



Highlights from the 25th
Tucson Winter Chamber
Music Festival

March 2018

Peter Rejto, *Artistic Director*

JOHANNES BRAHMS
(1833–1897)

*Quintet in B Minor for Clarinet
and Strings, Op. 115*

1. Allegro (13:25)
2. Adagio (10:58)
3. Andantino—Presto non assai,
ma con sentimento (4:51)
4. Con moto (9:57)

Dover Quartet (Joel Link, *violin*;
Bryan Lee, *violin*; Milena Pajaro-van
de Stadt, *viola*; Camden Shaw, *cello*)

Romie de Guise-Langlois, *clarinet*

DAVID LUDWIG
(b. 1974)

*Piano Trio No. 3, “Spiral Galaxy”
(World Premiere)*

5. Spiral Galaxy (7:14)
6. Galactic Halo (8:30)
7. Sagittarius A* (5:25)

Morgenstern Trio (Catherine
Klipfel, *piano*; Stefan Hempel, *violin*;
Emanuel Wehse, *cello*)

IGOR STRAVINSKY
(1882–1971)

Suite from
L'Histoire du Soldat

8. The Soldier's March (1:37)
9. The Soldier's Violin (2:31)
10. The Little Concert (3:01)
11. Three Dances: Tango, Waltz,
Ragtime (6:41)
12. The Devil's Dance (1:40)

Romie de Guise-Langlois, *clarinet*
Yura Lee, *violin*
Bernadette Harvey, *piano*

Recorded live at the
Leo Rich Theater
Tracks 1–7: March 9, 2018
Tracks 8–12: March 11, 2018

MICHAEL DJUPSTROM
(b. 1980)

String Quartet No. 2
(World Premiere)

1. Pesante (5:34)
2. Largamente, expansive (9:22)
3. Poco pesante—Giocososo,
non troppo allegro (6:45)

Dover Quartet (Joel Link, *violin*;
Bryan Lee, *violin*; Milena Pajaro-van
de Stadt, *viola*; Camden Shaw, *cello*)

LEONARD BERNSTEIN
(1918–1990)

Sonata for Clarinet and Piano

4. Grazioso—Un poco
più mosso (3:50)
5. Andantino—Vivace
e leggero (7:00)

Romie de Guise-Langlois, *clarinet*
Bernadette Harvey, *piano*

ENRIQUE GRANADOS
(1867–1916)

6. “Intermezzo” from *Goyescas for Cello
and Guitar* (arr. Pepe Romero) (5:46)

Emanuel Wehse, *cello*
Pepe Romero, *guitar*

ERNEST CHAUSSON
(1855–1899)

Piano Quartet in A Major, Op. 30

7. Animé (10:53)
8. Très calme (8:15)
9. Simple et sans hâte (4:04)
10. Animé (11:59)

Morgenstern Trio (Catherine Klipfel, *piano*; Stefan Hempel, *violin*; Emanuel Wehse, *cello*)

Yura Lee, *viola*

Recorded live at the
Leo Rich Theater
Tracks 1–3: March 11, 2018
Tracks 4–5: March 6, 2018
Track 6: March 7, 2018
Tracks 7–10: March 11, 2018

Disc 3

ANTONÍN DVOŘÁK
(1841–1904)

String Quintet in E-flat Major,
Op. 97

1. Allegro non tanto (9:23)
2. Allegro vivo (5:46)
3. Larghetto (11:05)
4. Finale: Allegro giusto (8:31)

Dover Quartet (Joel Link, *violin*;
Bryan Lee, *violin*; Milena Pajaro-van
de Stadt, *viola*; Camden Shaw, *cello*)

Yura Lee, *viola*

JOSEF SUK
(1874–1935)

Four Pieces for Violin and Piano,
Op. 17

5. Quasi ballata (5:58)
6. Appassionato (4:18)
7. Un poco triste (4:34)
8. Burleska (3:36)

Yura Lee, *violin*
Bernadette Harvey, *piano*

İLHAN BARAN

(1934–2016)

9. *Dönüşümler (Transformations)*
for Piano, Violin, and Cello (19:56)

