

ARIZONA
FRIENDS OF
CHAMBER
MUSIC

**THE 28TH TUCSON WINTER
CHAMBER MUSIC FESTIVAL**

MARCH 13–20, 2022

PETER REJTO, ARTISTIC DIRECTOR



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On the cover:

Francois-Nicolas Martinet, *Carnival scene at the court of Versailles*. 1763

FROM THE ARTISTIC DIRECTOR

Dear Friends,

Given the state of the world and this pandemic, it seems appropriate to comment on the effect it has had on the Festival, the Festival's musicians, and your artistic director. While online events have done a wonderful job of filling the void (many kudos to AFCM for streaming all of their concerts!), they do not replace the excitement, emotionality, and sonic pleasure of a live event. Musicians have taken a tremendous beating in this time of necessary restrictions and lockdowns. More than the financial hardships, the lack of an audience and the inspiration of anticipating performances have taken a huge emotional toll. While many were able to work from home during the pandemic, particularly through online teaching, nothing can substitute for the "real deal!" Several of the artists you will hear this week have expressed to me how grateful they are to once again have this opportunity to perform. I'm quite certain that this will become obvious to you.

In 2023 we shall present the two core groups originally scheduled for the 2021 Festival, the Jupiter String Quartet and the Sitkovetsky Trio. The 2023 Festival will also include the premiere of Judith Adolphe's Piano Trio and Stephen Andrew Taylor's String Quartet ("Chaconne/Labyrinth"), scheduled for its premiere at the 2021 Festival but streamed by the Jupiter in April of that year. We look forward to hearing it in a live performance.

Deprivation often leads to heightened appreciation. I trust the return to live music will not fail to elicit great joy. Thank you for once again supporting the Tucson Winter Chamber Music Festival!

Sincerely,



PETER REJTO

Artistic Director

FROM THE BOARD

Welcome back!

Whether you are sitting in a seat inside Leo Rich or watching the Livestream from your sofa at home, we are thrilled to have the opportunity to share with you the excitement of the Tucson Winter Chamber Music Festival after last year's hiatus.

Featuring the stalwarts of chamber music's Western canon, the 28th Festival brings you eminent musicians performing legendary compositions across five concerts, a special celebration concert on Saturday, and a world premiere on Sunday. We thank our Festival Artistic Director Peter Rejto for all his hard work and planning and for bringing this year's event to life. We thank Randy Spalding for leading the Festival on our behalf and all the volunteers without whom the Festival would not succeed.

The Festival artists have travelled from around the globe to be here and we are grateful for their presence and dedication. From the outset 74 years ago, AFCM consistently has brought to the Tucson stage world-class chamber music concerts that feature beloved works from composers of past centuries as well as those that introduce us to the composers of today.

We are confident you will feel buoyed by the power and beauty of the concerts this week, performed live on stage for a small audience. If you are a loyal patron, we thank you deeply for your steadfastness and for being with us this week. If you are discovering chamber music for the first time—welcome. We hope you find the music and the experience to be a beacon of joy in your life.

Relax. Think. Find Joy.

With appreciation,

**THE AFCM
BOARD OF DIRECTORS**

FESTIVAL EVENTS

OPEN DRESS REHEARSALS — LEO RICH THEATER

9:00 a.m. – 12 noon
Tuesday, March 15
Wednesday, March 16
Friday, March 18
Sunday, March 20

Dress rehearsals are free for ticket holders.
For non ticket holders, a donation is requested.

Proof of vaccination is required for entrance
to the Leo Rich Theater.

Masks are required at all times within the theater
lobby and concert hall.

PRE-CONCERT CONVERSATIONS

These conversations take place a half hour
before each concert:

Sunday, March 13, at 2:30 p.m.
Tuesday, March 15, at 7:00 p.m.
Wednesday, March 16, at 7:00 p.m.
Friday, March 18, at 7:00 p.m.
Sunday, March 20, at 2:30 p.m.

MASTER CLASS FOR CELLO

Edward Arron
3:00 p.m. – 4:00 p.m.
Saturday, March 19
Leo Rich Theater

MASTER CLASS FOR PIANO

Jeewon Park
4:00 p.m. – 5:00 p.m.
Saturday, March 19
Leo Rich Theater

Featuring students from the University of Arizona,
Fred Fox School of Music.

Attendance at the master classes is free and open
to the public.

Proof of vaccination is required for entrance to
the Leo Rich Theater.

Masks are required at all times within the theater
lobby and concert hall.

FESTIVAL CELEBRATION AT THE LEO RICH THEATER

Saturday, March 19

6:00 p.m. — Concert in the Leo Rich Theater,
featuring Mendelssohn’s *Octet in E-flat Major*,
Op. 20 (with the Festival string players rotating
their positions for each movement)

6:45 p.m. — Delicious food by Janos, open bar,
and mingling with the musicians on the plaza
outside the Leo Rich Theater

6:00–8:00 p.m. — Silent Auction in the lobby
of the Leo Rich Theater

\$150 per person, reserve by March 16.

Flowers courtesy of Norah & David Schultz
at Flower Shop on 4th Avenue.

RECORDED BROADCAST

If you miss a Festival concert or simply want to
hear one again, please note that Classical KUAT-FM
will broadcast recorded performances on 90.5/89.7
FM. Festival performances are often featured in
the station’s Musical Calendar.

See radio.azpm.org/classical/

THEN THE SKY WAS
FULL OF FACES
WITH GOLD GLORIES
BEHIND THEM.

EZRA POUND

EXCERPT FROM "THE SEA OF GLASS"

SUNDAY, MARCH 13

3:00 PM

Pre-Concert Conversation at 2:30 p.m.

THIS AFTERNOON’S PROGRAM

JOSEPH HAYDN (1732–1809)

String Quartet in D Major
(“The Lark”), Op. 64, no. 5

Allegro moderato
Adagio
Menuetto: Allegretto
Finale: Vivace

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

LOWELL LIEBERMANN (b. 1961)

Sonata for Clarinet in A and Piano, Op. 138

Allegro
Lento, molto libero
Allegro di molto

Romie de Guise-Langlois, *clarinet*
Jeewon Park, *piano*

INTERMISSION

ROBERT SCHUMANN (1810–1856)

Piano Quintet in E-flat Major, Op. 44

Allegro brillante
In modo d’una marcia: Un poco largamente
Scherzo: Molto vivace
Allegro, ma non troppo

David Fung, *piano*
Tessa Lark, *violin*
Axel Strauss, *violin*
Dimitri Murrath, *viola*
Edward Arron, *cello*

This afternoon’s concert
is sponsored by the
generous contribution
of Randy Spalding.

