, Mark Morris, Paul Taylor, José Limón, Larry Keigwin, Uylsses Dove, and Benjamin Millepied. Ms. Eichten also had the opportunity to be a part of Camille A. Brown & Dancers season at the Joyce Theater in August 2010. She has attended Springboard Danse Montreal for the past two summers and had the opportunity to perform works by Victor Quijada, Johan Inger, and Shannon Gillen. Ms. Eichten recently was awarded the Hector Zaraspe award for choreography and plans to continue choreographing along with performing.

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## HAYLEE NICHELE

Haylee Nichele was born and raised in Port Alberni, British Columbia, Canada. At the age of fourteen she started her intensive training at a professional non-profit arts school, *Arts Umbrella* (Vancouver, B.C.). While training at *Arts Umbrella* she had the opportunity to work with many Canadian choreographers such as Emily Molnar, Crystal Pite, and Shawn Hounsell. After graduating high school she continued her education, dance training, and outreach work at The Juilliard School. While at post-secondary school Haylee has had the wonderful opportunity to work with well-established local and international choreographers. These include works by Alexander Ekman, Stijn Celis, Mark Morris, Benjamin Millepied, Merce Cunningham, Eliot Feld, Larry Keigwin, and Darrell Grand Moultrie. Since entering Juilliard, Ms. Nichele has also worked as a choreographer, and her works have been performed in New York, New Orleans, Vancouver B.C., and Nanaimo B.C.

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## KATE HACKETT

Kate Hackett is an independent filmmaker based in Los Angeles. She has participated in multiple national and international festivals with her short films, and her 35mm short *Mesmerize Me* (2009) aired on UK television. Her first multi-media piece was a series of art films for the concert *Ask Your Mama* at the Hollywood Bowl, featuring The Roots and soprano Jessye Norman, which she co-directed with composer Laura Karpman. She also designed and directed films for *The One-Ten Project*, a new work commissioned by the Los Angeles Opera. Ms. Hackett is a graduate of the UCLA Film School MFA Production/Directing Program, where she received multiple awards, including the James Bridges Award, the Carole Fielding Award, and the Hollywood Foreign Press Award for Excellence in Directing. Recently she was awarded a 2014 Yaddo Fellowship to work on her first feature screenplay, *Purify My Heart*.



## Combining music with film, dance, and spoken word, *Portals* explores the ways in which we communicate, and, through communication, find meaning in the digital age.

In an era when our expressions of love and sorrow, of togetherness and longing—such private emotions—are sometimes displayed so publicly on the web, the potential for artistic communication through digital media is endless. The creative team and I set out to expand the boundaries of possibility in live performance whereby the performers and artists appear onscreen as if signing on (over Skype, iChat, etc.), each from his or her respective private space, interacting with each other as well as with me on stage.

For example, at times one sees the performers readying themselves for performance, warming up, or just relaxing in their own private spaces, as if glimpsed by webcam. By contrast, at other times Nicholas and I meet in an imagined performance space which combines a feeling of an empty concert hall with a sound stage, (the empty chairs and pixilated projections) in which we perform together. Sometimes the two worlds collide and combine, as in *Graceful Ghost*, where we occasionally switch places, passing through these different worlds, real and imagined. Though we're not always face to face or feeling someone's touch or the warmth of their breath, we are deeply connected.

The creative team: I first got to know Philip Glass when I toured with his *Book of Longing*, a song cycle based on Leonard Cohen's poetry. There was a moment mid-show when the violin took center stage for a fast and furious solo, "I Enjoyed the Laughter." I found it passionate and lyrical in a way that I hadn't heard in Philip's music before, like J. S. Bach played

backwards! Incidentally, "Laughter" was only about 90 seconds long, but night after night, I kept coming off stage thinking, "That was amazing—I want a whole piece!" I think it was after a show in Wellington, New Zealand, that I asked Philip to flesh out that solo, and here it is, a major work: *Partita for Solo Violin*.

On that *Book of Longing* tour, Leonard Cohen would join us now and then for performances. Leonard's poetry was an inspiration for me in creating *Portals*, and who can better express this feeling of deep yearning to connect as palpably as Cohen? Whether addressing an estranged wife, God, or Hank Williams, his words go straight to the heart of the matter with pathos and humor.