Morgenstern Trio (Catherine
Klipfel, *piano*; Stefan Hempel, *violin*;
Emanuel Wehse, *cello*)

Recorded live at the
Leo Rich Theater

Tracks 1–4: March 6, 2018

Tracks 5–8: March 4, 2018

Track 9: March 6, 2018

Quintet in B Minor for Clarinet and Strings, Op. 115

Often described as a love song to the clarinet, Opus 115 explores the instrument's vast nuances of tonal color through extended passages in each of its registers—the high clarino, the breathily mysterious middle range, and the dark, low chalumeau. Yet the wind lines are fully integrated with the strings to create a unified texture. The eloquent opening phrase of the poignantly autumnal opening movement consists of a simple violin melody answered by the clarinet to create a single idea—an illustration of the partnership between the wind and strings that continues throughout the work. The clarinet, however, holds the primary melodic interest in the two middle movements—a tranquil Adagio (B major) varied by a rhapsodic section suggesting Hungarian gypsy influence, and a graceful Andantino (D major) with an animated central section that offers contrast. The finale (“with motion”) is a set of five ethereal variations on a theme woven from motifs exchanged between the first violin and clarinet. The haunting opening theme of the Allegro returns at the dramatic coda.

Piano Trio No. 3, "Spiral Galaxy" (World Premiere)

David Ludwig writes: "My third piano trio is inspired by our cosmic home the Milky Way (many of my pieces are motivated by some relationship to science and observation). In this trio I've used principles from math and physics to guide its musical ideas, shapes, and language. And the individual movements of the piece are each in their own way a direct reflection on specific galactic features.

"The eponymous first movement, 'Spiral Galaxy,' begins with a fragmented series of notes that wind outward from a single starting point, growing gradually into an extended musical line, followed by a spiraling aria. The second movement, 'Galactic Halo,' musically describes the sphere of stars that radiates out from the galaxy. This movement is concerned with the slowly evolving colors and static canopy of the firmament, held up in the extended sonorities of the trio instruments. The last movement, 'Sagittarius A*,' is an homage to the great black hole in the middle of the Milky Way, and for this I've written a swirling fugue that continually pulls downward. At the end of the movement comes the final draw of its gravity into loud disintegration, and then finally, the quiet serenity of oblivion." On a more (literally) poetic level, I was moved in writing this trio by the idea of the spiral itself, and how

that shape is a metaphor for the growing connections (and complications) of our lives. Lines from two poems occur to me—one from Yeats, ‘Turning and turning in the widening gyre,’ and this from Rilke:

I live my life in expanding rings
that pull across over all existence.
I may not complete the last one’s ending,
but I will try.

“*Spiral Galaxy* was commissioned by the Arizona Friends of Chamber Music for the Morgenstern Trio with the sponsorship of Boyer Rickel, and there is no doubt in my mind that the community that supports the series inspired me to write this piece.”

IGOR STRAVINSKY (1882–1971)

Suite from “L’Histoire du Soldat”

After the revolution of 1917, Stravinsky found himself cut off from both his Russian family estates and his music royalties. Needing income, he decided to create a touring work that required few characters and instrumentalists. He based the resulting *L’Histoire du soldat* (The Soldier’s Tale, 1918) on the tales of his Russian compatriot Alexander Afanasiev, who, appalled by the cruelly enforced recruitment for the Russo-Turkish wars under Nicholas I, wrote a

cycle of stories describing the adventures of a deserter and his pact with the Devil. Stravinsky collaborated with Swiss poet Charles-Ferdinand Ramuz, who created a narration with acting and dance to convey his version of the Faust legend.

L'Histoire enjoyed a successful premiere in 1918. Soon afterwards the majority of the cast and musicians succumbed to Spanish influenza, and the tour had to be abandoned. Stravinsky then arranged a suite from the work, and a year later he created a five-movement trio for his clarinetist friend Werner Reinhart, who had funded the work's premiere.