PROGRAM NOTES

SUNDAY, MARCH 13

HAYDN DEDICATED HIS SET of six Opus 64 quartets (1790) to his friend and colleague Johann Tost, first violinist of the Esterházy's resident orchestra. The "Lark" Quartet, the fifth of this set, was written during a month of rapidly changing life circumstances for Haydn. His employer, Nikolaus Esterházy, had recently died, and Haydn found himself free to pursue his own musical career after thirty years of service. At the urging of the impresario Johann Peter Salomon, he quickly arranged a trip to London, where he knew he had ardent musical supporters—some so zealous that a plot once existed to kidnap Haydn from his unappreciative employer and transport him to England.

The nickname "Lark" did not originate with Haydn but rather with listeners who associated a bird's soaring flight with the opening violin melody. The first movement is notable for its exquisite diversity of thematic development. Its two amiable themes are transformed into darker, mysterious statements through dissonances, syncopations, and changes of register before the movement's joyous recapitulation.

The profoundly expressive Adagio, made poignant through its appoggiaturas and chromatic tones, resembles an extended operatic aria for violin. The robust Menuetto is interrupted by a contrasting trio section in the minor key; the vigorous opening material then returns. The rapid Finale consists of two D major sections in a soft dynamic range alternating with a robust D minor section. Since at moments the movement suggests an English hornpipe, it is possible that Haydn created it with his London audience in mind.

LOWELL LIEBERMANN'S Sonata for Clarinet in A and Piano was premiered on October 17, 2021 at a concert of the Boston Chamber Music Society by Romie de Guise-Langlois, clarinet, and Max Levinson, piano. Mr. Liebermann writes about the work: "I have wanted for a long time to compose an extended work for clarinet and piano, so when Romie de Guise-Langlois—an artist I have long admired—asked me for one, I was thrilled to oblige. I am grateful to the University of Massachusetts Amherst, the Boston Chamber Music Society, and Apex Concerts for making this commission a reality.

"My instrumental music is seldom concerned with extra-musical content; it is music for its own sake, evoking abstract emotions but rarely descriptive of things, events, or philosophies. It is for this reason that I have preferred generic titles like 'Sonata' for my pieces."

LOWELL LIEBERMANN

"Composers are often asked to write or speak about what their music means, or what they were thinking about when writing a piece, and I usually find this to be a daunting proposition. My instrumental music is seldom concerned with extra-musical content; it is music for its own sake, evoking abstract emotions but rarely descriptive of things, events, or philosophies. It is for this reason that I have preferred generic titles like 'Sonata' for my pieces. (In this case, 'Sonata' is used in the broadest sense of a large-scale multi-movement work for instruments: the individual movements bear little resemblance to traditional sonata forms.) Therefore, when asked "what is it all about?" my usual response is that if I could put it into words, there would be no need to write the music. Also, I try to avoid writing program notes that give a blow-by-blow account of the compositional events of a piece: I've always felt that, like reading the synopsis of a movie before watching it, this can deprive the listener of the opportunity to discover the music as it unfolds, moment to moment. It is my hope that the musical content of my work communicates itself to the listener on its own terms, without the necessity for explanation or intervention. I am happy for my audience to have just the movements' tempo indications as a guide and let them discover for themselves what the music is 'about' in real time."

A brief biography of Lowell Liebermann may be found on p. 29 of this program.

EARLY IN HIS CAREER, Schumann often crafted groups of works in specific genres during intense binges of writing. In 1840, the year of his marriage to Clara Wieck against the vehement protests of her father, he created over 100 songs. The following year was devoted to symphonies. In 1842, guided by an inner voice that advised him to write chamber works, he created his three string quartets and his Opus 44 Piano Quintet. Written in the fervent heat of inspiration, the creation of these works exhausted Schumann. Shortly after their completion, he suffered the first of his mental breakdowns. Clara attributed his collapse to overwork and arranged for a stay at a Bohemian spa. However, he remained in fragile mental health for the duration of his brief life.

Schumann's Opus 44 Piano Quintet is regarded as one of the finest creations of 1842, his "chamber music year." At the time he composed these chamber works, he closely studied the compositional techniques of Haydn and Mozart—thus the intensely emotional and romantic Quintet develops formally according to an established classical design. The Quintet was dedicated to Clara, who expected to play its substantial piano part at the premiere. However, she fell ill, and Schumann's friend and colleague Felix Mendelssohn performed in her place. He subsequently suggested revisions, to which Schumann agreed. Robert even replaced a substantial part of his third movement with livelier "Mendelssohnian" themes.

Because the Quintet was written for the virtuoso Clara, it features a massive piano part and a broadly orchestral string score that provides a counterbalance. The work opens with a bold statement of the principal theme—a clearly profiled motif that recurs throughout the movement and again at the coda of the finale as a unifying device for the entire composition. The second theme is a reflective dialogue between the viola and cello. Both themes undergo a classically formal development, lavishly ornamented with virtuoso piano runs, and a recapitulation of ideas.

The somber character of the opening movement's second theme pervades the *Un poco largamente* (C minor). Described by Schumann as written "in the style of a march," the movement conjures a stately procession. Strongly contrasting lyrical and dramatic episodes are interspersed between statements of the main theme, presented by the first violin after a brief piano introduction.

The Scherzo opens with an E-flat major scale pattern that is varied and repeated by all instruments. It offers two contrasting trio sections, the first of which explores a contemplative theme; the second trio inverts this melody, now accompanied by rapid figuration.

The robust finale develops both an emphatic motif, "always strongly marked," and a quieter second theme. As a departure from tradition, the movement opens in C minor and reaches its tonic key of E-flat only after the third statement of the main theme. The remarkable coda introduces two fugal sections, each recapitulating elements heard earlier in the work.

Notes by Nancy Monsman

I FEEL SOMETHING
I'VE NEVER FELT
BEFORE.

KARL OVE KNAUSSGARD

FROM *IN THE LAND OF THE CYCLOPS*

TUESDAY, MARCH 15

7:30 PM

Pre-Concert Conversation at 7:00 p.m.

TONIGHT'S PROGRAM

JOAQUÍN TURINA (1882–1949)

Piano Quartet in A Minor, Op. 67

Lento—Andante mosso

Vivo

Andante—Allegretto

David Fung, *piano*

Tessa Lark, *violin*

Dimitri Murrath, *viola*

Edward Arron, *cello*

WOLFGANG AMADEUS MOZART (1756–1791)

Quintet in A Major for Clarinet and Strings, K. 581

Allegro

Larghetto

Menuetto

Allegretto con variazioni

Romie de Guise-Langlois, *clarinet*

Dover Quartet

(Joel Link, *violin*; Bryan Lee, *violin*;

Milena Pajaro-van de Stadt, *viola*;

Camden Shaw, *cello*)

INTERMISSION

DMITRI SHOSTAKOVICH (1906–1975)

Piano Trio No. 2 in E Minor, Op. 67

Andante—Moderato

Allegro con brio

Largo

Allegretto

Jeewon Park, *piano*

Axel Strauss, *violin*

Edward Arron, *cello*

PROGRAM NOTES

TUESDAY, MARCH 15

IBERIAN COMPOSER JOAQUÍN TURINA was born and raised in Seville. His father Joaquín was a noted painter of Andalusian genre scenes, and most probably he influenced his musical son to think descriptively as he composed. After abandoning early medical studies, the younger Turina moved to Madrid, where he met Manuel de Falla and with him resolved to create musical portraits of Spanish life. Like Falla, Turina spent nine formative years in Paris, where he enrolled at the Schola Cantorum and studied with French romanticist Vincent d'Indy, a close follower of César Franck. After his return to Spain, Turina achieved popular success with works based on traditional Sevillian and Andalusian themes. Despite difficulties during the Spanish Civil War, when his family fell out of favor with the Republicans, Turina pursued an honored career as Professor of Composition at the Madrid Conservatory. His collected works number over one hundred symphonic, chamber, vocal, and piano compositions.