I first collaborated with Benjamin Millepied a few years back, on a piece for the New York City Ballet called *Double Aria*. More recently, as we worked together on the movie *Black Swan*, my admiration for his sense of flow and space deepened, and I knew that he would be a great collaborator on *Portals*. I should say that all of the music on this program was composed for concert performance, but finding Philip's music not only aurally evocative, but visually as well, we were inspired to pair his music with visual movement. When we arrived at Copland House at Merestead to shoot the dance films, we were enchanted by this beautifully light, but slightly haunted, space, a uniquely metaphorical embodiment of the ephemeral nature of the Internet and digital communication.

I first met Fred Child in the studios of *Performance Today*, but I really got to know him rafting on the Colorado River. Fred is in familiar territory as host and MC of *Portals*, presiding over the evening with his usual aplomb. I am also deeply indebted to Nicholas Britell, whom I have known for years, not only for his poetic and inspired performances in *Portals*, but also for all of his help and skillful hand in producing the audio tracks. And finally, the wonderfully talented and imaginatively spontaneous Kate Hackett became an important partner in this project and helped immensely in the realization of my vision.

My heartfelt thanks to them all!

TIM FAIN



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**WILLIAM BOLCOM:** *Graceful Ghost Rag*. In the late 1960s a number of composers and I started writing piano rags, inspired by Scott Joplin and other period composers. When my father died in October 1970, I felt moved to write this rag, and *Graceful Ghost* was his memorial. I have probably played it more often than any other piece; a tall blonde steamboat pilot, designer, and commercial artist, Lexie Palmore, heard it on the radio and decided it would be a perfect name for her new boat. If you go to Uncertain, Texas—so named because no one was sure if the town belonged in Texas or Louisiana—you can take a long, quiet, leisurely spin in the bayous of Caddo Lake, amid egrets, herons, and the occasional alligator as the red paddlewheel softly plies the water, slowly advancing the *Graceful Ghost* through the Spanish-moss-laden cypresses.

WILLIAM BOLCOM (2002)

**PHILIP GLASS:** *Partita for Solo Violin*. The *Partita* was completed by the spring of 2011. However, the origins of the work grew out of a writing/performing relationship that began with the *Book of Longing* (Philip Glass/Leonard Cohen) in 2008. At that time I was working with Tim Fain as one of the lead soloists and had completed a short solo work for him in the production. We both enjoyed the work process together and, with very little coaxing from Tim, I agreed to undertake a longer solo work. I chose the “partita” as a form that would be familiar to an audience brought up on traditional, Central European art music. It would be in a number of movements (seven in the final count) and would employ familiar types of music—dance, chaconnes, a prelude, etc. The first three movements were completed early in 2011 and the last four just last spring.

PHILIP GLASS

**AARON JAY KERNIS:** *Air*. *Air* is “a love letter to the violin.” Songlike and lyrical, it opens up a full range of the instrument’s expressive and poignant possibilities, featuring two main themes and an open, airy quality of harmony. The first theme poses questions and their responses, while the second is calm and still, rising ever-upward into the highest range of the violin. Following a middle section of dramatic intensity, the music develops the themes in reverse and ends quietly after a final plaintive ascent.

AARON JAY KERNIS

**NICO MUHLY (2002):** *Honest Music*. On the page, the violin part for *Honest Music* looks something like Terry Riley’s *In C*, insofar as it’s a collection of discrete, modular phrases to be recombined in “performance,” or in this case, by the electronic manipulation of the recording—but these aren’t Riley’s musical Lego blocks; most of these are long, expressive, idiomatic gestures, combining Nico Muhly’s soaring English-choirboy diatonicism with Romantic, violinistic leaps and slides up and down the fingerboard. As these figures pile on top of each other, the close-miked, aberrant fiddle timbre comes to seem, as per the title of the piece, brutally candid. The other fragments, imitated in character by the sputtering harp and percussion of the accompaniment, sound more like scraps swept from a cutting-room floor somewhere—all false starts, warm-ups, and afterbeats—and the glitchy, staticky noises in the background contribute to the sense of something rough, half-finished. The result is to suggest that all of *Honest Music* is an outtake, a rehearsal for another, wholly imaginary piece. But the gravity and authority of the harmonies (and the low drones) lend the makeshift nature of the piece an authentic drama in its own right: the sad beauty of things coming together and things falling apart.