Stravinsky wrote that jazz, although known to him only through sheet music, was an important influence for *L'Histoire*. “I borrowed the rhythmic style of jazz not as played but as written. Jazz meant a wholly new sound in my music, and *L'Histoire* marks a final break with the Russian orchestral school in which I had been fostered.” Stravinsky also drew from a great variety of other musical sources for *L'Histoire*—Russian folksong, American ragtime, Argentine tango, Viennese waltz, Swiss brass band, and Bach chorale. All of these heterogeneous elements are fused to create a remarkable homogeneity of style.

MICHAEL DJUPSTROM (b. 1980)

String Quartet No. 2 (World Premiere)

Michael Djupstrom writes: “As with a few other recent works, my interest in the classical and folk music of Romania served as a springboard to launch work on this quartet. A few years ago I spent time in Bucharest exploring various facets of the city’s musical culture (the Enescu Museum, Radio Romania, etc.). I used Romanian folk tunes as points of departure for selected melodic material in each of the quartet’s three movements, although the piece sometimes developed in other directions during its composition, seemingly of its own accord. Nevertheless, especially in the final movement, something of the Romanian folk element shines through.

“The first movement has an overall slow-fast-slow-fast form with numerous small changes in tempo and character. In the slow sections a heavy dramatic melody alternates with a more lyrical, somewhat mysterious one. The fast parts are very rhythmic and folklike.

“The second movement is more simply structured in A-B-A form; a brief scherzo is embedded within the Largo framework. The third movement follows without pause. The finale is like a rondo in that a principal theme recurs several times throughout. Its short introduction is followed by the main *Giocoso* tempo.” This work was written for the Dover Quartet, whose

members I have known since our shared student days in Philadelphia, and above all, it was their superb playing that provided the most profound and lasting inspiration for me to compose this work. Special thanks are due to Donald Allison, Teodorian Velicu, Mellissa Franklin of the Pew Center for Arts and Heritage, and the MacDowell Colony. Each of these individuals and organizations played an instrumental role in supporting the creation of this piece.”

Michael Djupstrom’s String Quartet No. 2 was commissioned for the Dover Quartet by the Arizona Friends of Chamber Music with the sponsorship of Michael Spino & Susan Henderson, and Wendy & Elliott Weiss.

LEONARD BERNSTEIN (1918–1990)

Sonata for Clarinet and Piano

While still a student at the Curtis Institute of Music, Bernstein began his clarinet sonata during a 1941 visit to Key West. He recalled in an interview that he had bought a clarinet in a pawnshop two years earlier. “I fooled around with it, so I was inclined towards the instrument. The Clarinet Sonata was my first published piece (1942). I’m still proud of it, despite a certain student element in the music.”

The lyrical opening *Grazioso* combines the neoclassical idiom of Paul Hindemith, his summer teacher at the Tanglewood Institute, with an element of boogie-woogie. The second movement, influenced by both Aaron Copland and Key West jazz clubs, is cast in four sections with alternating slow-fast tempos.

ENRIQUE GRANADOS (1867–1916)

“Intermezzo” from Goyescas for Cello and Guitar (arr. Pepe Romero)

The one-act opera *Goyescas* (1915) is based on themes from the composer’s eponymous 1911 piano suite. Inspired by paintings of the Spanish romanticist Francisco Goya (1746–1828), the opera depicts brilliantly costumed figures as they lead Bohemian lives in eighteenth-century Madrid. Significant themes appear in the hauntingly beautiful *Intermezzo*, which has become a staple of the Spanish repertoire. Placed during a set change, this brief interlude foreshadows the tragedy of the final scene, in which the love triangle leads to a fatal duel.

ERNEST CHAUSSON (1855–1899)

Piano Quartet in A Major, Op. 30

Chausson began his Opus 30 in the spring of 1897 and premiered it that same year. The work blends serene classicism with rhapsodic lyricism. The opening movement, animated by alternating rhythmic patterns, develops two themes based on the pentatonic scale (the black keys of the piano). The eloquent second movement (D-flat major), “very calm,” develops an extended theme that evokes alternately pathos and reverie. The dancelike third movement (D minor), “simple and without haste,” is a light and elegant scherzo based on a melody suggesting Spanish folksong. The bravura finale, remarkable in its rhythmic flexibility, recalls themes from the earlier movements to create a cyclic form.