Turina's lyrical Piano Quartet (1931) is a work of warm sonorities and subtle elegance that shows the influence of César Franck in its pervasive cyclic structure, a means of unifying the movements through a recall of themes. These melodies suggest the grace and vitality of popular Spanish folk dance and song, and each movement develops freely with moments of declamation that reflect the improvisational singing style of the Spanish gypsies. Opulent instrumental color enlivens the entire work.

The Quartet's introduction states the fervent main theme, a flowing Iberian-influenced melody that recurs throughout all movements. Florid melodies in the strings overlay rich chromatic figuration in the piano, directed to be played "in a singing style." Numerous changes of tempo, texture, and dynamics lend drama to this atmospheric movement.

The rapid, triple-time Vivo is based on a Jota, a vigorous dance of northern Spain. Pizzicato passages suggest the lively interplay of guitars. The main theme of the first movement, underpinned by modal harmonies, is quoted at its center.

As in the Quartet's opening movement, a brief introduction prefaces the finale. The movement's two expressive themes move through a variety of changing tempos; sonorous blocks of harmony progress in parallel motion to suggest the impressionist influence of Debussy. The movement concludes with a rapturous statement of the main theme.

MOZART CALLED HIS K. 581 Clarinet Quintet (1789) the "Stadler Quintet" in honor of his virtuoso clarinetist friend, Anton Stadler. A careless spender who kept a mistress, Stadler was not regarded as one of Vienna's finer citizens, but he was respected as one of its finest musicians. He contributed to the development of the clarinet by promoting extensions of its lower register, and he enhanced its repertoire through his collaborations with Mozart, who also wrote his clarinet concerto for him. Aside from their musical association, Mozart thoroughly enjoyed his company, despite Stadler's occasionally outrageous exploitation of his generosity.

The Allegro develops a glorious succession of singing melodies. In the first theme group alone, three distinct melodies are joined to form a graceful arc. After a brief pause the violin presents the second theme, which is soon followed by a lyrical third idea shared by the clarinet and violin.

The second movement (D major) is an extended song for clarinet accompanied by the muted strings. The third movement, the expressive Menuetto, departs from tradition in that it contains two trios rather than the customary single trio—first, a mysterious statement for strings in the minor mode and second, a rustic dance that features the clarinet. The final Allegretto is a set of six buoyant variations that suggest German folk music.

“I cannot express in words all of the grief I felt when I received the news of the death of Ivan Ivanovich ... who was my closest and dearest friend. I owe him my entire development. You can’t imagine how difficult it will be for me to live without him.”

SHOSTAKOVICH TO THE WIDOW OF IVAN SOLLERTINSKY, THE DEDICATEE OF HIS PIANO TRIO NO. 2.

SHOSTAKOVICH WROTE HIS second piano trio in 1944 as a tribute to his recently deceased friend, the musicologist Ivan Sollertinsky. Earlier that year, Sollertinsky, although a young man, had died of a heart attack incurred while evacuating the war zone in Leningrad. Shostakovich described his jovial and eccentric friend: “He was a brilliant scholar who spoke dozens of languages and kept his diary in ancient Portuguese to keep it safe from prying eyes. He found great pleasure in a merry and liberated life, even though he worked very hard. Sadly, people will probably only remember that his tie was askew and that a new suit on him looked old in five minutes.”

Sollertinsky introduced Shostakovich to music of the eastern European Jews, and it affected him profoundly. He stated: “This music can appear to be happy when it is tragic. It is multi-faceted ... laughter through tears.” Throughout his memorial trio, Shostakovich incorporates themes suggestive of both Russian folk song and ethnic Jewish dance music. At the time he composed the trio, Shostakovich had just received grim reports about the massacres of Jewish concentration camp inmates at the hands of the Nazis. Although he never professed programmatic intentions, many listeners at the work’s premiere heard depictions of doomed persons dancing at the edges of their graves in the work’s finale.

The elegiac Andante begins with a remarkable sonority—a wistful theme played in high harmonics by the cello accompanied by the violin in its lowest register. After this introduction, the movement develops folklike themes in a calm atmosphere. The following scherzo movement, propelled by energetic dance rhythms, conveys turbulent joie de vivre.

The Largo is an elegiac *chaconne* (a slow triple-time form built on a repeating bass theme) with eight chords reiterated by the piano as the violin and cello sing a continuously varied, sorrowful duet. This powerful movement serves as the introduction to the finale, the dramatic center of the trio. Tension builds as ever more frenzied themes suggest macabre dances of death. Fragments of the earlier themes return. The closing notes, a quiet recollection of the movement’s beginning, suggest serene resolution.

Notes by Nancy Monsman

BETTER THAN ANY
ARGUMENT IS
TO RISE AT DAWN
AND PICK DEW-WET
RED BERRIES IN A CUP.

WENDELL BERRY
FROM *FARMING: A HANDBOOK*

WEDNESDAY, MARCH 16

7:30 PM

Pre-Concert Conversation at 7:00 p.m.

TONIGHT'S PROGRAM

LUDWIG VAN BEETHOVEN (1770–1827)

String Trio in G Major, Op. 9, no. 1

Adagio—Allegro con brio
Adagio, ma non tanto, e cantabile
Scherzo: Allegro
Presto

Axel Strauss, *violin*
Dimitri Murrath, *viola*
Edward Arron, *cello*

BÉLA BARTÓK (1881–1945)

Contrasts for Clarinet, Violin, and Piano

Verbunkos (Recruiting dance)
Pihenő (Relaxation)
Sebes (Fast Dance)

Romie de Guise-Langlois, *clarinet*
Tessa Lark, *violin*
Jeewon Park, *piano*

INTERMISSION

ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet in C Minor, Op. 1

Allegro
Scherzo: Allegro vivace
Adagio, quasi andante
Finale: Allegro animato

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

David Fung, *piano*

PROGRAM NOTES

WEDNESDAY, MARCH 16

EARLY IN HIS CAREER, Beethoven wrote five string trios, possibly as a preparation for his later string quartets. Although ostensibly a simpler genre than the string quartet, the string trio medium (violin, viola, cello) presents a unique set of challenges for the composer. A long-standing premise holds that the trio should not mimic quartet sonorities but must project a true three-voice concept. However, the greater difficulty is to combine three individual instruments successfully without the blending capabilities of a second violin. The three works in the Opus 9 set (1797) stand as the finest of Beethoven's string trios—which he subsequently abandoned in favor of the string quartet.