NICO MUHLY

**KEVIN PUTS:** *Arches for Solo Violin* (2000). In its alternation between “caprice” and “aria,” *Arches* moves between the poles of virtuosity and lyricism. The title was suggested by the symmetrical form of the piece (Caprice–Aria–Caprice) and by the key scheme which supports this symmetry and the many arch-like figures that arise. The only pause in the work occurs after the first Caprice. In the first movement (Caprice), whose influences are both Baroque and Appalachian in nature, the music begins innocently enough and continually accelerates to a very fast tempo. It was inspired by a scene from the film *The Red Violin* (scored by John Corigliano) in which a young prodigy is pushed by his teacher to play an etude faster and faster until he is pressed to the absolute limit. As a means of contrast to the busy first movement, the middle section (Aria) begins very high and soft. It uses a soaring melody to which I later added piano to create an encore (*Aria for Violin and Piano*). The last movement (Caprice) is the first music I came up with when composing *Arches*. This movement features the *arpeggiando* technique, which involves the violinist moving the bow quickly up and down over all four strings of the instrument and leads to a return of the material from the first movement and a very virtuosic ending.

KEVIN PUTS

“The creative team and I set out to expand the boundaries of possibility in live performance.”

**LEV ZHURBIN:** *Sicilienne* (2000). *Sicilienne* was inspired by its namesake within the Concerto for Violin, Piano, and String Quartet by Ernest Chausson. I sketched it while aboard a Long Island Railroad train, and aimed to create a lilting, peaceful, and romantic dance in imperceptibly changing meters. For reasons unclear to me, the beginning melody and piano writing is very Brahmsian, while the middle section is more affected by the music of Aaron Copland. I’m not sure how this marriage came to be, and perhaps it’s not for me to know.

LEV ZHURBIN

# FILMS

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## *Madonna del Parto*

FORREST GANDER

And then smelling it,  
feeling it before  
the sound even reaches  
him, he kneels at  
cliff's edge and for the  
first time, turns his  
head toward the now  
visible falls that  
gush over a quarter-  
mile of uplifted sheet-  
granite across the valley  
and he pauses,  
lowering his eyes  
for a moment, unable  
to withstand the  
tranquility—vast, unencumbered,

terrifying, and primal. That  
naked river  
enthroned upon  
the massif altar,  
bowed cypresses  
congregating on both  
sides of sun-gleaming rock, a rip  
in the fabric of the ongoing  
forest from which rises—  
as he tries to stand, tottering, half-  
paralyzed—a shifting  
rainbow volatilized by  
ceaseless explosion.



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**POETRY CENTER**

"Madonna del Parto" by Forrest Gander, from *BE WITH*

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Highlights include Australian saxophonist Amy Dickson's Tucson debut with the US premiere of Ross Edwards's new quintet. Also in his Tucson debut, pianist James Giles will perform the monumental Taneyev Piano Quartet.

A first at the Festival will be Chris Rogerson's new work written for the Escher Quartet. Look for violist Ettore Causa in an impressive selection of Brahms's Lieder, and cellist Edward Aron performing "Air" from the Pulitzer Prize winning composer Kevin Puts.

Violinist Axel Strauss and pianist Bernadette Harvey will perform 20th-century composer Grażyna Bacewicz's *Partita for Violin and Piano*. Also returning is violinist and Yale School of Music professor Ani Kavafian, who appeared in our first Festival in 1994.

This year's Festival also has a slight Russian theme, so the Taneyev Quartet will be augmented by the Shostakovich Quintet, Schnittke Quintet, and the rarely performed Arensky Quartet for two cellos.