ANTONÍN DVOŘÁK (1841–1904)

String Quintet in E-flat Major, Op. 97

Both to celebrate the fourth centenary of Columbus by integrating old world with new world music and also to encourage a specifically American musical voice, Dvořák came to the United States in 1892 to serve as director of the National Conservatory of Music, newly formed under the auspices of philanthropist Jeannette Thurber. During his three-year sojourn, Dvořák immersed himself in American regional tunes, and he developed special

admiration for spirituals, plantation songs, and native Indian chants. “American music should draw from these wellsprings,” he insisted.

Written during his visit to the small Bohemian community of Spillville, Iowa, Opus 97 (1893) explores American melodic and rhythmic material through echoes of Stephen Foster songs, spirituals, and Indian chants while fully retaining its Bohemian identity. Suggestions of native Indian themes abound in the first two movements. After a slow introduction that foreshadows the vigorous main theme, the sonata form opening movement develops two ideas energized by hints of a drumbeat in the first viola line; at the conclusion the introductory material returns as a reprise. The Allegro vivo (B major) is a three-part scherzo (A-B-A) launched by a solo drumming theme in the second viola; the first viola plays the pensive theme of the central section. Colorful harmonies vary the return.

The Larghetto (A-flat minor) is an eloquent set of variations on a hymnlike theme that Dvořák had projected as an alternate setting for the American patriotic song “My Country ‘Tis of Thee.” Throughout the variations Dvořák exploits the rich textural possibilities of the quintet ensemble to complement the various transformations of the theme. The spirited rondo finale develops two motifs, one recalling Dvořák’s famous *Humoresque* and the second suggesting Indian origin.

JOSEF SUK (1874–1935)

Four Pieces for Violin and Piano, Op. 17

Suk published only two works for solo violin and piano, the second of which is his Opus 17 (1900). Essentially character pieces that evoke unique atmospheres, each develops warmly songful themes with rich harmonies and fluent passagework. Each is cast in three-part song form with material heard at the beginning returning at the end. Suk was not only a violin virtuoso but also a fine pianist, and his accompaniments reveal technical assurance and sensitive support for the violin line.

İLHAN BARAN (1934–2016)

Dönüşümler (Transformations) for Piano, Violin, and Cello

Although Baran's numerous contributions to the piano and chamber repertory are little known, his rarely performed *Dönüşümler* (Transformations, 1975) is an important addition to the piano trio genre. *Dönüşümler* merges Turkish folk rhythms and modalities with Western minimalism to create a multi-faceted kaleidoscope of sound. The work unfolds freely, but it mimics a set of variations on a theme consisting of rhythmic and melodic patterns initially stated by the piano in the opening Fantasia. Although each Transformation is remotely related to the opening theme, the treatment

of each becomes increasingly complex as different melodic and percussive elements are introduced. Ultimately the work's eight Transformations go beyond Western variation form—the progressive “transformation” of gestures creates a continuously evolving work that conjures, in Baran's words, “a kind of atmospheric state of mind.”

The designations of the various sections, many of which connect without pause, are translated as:

Fantasia: Very sweet—calm—with passion—uplifting

Transformation I: Very rhythmic—heavy—with fire

Transformation II: Graceful—with love

Transformation III: Decisive—very rhythmic—with fire

Transformation IV: Barbarous—always extremely loud
and emphatic—decisive

Transformation V: With grace and not emphatic—always very rhythmic

Transformation VI: With fire

Transformation VII: With strong affect—delicate—a bit mysterious—
heard from far away

Transformation VIII: As fast as possible—majestic—slowing gradually
and dying away

Notes by Nancy Monsman

BIOGRAPHIES

Artistic director **PETER REJTO** is committed to presenting the finest chamber music, both well-loved works and new, unfamiliar ones, performed by some of the world's finest musicians. Highlights of his international career include the world premiere of Gerard Schurmann's "Gardens of Exile" with the Bournemouth Symphony broadcast live over the BBC, and the recording of Miklós Rózsa's Cello Concerto in Hungary. Mr. Rejto is a founding member of the Los Angeles Piano Quartet and a former professor of the University of Arizona School of Music as well as professor emeritus at the Oberlin College Music Conservatory.