The G major trio opens with a classically symphonic Adagio introduction that gains drama from its wide dynamic range. This leads directly into the Allegro, a robust sonata form movement that explores two themes with rich invention. At several points Beethoven compensates for the missing second violin through double stops—two notes played simultaneously by one instrument.

The gracefully ornamented Adagio (E major) resembles an operatic aria with songful passages for all three instruments. The playful Scherzo (G major) is varied by a smoother central section (C major) that contrasts to the angularity of the opening idea. The brilliant finale develops two contrasting ideas in sonata form. After a recapitulation of themes, the movement accelerates to a spirited conclusion.

CONTRASTS WAS CONCEPTUALIZED in 1938 at a convivial dinner enjoyed by Joseph Szigeti, the eminent Hungarian violinist, and Benny Goodman, the legendary jazz clarinetist. The two musicians decided to perform together, but they realized that their unique chemistry required new repertoire. The obvious choice of composer for their collaboration was Szigeti's compatriot Béla Bartók, who could also perform with them as pianist during his projected 1940 visit to the United States. Szigeti wrote to Bartók, who was then on vacation in Switzerland: "Benny has offered to triple the commission you usually receive. Please write him a registered letter, in which you agree to write a six to seven-minute clarinet and violin duo with piano accompaniment, the ownership of which remains yours. It would be very good if the composition were to consist of two independent sections which could be performed separately, and of course we hope it will include a brilliant clarinet and violin cadenza! Benny brings out whatever the clarinet is physically able to perform at all—in regions much higher than in *Eulenspiegel* [Richard Strauss's virtuoso tone poem]!" Within a month Bartók mailed the new work to its commissioners. He subsequently added a central movement and apologized that he now "delivered a suit for an adult instead of the dress ordered for a two-year-old baby."

Verbunkos depicts a vigorous recruiting dance traditionally performed by Hungarian army officers dressed in full regalia. This marchlike dance was most often accompanied by the tárogató, the woodwind instrument most popular with Hungarian folk musicians.

Pihenő, Hungarian for "repose," was a late addition to the trio, which premiered as a two-movement work entitled *Rhapsody* in 1939. The expanded work was renamed *Contrasts* for its 1940 recording and Carnegie Hall performance with Bartók as pianist. Szigeti especially admired this slow interlude: "This 'night piece,' with its wonderful calm and free air, was highly necessary for balance."

“Benny [Goodman] has offered to triple the commission you usually receive. Please write him a registered letter, in which you agree to write a six to seven-minute clarinet and violin duo with piano accompaniment, the ownership of which remains yours.”

JOSEPH SZIGETI TO BÉLA BARTÓK
ON *CONTRASTS*

For the *Sebes*, or Fast Dance, the violinist must prepare a second violin tuned to the notes G-sharp, D, A, and E-flat in order to create the effect of a *danse macabre*. Its slower middle section is based on the asymmetrical Bulgarian dance rhythm of 3+2+3+2+3. The movement concludes with a violin cadenza and a virtuoso passage for clarinet.

ONE OF HUNGARY’S MOST influential musicians, Dohnányi was honored throughout Europe as a preeminent pianist, conductor, and composer. A prodigy, by the time he wrote his Opus 1 Quintet at age 17 Dohnányi had already composed sixty-five student works. The quintet won high praise from Brahms, who arranged for the work’s Vienna premiere in 1895. The work shows strong influences of both Brahms and Schumann in its richly romantic harmonies and sweeping lyrical lines.

The opening motif, introduced by the piano, dominates the quintet since it recurs in a variety of forms throughout. The strings offer a contrasting theme in E-flat major. The Scherzo is constructed in A-B-A form with vivacious outer sections and a songful center that suggests Schubert. The Adagio provides a gentle contrast. The Finale, based on an idea closely related to the main theme of the first movement, recalls the dramatic aura of the opening Allegro. A fugal section based on a variation of this theme leads to a bold restatement of the original motive. The movement concludes with a brilliant coda.

Notes by Nancy Monsman

THE SPIRIT NOW WILLS
HIS OWN WILL, AND
HE WHO HAD BEEN
LOST TO THE WORLD
NOW CONQUERS
THE WORLD.

FRIEDRICH NIETZSCHE
FROM *THUS SPOKE ZARATHUSTRA*

FRIDAY, MARCH 18
7:30 PM

Pre-Concert Conversation at 7:00 p.m.

TONIGHT'S PROGRAM

WILLIAM GRANT STILL (1895–1978)

Lyric String Quartette
(Musical Portraits of Three Friends)

The Sentimental One
The Quiet One (based on an Inca melody)
The Jovial One

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

GRAŻYNA BACEWICZ (1909–1969)

Piano Quintet No. 1

Moderato molto espressivo
Presto
Grave
Con passione

Jeewon Park, *piano*
Tessa Lark, *violin*
Axel Strauss, *violin*
Dimitri Murrath, *viola*
Edward Arron, *cello*

INTERMISSION

IGOR STRAVINSKY (1895–1978)

Suite Italienne for Violin and Piano

Introduzione
Serenata
Tarantella
Gavotta con due variazioni
Scherzino
Minuetto
Finale

Axel Strauss, *violin*
David Fung, *piano*

MAURICE RAVEL (1875–1937)

String Quartet in F Major

Allegro moderato—Très doux
Assez vif—Très rythmé
Très lent
Vif et agité

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

The appearance of Axel Strauss
at the Festival is sponsored by
the generous contribution of
Jean-Paul Bierny & Chris Tanz.

PROGRAM NOTES

FRIDAY, MARCH 18

KNOWN AS THE DEAN of African American composers, William Grant Still was a prolific composer with an oeuvre of nearly 200 works, ground-breaking compositions that included five symphonies, nine operas, and four ballets, as well as numerous choral works, art songs, and chamber music. Still was the first African American composer to have an opera produced by the New York City Opera and subsequently televised. Born in Mississippi, Still was raised in Little Rock, Arkansas by a supportive family that hoped he would become a medical doctor. However, Still chose to study music at the Oberlin College Conservatory with the avant-gardist Edgard Varèse and later at the New England Conservatory with George Chadwick, a classically grounded composer with a penchant for musical theater. Because of his close association with significant African American writers and artists during the 1920s and 1930s, Still is considered part of the Harlem Renaissance.