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Ettore Causa, *viola*

Amy Dickson, *saxophone*

James Giles, *piano*

Bernadette Harvey, *piano*

Ani Kavafian, *violin*

Chris Rogerson, *composer*

Axel Strauss, *violin*

## CONCERT 1

---

**Sunday, March 3, 2019**

**3:00 pm, Leo Rich Theater**

Mozart – *String Quintet in C Major, K. 515*

Prokofiev – *Sonata for Two Violins in C Major, Op. 56*

Philip Glass – *Violin Sonata (arranged for Saxophone)*

Shostakovich – *Piano Quintet, Op. 57*

## CONCERT 2

---

**Tuesday, March 5, 2019**

**7:30 pm, Leo Rich Theater**

Mozart – *Piano Quartet in G Minor, K. 478*

Bartók – *String Quartet No. 5*

Ludwig van Beethoven – *Piano Trio in B-Flat Major*  
(*"Archduke"*), Op. 97

## CONCERT 3

---

**Wednesday, March 6, 2019**

**7:30 pm, Leo Rich Theater**

Shostakovich – *Two Pieces for String Octet, Op. 11*

Edwards – *Quintet for Saxophone and Strings*,  
*"Bright Birds and Sorrows"*

Bacewicz – *Partita for Violin and Piano*

Arensky – *String Quartet No. 2 in A Minor, Op. 35*

## CONCERT 4

---

**Friday, March 8, 2019**

**7:30 pm, Leo Rich Theater**

Jenő Takács – *Two Fantastics*

Alfred Schnittke – *Piano Quintet*

Kevin Puts – *Air for Cello and Piano*

Taneyev – *Piano Quartet in E Major, Op. 20*

## CONCERT 5

---

**Sunday, March 10, 2019**

**3:00 pm, Leo Rich Theater**

Kevin Puts – *Oboe Concerto (arranged for Saxophone)*

Brahms – *Lieder (arranged for Viola and Piano)*

Chris Rogerson – *String Quartet*

Mendelssohn – *Sextet in D Major, Op. 110*



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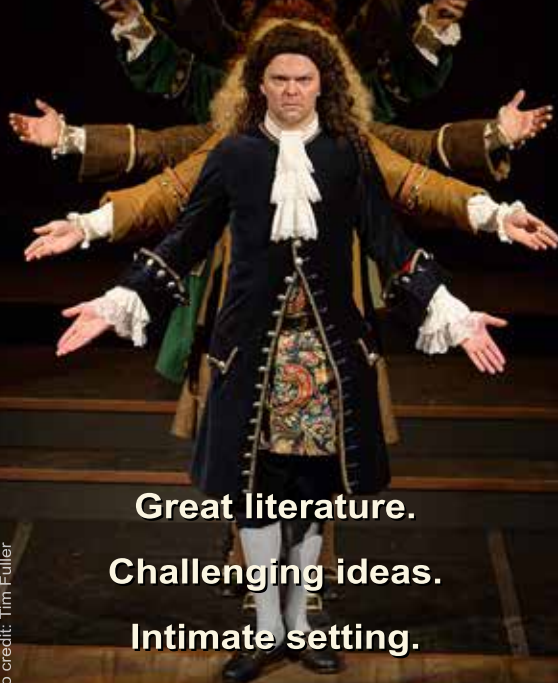
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**February 2 & 3, 2019** – Brahms' Double Concerto for Violin and Cello plus two works by Mendelssohn – The Hebrides (inspired by a visit to a sea cave in Scotland) and Symphony No. 5, *The Reformation*.

**March 2 & 3, 2019** – Offenbach's *Orpheus in the Underworld*, inspired by Greek mythology, plus the premiere of White's Concertino, Dukas' spritely *The Sorcerer's Apprentice* and Rimsky-Korsakov's Capriccio Espagnol.

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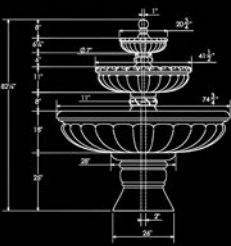
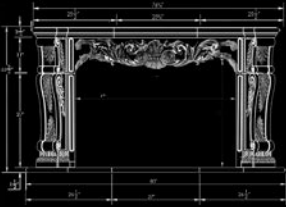
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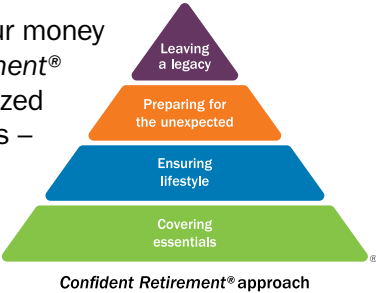
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