ROMIE DE GUISE-LANGLAIS has appeared on major concert stages throughout the United States, Canada, Europe, and Asia. An avid chamber musician, Ms. de Guise-Langlois joined the roster of Chamber Music Society Two in 2012 and has toured with Musicians from Marlboro. A native of Montreal, she earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She has completed her fellowship at The Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, and is currently Adjunct Professor of clarinet at Montclair University.

Australian pianist **BERNADETTE HARVEY** divides her time between collaborations, solo appearances, and recordings. She has had several new works written for her, including previous Festival composer Ross Edwards, who completed a new solo piano sonata for her to perform and record in 2014. A faculty member at the Sydney Conservatorium of Music, she is also the recipient of the Centenary Medal of Australia presented by John Howard for her service to Australian music.

Violinist/violist **YURA LEE** is the winner of the only first prize awarded across the four categories in the 2013 ARD Music Competition in Munich. She studied at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Currently Ms. Lee teaches both violin and viola at the Mason Gross School of the Arts at Rutgers University, and she is currently a member of the Chamber Music Society of Lincoln Center and Boston Chamber Music Society.

There are few living legends in the world of classical music, but guitarist **PEPE ROMERO** is such an artist. He has been honored by kings, heads of state, and major institutions. In a career of some sixty years he has communicated the richness and beauty of the classical guitar to millions of people throughout the world. He has, indeed, become an ambassador of classical music, and, correspondingly, of the classical guitar. For this Festival, he performed as part of the Romero Guitar Quartet as well as a soloist.

Hailed as “the next Guarneri Quartet” (*Chicago Tribune*), the **DOVER QUARTET** draws from the lineage of that distinguished ensemble, as well that of the Cleveland and Vermeer Quartets. Its members studied at the Curtis Institute of Music and Rice University’s Shepherd School of Music, where they were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. It was at Curtis that the Quartet first formed, and its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber. The group has since returned for residencies to Rice in 2011–13, and to Curtis, where it became the conservatory’s first Quartet-in-Residence, in 2013–14. In addition, in 2015 the Dover was appointed the first Resident Ensemble of Peoples’ Symphony Concerts in the 116-year history of New York City’s oldest concert series. The Dover Quartet is dedicated to sharing its music with underserved communities and is actively involved with Music for Food, an initiative enabling musicians to raise resources and awareness in the fight against hunger.

The **MORGENSTERN TRIO** first came to international attention as a result of winning the Kalichstein-Laredo-Robinson Trio Award in 2010. For the twenty prize concerts, the Morgenstern Trio received superlative reviews and immediate re-invitations for following seasons. This prize catapulted them onto the scene in the US with performances in Washington, DC’s Kennedy Center and at Carnegie Hall and other venues in New York City, followed by concerts in Chicago, Detroit, Kalamazoo, Carmel, Louisville, Lexington,

and Palm Beach. The summer of 2014 marked the inauguration of their own Morgenstern Festival in Germany offering eclectic programs with guest artists. Other festival appearances include the Pablo Casals Festival in Prades/France, the Festspiele Mecklenburg-Vorpommern, the Heidelberger Frühling, the WDR Musikfest, and the Kuhmo Chamber Music Festival in Finland. The members of the Trio met during their studies at the Folkwang Conservatory in Essen, Germany. They named their ensemble after the popular nineteenth-century German poet Christian Morgenstern.

The **ARIZONA FRIENDS OF CHAMBER MUSIC** is a non-profit organization committed to bringing world-class ensembles to southern Arizona. Our first concerts took place in 1948, and over the years we have added to our Evening Series with Sunday afternoon concerts devoted to rising stars and, since 1994, the Tucson Winter Chamber Music Festival. Tucson's weather is especially inviting during the month of March. As a result, music-lovers flock to the city for an intensive series of five concerts in eight days, given by a flexible and changing lineup of musicians that allows us to program much-loved favorites and seldom-heard rarities. A typical Festival also includes one or two world premieres, part of our extensive commissioning program. Each year the music director of the Festival, Peter Rejto, makes a selection from these concerts for CD, revealing the range and quality of the offerings. We hope you enjoy these performances.

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