Although there is controversy about the Lyric Quartette's date of composition, Still most probably wrote it between 1939 and 1945 and dedicated it to his friend Joachim Chassman, violinist with the Hollywood String Quartet. A set of character pieces, the Lyric Quartette was given two titles. On the manuscript Still wrote "Musical Portraits of Three Friends" and named the movements to reflect their qualities. Later he retitled the work "Impressions" and also renamed the movements: "Moderately—On a Plantation"; "Moderately Slow — In the Mountains of Peru"; and "Moderately fast—In a Pioneer Settlement." In both sets of titles Still wrote the words "based on an Inca melody" for the second movement.

"The Sentimental One" (Moderately, G major) suggests the calm and genial character of Still's unnamed friend. It explores two themes: a gently wistful song that echoes the underlying melancholy of the plantation spiritual and an animated contrasting idea. After a reflective violin soliloquy, the opening idea returns.

"The Quiet One" (Moderately slow, B minor) features Still's "Inca" melody, based on the pentatonic (five note) tonal structure characteristic of indigenous music. This character piece suggests the influence of Dvořák's "American" String Quartet, the second movement of which conjures native song.

"The Jovial One" (Moderately fast, E minor) is a boisterous and playful movement with elements of blues-tinged jazz. Energetic violin passagework suggests vigorous dance, and a dramatic acceleration brings the work to a joyous conclusion.

GRAŻYNA BACEWICZ, POLAND'S most famed twentieth-century woman composer, is honored in Warsaw with public statues and streets that bear her name. A violin prodigy, Bacewicz from a young age wrote sonatas for her instrument. Composition studies at the Warsaw Conservatory and, most significantly, with Nadia Boulanger in Paris shaped her as a neoclassicist. Stalin's death in 1953 freed Poland from the restrictions of Socialist Realism, but Bacewicz, guided by her compatriot Witold Lutosławski, had already entered an experimental phase. She then focused on twelve-tone techniques and Sonorism, an avant-garde approach that prioritizes tonal qualities of timbre, texture, and dynamics over melody and rhythm. After becoming a founder of the annual "Warsaw Autumn" Festival of Contemporary Music in 1956, Bacewicz envisioned the establishment of a Polish school that merged twentieth-century techniques with folk elements.

Bacewicz composed in a wide variety of genres, but chamber music remained her favorite medium; string players especially have championed her music. Works of the post-war era, such as the 1952 Piano Quintet No. 1, create vibrant sound worlds that suggest an impressionist influence. Later works composed through Sonorism develop as kaleidoscopic mosaics yet still convey her desired clarity. Bacewicz writes about her composition: "Music needs lots of air, not suffocating layers of sound.... For me, the work of composition is like sculpting a stone, not like transmitting the sounds of imagination or inspiration. I stand alone and work out my own system."

Piano Quintet No. 1, begun as Poland recovered from World War II, offers glimpses of both old Europe and the unfolding new order. Developed through aphoristic phrases that are logically extended and seamed together to create clear and coherent statements, the Quintet imaginatively explores a wide range of timbres and instrumental effects. The Moderato, marked “molto espressivo,” opens mysteriously in a somber guise. The tempo quickens and the movement proceeds as a varied dialogue between the piano and the essentially unified strings. Trills, glissandi, and string harmonics create strong color. Dramatic pauses, changes of texture, and varying tempos delineate the structure.

The Presto’s vibrant rhythms suggest the *oberek* (from *obracać się*, to turn), a Polish dance that resembles a rapid waltz with lively leaps and whirls. Requiring virtuoso performance from all players, this movement develops with playful accelerations of tempo interrupted by surprisingly pensive moments. It ends abruptly with a fortississimo (*fff*) flourish.

Sonorous and dramatic, the Grave is constructed in three-part song form (A-B-A). It begins with a slow piano introduction that leads to a solemn theme stated by the viola. Other strings join as the piano articulates a supportive ostinato pattern. Gradual accelerations and crescendos build momentum toward the movement’s fervent center, marked “con passione.” The tempo calms, and soft harmonics in the strings restore tranquility. Spare writing is heard at the conclusion, marked *perdendosi* (disappearing), and the movement ends on a pianississimo (*ppp*) chord.

The turbulent *Con passione* finale, marked “energico” (energetic), alternates restless areas with propulsive rhythms and lyrical, reflective passages to create a rondo form. The “grandioso” coda ends abruptly on a fortissimo chord.

STRAVINSKY ENJOYED A LONG collaboration with the Russian impresario Serge Diaghilev, whose company Ballets Russes premiered such successes as *The Rite of Spring* in Paris. Searching for a simpler post-World War I project, Diaghilev showed Stravinsky scores attributed to Giovanni Battista Pergolesi, the short-lived Italian who crafted ingratiatingly lyrical comic operas in the early eighteenth century. Although initially cool to the idea, Stravinsky was persuaded to write a ballet based on “Pulcinella,” the story of the long-nosed stock figure of Neapolitan puppetry. This twenty-movement ballet score (1920), equipped with sets and costumes designed by Picasso, gained additional popularity as an eleven-movement orchestral suite. In both scores Stravinsky retained the eighteenth-century melodies, but transformed the original framework with rhythmic ostinatos, pungent harmonies, and brilliantly colorful orchestration. He wrote: “‘Pulcinella’ was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror too.”

With the assistance of his violinist friend Samuel Dushkin, Stravinsky wrote a seven-movement transcription of his Pulcinella Suite for violin and piano, and later he scored it for cello and piano with the collaboration of Gregor Piatigorsky. Entitled *Suite Italienne*, this virtuoso neoclassical work has become one of Stravinsky’s most popular instrumental creations.

(continued)

PROGRAM NOTES

FRIDAY, MARCH 18

RAVEL COMPOSED HIS ONLY string quartet during his affiliation as a student auditor at the Paris Conservatory. Two years previously he had been expelled from the formal program because of his unwillingness to write fugues; however, Gabriel Fauré continued to welcome Ravel to his composition class. Ravel dedicated his F Major Quartet to Fauré and with his encouragement submitted its first movement to the Prix de Rome jury. Three times previously the jury, comprised primarily of conservatory professors, had rejected Ravel's application for this important prize, which included three years of financial support. In his latest attempt he was eliminated in the first round—an outrage that touched off a scandal in the artistic community.

Controversy continued to surround the F Major Quartet after its official 1904 premiere. Critics heard striking parallels to Debussy's Quartet in G Minor (1893), which in fact had been a model, and comparisons were much discussed. The publicity upset Debussy and strained the composers' cordial friendship—but ironically it was Debussy who bestowed the highest praise on the new quartet. When Ravel asked for his opinion, Debussy replied: "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet."

Although Ravel's quartet was undeniably influenced by Debussy's opus, the new work essentially differs because of its clearer structure. Unlike Debussy, who strove to express the ineffable through a subtly nuanced mosaic of themes, Ravel grounds his quartet with clearly cadenced phrases. Yet Debussy's influence is heard in Ravel's free harmonic language and in his exploration of instrumental color. Like Debussy, Ravel was influenced by Far Eastern music, and one hears in his work a similar Javanese influence.

"In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet."

CLAUDE DEBUSSY TO MAURICE RAVEL

The Quartet in F Major is a cyclic work in which material from the opening movement recurs in the third and fourth movements to unify the structure. Classical poise is heard in the opening Allegro moderato, based on two lyrical themes. A long, rising F major scale in the cello's opening bars firmly grounds that key. As a parallel to Debussy's quartet, Ravel's "rather lively" second movement conjures the image of a Javanese gamelan orchestra. Its first theme is played pizzicato in the Aeolian mode (corresponding to an octave of piano white keys beginning on A); the serene second theme provides contrast. The colorful and rhapsodic third movement ("Very slow") interweaves themes from the Allegro moderato with new material. The vigorous finale, "Lively and agitated," alternates tremolo passages in quintuple meter with songful triple-meter passages derived from the first movement. A brief reprise of the movement's opening material and a passage of ascending thirds bring the work to a stunning conclusion.

Notes by Nancy Monsman

For Kathryn

LAURA TOHE

A hummingbird hovers above the branches outside the window.
Soon the earth will rise again.
Waking from earth's sleep,
green leaves begin to emerge.
Tiny purple flowers bloom like tiny notes of music.
Háshínee', and so it is.
We called you loved one; we called you daughter, sister, wife, mother, grandmother;
we called you. friend, teacher.
After we have feasted in your honor, remembered you in tender ways,
told stories of you,
and the rain has washed away our tears,
we will give you back to the other side.
We will release you.
 We will sing you back to your relatives,
 sing you back to the places where you once walked,
 and return you to the stars.
 Háshínee', and so it is.
 You will return to us
 in the changing season
 of a hummingbird hovering above a branch
 in the season of green leaves emerging,
 in the notes of tiny purple flowers singing in the rain.

**Háshínee'* is a Navajo female term of endearment



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With permission from the author. *Dear Poet 2021*, The Academy of American Poetry. 2021. This poem was selected for the concert by Sarah Kortemeier, *Library Director*, and Leela Denver, *Library Specialist* at the UA Poetry Center.

EMERGING FROM
AN ABYSS, AND
RE-ENTERING IT –
THAT IS LIFE,
IS IT NOT,
DEAR?

EMILY DICKINSON
TO SUSAN HUNTINGTON DICKINSON

SUNDAY, MARCH 20

3:00 PM

Pre-Concert Conversation at 2:30 p.m.

THIS AFTERNOON’S PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Sonata in G Major for Violin and Piano,
K. 379 (373a)

Adagio—Allegro
Andantino cantabile

Tessa Lark, *violin*
Jeewon Park, *piano*

LOWELL LIEBERMANN (b. 1961)

String Quartet No. 6, Op. 139
(World Premiere)

Ricercare
Chaconne and Fantasia

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

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

Piano Quintet in A Major, Op. 81

Allegro ma non tanto
Dumka: Andante con moto—Vivace
Scherzo (Furiant): Molto vivace
Finale: Allegro

David Fung, *piano*
Axel Strauss, *violin*
Tessa Lark, *violin*
Dimitri Murrath, *viola*
Edward Arron, *cello*

The world premiere of Lowell Liebermann’s String Quartet No. 6 is sponsored in loving memory of David Cornell by Joyce Cornell.

This afternoon’s concert is sponsored by the generous contribution of Nancy Bissell.

PROGRAM NOTES

SUNDAY, MARCH 20

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 later stage (which includes K. 379), 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.” Mozart sent a remarkable letter regarding K. 379 to his father, Leopold: “I wrote a G major sonata with violin accompaniment for myself last night between eleven and twelve; but to finish it for the performance, I wrote out only the violin accompaniment and retained my own part in my head.” At that particular court concert, the Emperor Joseph glanced at the piano score which Mozart appeared to be following. Seeing only empty staves, he inquired, “Where is your part?” Mozart put his hand on his forehead. “There,” he said.

K. 379 opens with a substantial slow introduction (G major) that leads directly into the vigorous Allegro section (G minor), in which the two instruments equally share thematic ideas. The final movement explores five variations of a tranquil theme.

“When speaking with Joyce before I began composing the Quartet, she expressed the wish that the work would somehow incorporate a musical quotation from one of the roles associated with her husband David Cornell, a celebrated operatic bass who performed upwards of thirty roles during his career.”

LOWELL LIEBERMANN
ON HIS STRING QUARTET NO. 6

ONE OF AMERICA'S MOST frequently performed and recorded living composers, Lowell Liebermann has written in all genres and is himself an active pianist. Tonight's composition is his second work to be commissioned and premiered by the Arizona Friends of Chamber Music, the first being his Piano Trio No. 3 in 2013. Liebermann's String Quartet No. 6 was completed in December 2021 and is sponsored in loving memory of David Cornell by Joyce Cornell.

Mr. Liebermann writes of this work: “In terms of structure, the quartet falls into two movements, both named after archaic forms. The first, *Ricercare*, refers to an early instrumental form that originated during the transition from the Renaissance to the Baroque era and was a predecessor of the fugue. It usually involved the contrapuntal working out of a motive, but the term was also applied to prelude-like movements, often of an improvisatory nature. In the case of this *Ricercare*, both senses of its meaning are appropriate.

“The second movement is titled *Chaconne and Fantasia*. The Chaconne was a form originating in the Baroque era which consisted of variations on a repeated harmonic progression. Here, it leads without break into the Fantasia.

“When speaking with Joyce before I began composing the Quartet, she expressed the wish that the work would somehow incorporate a musical quotation from one of the roles associated with her husband David Cornell, a celebrated operatic bass who performed upwards of thirty roles during his career. One of his favorite roles was the Commendatore in Mozart’s *Don Giovanni*, and the quotation I ended up utilizing is from the Commendatore’s famous entrance at the end of Act II. This is first heard explicitly at the beginning of the Fantasia section of the second movement of the Quartet. However, this musical quotation ended up shaping a great deal more of the piece: not only its emotional tone, but also a great deal of its musical content—from the opening single note ostinato to the work’s chordal ending in D major. With thoughts of Joyce and David in mind and composing this work in the context of the ongoing pandemic, it could not help but take shape as a musical meditation on loss, love, and memory.”

DVOŘÁK’S OPUS 81 PIANO QUINTET ranks as one of the finest creations in the quintet repertoire. Completed in 1887, the work had incubated for sixteen years; an early three-movement version had been premiered and included in his personal catalogue as Opus 5 but not published. As his reputation grew and the demand for his chamber music increased, Dvořák decided to revisit his rejected earlier works. The publisher Simrock welcomed all revisions, but the self-critical Dvořák still hesitated to submit the quintet. After much prodding he finally produced a drastically revised four-movement quintet that benefited from his current nationalistic impulse, which had resulted in the spirited *Dumky* Trio and the *Slavonic Dances*.

Dvořák’s close friends described the Quintet as a virtual portrait of its composer. A man who experienced continuously changing nuances of mood, Dvořák wrote a quintet that also moves through a wide emotional spectrum—pensive brooding quickly changes to fierce exuberance, which momentarily fades to serenity. Dvořák, who was most at home in the countryside, wrote Opus 81 at his new summer home at the edge of the forest in Vysoká. The peaceful beauty of his rural surroundings perhaps is reflected in the Quintet’s glowing sonorities.

The Allegro opens with a poignant cello statement that hovers between the tonalities of A major and A minor. After several episodes, the viola offers a second theme in C-sharp minor. These two warmly lyrical themes are continuously recast within a wide range of harmonic colorings and tempos.

The second movement (F-sharp minor) is a Slavic *dumka*, traditionally a rhapsodic form with an elegiac atmosphere; lively, even jubilant, passages intervene to relieve the melancholy. In the Opus 81 *Dumka*, the pensive opening idea alternates with abruptly rapid sections to create a rondo structure.

Dvořák termed the following Scherzo a *furiant*, perhaps his favorite Bohemian dance. This vigorous form characteristically moves with alternating duple and triple rhythms, although in Opus 81 a triple meter prevails. A softer central section marked “somewhat tranquil” (F major) slows the momentum.

The exuberant Finale develops with animated rhythms and vivid Slavonic melodies. A fugal passage at its center and a subdued chorale at the coda enhance the dimension of this brilliant movement.

Notes by Nancy Monsman

FESTIVAL MUSICIANS



PETER REJTO

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 as a cellist 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. He has directed the programming and selected the musicians for every Festival, beginning with the first in 1994.



EDWARD ARRON

Cellist Edward Arron has garnered recognition worldwide for his elegant musicianship, impassioned performances, and creative programming. A native of Cincinnati, Mr. Arron made his New York recital debut in 2000 at the Metropolitan Museum of Art. Since that time, he has appeared in recital, as a soloist with major orchestras, and as a chamber musician throughout North America, Europe, and Asia. He began playing the cello at age seven and continued his studies in New York with Peter Wiley. A graduate of The Juilliard School, where he was a student of Harvey Shapiro, Mr. Arron is currently on the faculty at the University of Massachusetts Amherst. He is married to pianist Jeewon Park, also at this year's Festival. We last heard Mr. Arron in our 2019 Festival.



DOVER QUARTET

Hailed as “the next Guarneri Quartet” (*Chicago Tribune*), the Dover Quartet draws from the lineage of that distinguished ensemble as well as 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 Dover Quartet is the Penelope P. Watkins Ensemble in Residence at Curtis. Their faculty residency integrates teaching and mentorship, a robust international performance career, and a cutting-edge digital presence. With this innovative residency, Curtis reinvigorates its tradition of maintaining a top professional string quartet on its faculty, while providing resources for the ensemble to experiment with new technologies and engage audiences through digital means. Beyond performances, the charming documentary film *Strings Attached: On the Road with the Dover Quartet* has delighted audiences since its release in summer 2020.

The members of the quartet are: violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw. AFCM previously heard the Dover Quartet on an Evening Series concert of 2016 and as part of our Festival in 2018.



DAVID FUNG

Praised for his “ravishing and simply gorgeous” performances in *The Washington Post*, pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive. He garnered international attention as laureate of the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv, where he was further distinguished by the Chamber Music and Mozart Prizes. Mr. Fung is the first piano graduate of the Colburn Conservatory in Los Angeles, where he studied with John Perry, and later worked with Claude Frank and Peter Frankl at Yale University, and Arie Vardi at the Hannover Hochschule für Musik. He is also a Steinway Artist. We welcome him to his first Festival.



ROMIE DE GUISE-LANGLOIS

Clarinetist Romie de Guise-Langlois has appeared on major concert stages throughout the United States, Canada, Europe, and Asia. An avid chamber musician, Ms. de Guise-Langlois received prizes at the Plowman Chamber Music Competition and at the Fischhoff National Chamber Music Association. She is an alumna of The Bowers Program at the Chamber Music Society of Lincoln Center 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, Michael Dumouchel, and André Moisan. Also a Yamaha Artist, she is currently Assistant Professor at the University of Massachusetts Amherst. We last heard her at our 2018 Festival.



TESSA LARK

Tessa Lark has been a featured violin soloist at numerous U.S. orchestras, recital venues, and festivals since making her concerto debut with the Cincinnati Symphony Orchestra at age sixteen. Highlights of her 2021–22 season include debuts at London’s Wigmore Hall and Carnegie Hall’s Zankel Hall, and the world premiere of Michael Schachter’s violin concerto, *Cycles of Life*, with the Knoxville Symphony in April 2022. Ms. Lark is a graduate of the New England Conservatory and completed her Artist Diploma at The Juilliard School, where she studied with Sylvia Rosenberg, Ida Kavafian, and Daniel Phillips. She plays a ca. 1600 G.P. Maggini violin on loan from an anonymous donor through the Stradivari Society of Chicago. We welcome her to her first Festival.



LOWELL LIEBERMANN

Lowell Liebermann is one of America’s most frequently performed and recorded living composers. He has written nearly 140 works in all genres, several of which have gone on to become standard repertoire for their instruments, and has been commissioned by a wide array of ensembles and instrumentalists, including the Philadelphia Orchestra, Emerson Quartet, and flutist Sir James Galway. A member of the composition faculty of Mannes School of Music in The New School since 2012, he is also the founding conductor and Artistic Director of MACE—the Mannes American Composers Ensemble—a large ensemble devoted to the works of living American composers. His Piano Trio No. 3 had its world premiere in Tucson as part of an Evening Series concert in 2013.

FESTIVAL MUSICIANS



DIMITRI MURRATH

Born in Brussels, Belgian-American violist Dimitri Murrath regularly performs in venues throughout the world. He began his musical education at the Yehudi Menuhin School where he studied with Natalia Boyarsky. From there he attended the Guildhall School of Music and Drama, working with David Takeno, and he graduated with an Artist Diploma from the New England Conservatory as a student of Kim Kashkashian. Currently Mr. Murrath is on the viola faculties of the San Francisco Conservatory of Music and Bowdoin International Music Festival. An avid chamber musician, he is a member of the Boston Chamber Music Society and of Mistral Music. We last heard him at our 2020 Festival.



JEEWON PARK

Korean-born pianist Jeewon Park made her debut at the age of twelve performing Chopin's First Concerto with the Korean Symphony Orchestra and came to the U.S. in 2002 after having won all the major competitions in Korea. Since that time, she has performed in such prestigious venues as Carnegie Hall, Alice Tully Hall, the 92nd Street Y, and Seoul Arts Center in Korea. Ms. Park is a graduate of The Juilliard School and Yale University, and she holds the DMA degree from SUNY Stony Brook. Her teachers include Young-Ho Kim, Herbert Stessin, Claude Frank, and Gilbert Kalish. She currently teaches piano at the Department of Music and Dance at the University of Massachusetts Amherst. Married to cellist Edward Arron, this year marks her first Festival appearance.



AXEL STRAUSS

At the age of seventeen, Axel Strauss won the silver medal at the Enescu Competition in Romania and has been recognized with many other awards, including top prizes in the Bach, Wieniawski, and Kocian competitions, and in 1998 he won the international Naumburg Violin Award in New York. Later that same year he made his American debut at the Library of Congress and his New York debut at Alice Tully Hall. Mr. Strauss studied with Dorothy DeLay at The Juilliard School, and since 2012 he has been Professor of Violin at the Schulich School of Music of McGill University in Montreal. He previously took part in our twenty-sixth Festival in 2019, and this year marks his seventh Festival appearance.



NANCY MONSMAN

Although not one of the Festival musicians, Nancy Monsman has been an integral part of the Festival from the beginning through her informative program notes. An active cellist, Nancy's practical knowledge of the repertoire communicates the essence of each piece to our audience. She has degrees in both English literature and cello performance from Northwestern University and a Doctor of Musical Arts degree from the University of Arizona, where she studied with Peter Rejto. Also trained as a visual artist, her paintings have had international recognition. In 2019 she published a book of her program notes, *A Friend's Guide to Chamber Music: European Trends from Haydn to Shostakovich*, to be followed later this year by a companion volume, *World Trends Since 1900*.

Eros the Contagion

BY ANNIE KIM

Soft as a Claude painting, the yellow sky tonight—
trees in the parking lot still thick, though the air, yes,
has an edge, the honey was solid in the jar
when I opened it this morning, found a single ant
frozen in the dunes, stunned by sweetness.
Can you really die of sweetness? Hard
to say yes, though I want to, looking up at these clouds
that make my heart jump: oh joy in seeing
though I can't touch, like the girl repeating persimmon
as the waitress in the diner tells her about a tree
at the top of the hill she used to see, how beautiful
that vivid orange fruit was all at once.
Can't touch them, but I see them in her eyes as
she remembers persimmons. Maybe that was
my mistake: thinking every love was different, a fruit
inside its own clear mason jar—*my* love, *her* love, *his*,
all separate as the trees they fell from. Maybe love
is more contagion, bubbles in a bathtub slowly
swelling, all the little circles drifting, gliding
gently into each other until they burst, until
nothing's left but foam, the sound of rushing water.



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With permission from the author. "Eros the Contagion" originally appeared in *The Cincinnati Review* and was collected in *Eros, Unbroken* (The Word Works), winner of the 2021 Library of Virginia Literary Award in Poetry. This poem was selected for the concert by Sarah Kortemeier, *Library Director*, and Leela Denver, *Library Specialist* at the UA Poetry Center.

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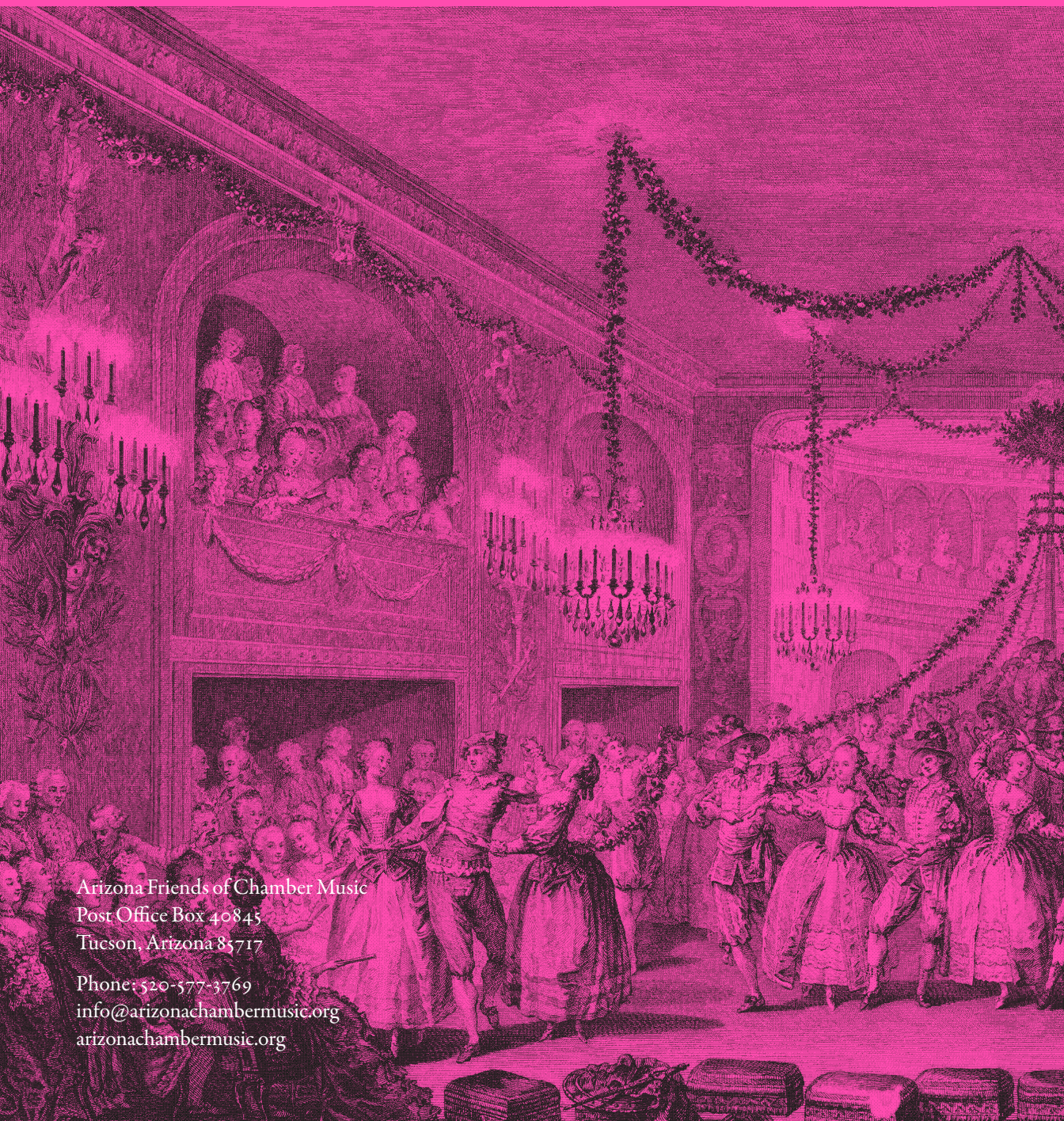
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