

The background is a solid black field filled with various abstract geometric shapes in bright colors. These include a large yellow circle at the top left, a blue chevron pointing right, a yellow rectangle, a teal chevron pointing left, a pink rectangle, a light blue chevron pointing right, a pink circle, a pink rectangle, a purple rectangle, a green chevron pointing right, and a pink circle at the bottom right. The shapes are layered and overlap, creating a dynamic and modern visual.

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**APOLLON MUSAGÈTE QUARTET
WITH GARRICK OHLSSON, PIANO**
OCTOBER 12, 2022

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FROM THE PRESIDENT

Zounds! and Zooks! The Arizona Friends of Chamber Music offers its 75th season of concerts this year, 1948–2023!

We present a season of concerts rich in music from some of our favorite artists. In addition to tonight’s concert, highlights include: the Juilliard String Quartet, returning after the death of Roger Tapping, will present two concerts including Beethoven, Jörg Widmann, Eleanor Alberga, and Dvořák; we will commemorate the art of the Kalichstein-Laredo-Robinson Trio following the death of pianist Joseph Kalichstein with a concert of piano quartets by Mozart, Nokuthula Ngwenyama, and (you guessed it) Dvořák; the Alexander String Quartet and Kindra Scharich will present arrangements of orchestral songs by Mahler and Strauss; and the Takács Quartet will perform string quartets by Britten, Bartók, and (could it be?) Dvořák, and offer a special event connected to first violinist Edward Dusinberre’s new book, *Distant Melodies: Music in Search of Home*.

As always, the Arizona Friends of Chamber Music thrives only with your support. We keep ticket prices low and ask for financial support from those who think AFCM worthy of their generosity. Give by mail using our address on this program, online at arizonachambermusic.org, or by direct communication with myself or our Treasurer Paul St. John, or at the Box Office with our Director of Operations Cathy Anderson. Also, consider sponsoring a concert or musician. Details of the sponsorship programs are on our website under “Support AFCM” in the footer.

Finally, a word about our COVID policy. We strongly recommend that all guests wear masks during their time in the concert hall. Also, feel free to move to an open seat before the concert begins.

Most of all we wish each of you good health and invite you to a season of great music-making! Enjoy our 75th.



JOSEPH THOMAS TOLLIVER
President



APOLLON MUSAGÈTE QUARTET

OCTOBER 12, 2022



Apollon Musagète Quartet

Paweł Zalejski, *violin*

Bartosz Zachłód, *violin*

Piotr Szumieł, *viola*

Piotr Skweres, *cello*

with Garrick Ohlsson, *piano*

Arts Management Group, Inc.
130 W. 57th Street
New York, NY 10019

APOLLON MUSAGÈTE QUARTET

Winner of first prize and several other awards at the International Music Competition of the ARD in 2008, the Apollon Musagète Quartet has rapidly become an established feature of the European musical scene, captivating public and press alike. The quartet studied with Johannes Meissl at the European Chamber Music Academy and was inspired by the musicians of the Alban Berg Quartet at the University of Music and Performing Arts Vienna. Following nomination by ECHO Rising Stars 2010, the quartet gave highly successful performances at prestigious European venues, and it was also named BBC New Generation Artist in 2012, leading to extensive tours in the UK and a number of recordings for the BBC. In 2014, the musicians received the Borletti-Buitoni Trust Award.

The Apollon Musagète Quartet collaborates with renowned artists in chamber music such as Martin Fröst, Per Arne Glorvigen, Nils Mönkemeyer, Gabriela Montero, István Várdai, and Jörg Widmann. They appeared in several symphonic series with the BBC National Orchestra of Wales, BBC Symphony Orchestra, Dresden Philharmonic, and the Polish National Radio Symphony Orchestra in Katowice. They welcome collaborations that integrate chamber music into various forms of performing arts and were part of projects such as a staged concert by the Berlin-based performance group Nico and the Navigators, a ballet production of the National Theatre in Nuremberg, and a world tour with the pop singer Tori Amos. Their own compositions *Multitude* for String Quartet and *A Multitude of Shades*, both published by the Viennese publisher Doblinger, are often included in the quartet's concerts.

Piotr Skweres plays an ex-André Navarra cello by Gennaro Gagliano dated 1741. The instrument has kindly been provided by Merito String Instruments Trust Vienna. Furthermore, the quartet thanks Thomastik-Infeld for their generous support and the enterprise Stoffwerk for the exclusive and custom-made concert clothes.

This is the first appearance of the Apollon Musagète Quartet on our concerts.

EVENING SERIES

GARRICK OHLSSON

Since his triumph as winner of the 1970 Chopin International Piano Competition, Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Mr. Ohlsson began his piano studies at the age of 8 at the Westchester Conservatory of Music, and at 13 he entered The Juilliard School, in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montréal Piano Competition, it was his 1970 triumph at the International Chopin Competition in Warsaw, where he won the Gold Medal (and remains the only American to have done so), that brought him worldwide recognition as one of the finest pianists of his generation.

Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion, and Virgin Classics labels. His ten-disc set of the complete Beethoven Sonatas, for Bridge Records, has garnered critical acclaim, including a GRAMMY® for Vol. 3. His recording of Rachmaninoff's Concerto No. 3, with the Atlanta Symphony and Robert Spano, was released in 2011. In the fall of 2008, the English label Hyperion re-released his 16-disc set of the Complete Works of Chopin followed in 2010 by all the Brahms piano variations, "Goyescas" by Enrique Granados, and music of Charles Tomlinson Griffes. Most recently on that label are Scriabin's complete poèmes, Smetana's Czech dances, and études by Debussy, Bartók, and Prokofiev. The latest CDs in his ongoing association with Bridge Records are the complete Scriabin sonatas, "Close Connections" (a recital of 20th-century pieces), and two CDs of works by Liszt. A Steinway Artist, Mr. Ohlsson makes his home in San Francisco.

This is Mr. Ohlsson's first appearance with AFCM.

TONIGHT'S PROGRAM

JOHANN SEBASTIAN BACH (1685–1750)

The Art of the Fugue, BWV 1080

Contrapunctus I
Contrapunctus IV
Contrapunctus IX

KRZYSZTOF PENDERECKI (1933–2020)

String Quartet No. 3
("Pages from an Unwritten Diary")

INTERMISSION

DMITRI SHOSTAKOVICH (1906–1975)

Piano Quintet in G Minor, Op. 57

Prelude: Lento
Fugue: Adagio
Scherzo: Allegretto
Intermezzo: Lento
Finale: Allegretto

This evening's concert
is sponsored through the
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Chris Tanz.

PROGRAM NOTES

DURING THE FINAL TWO YEARS of his life, Bach summarized his nearly superhuman technical resources in *Die Kunst der Fuge* (The Art of the Fugue), which he primarily intended to be a teaching resource. Doubtless the most ambitious fugal project ever attempted, *Die Kunst der Fuge* (1750) is a contrapuntal exploration of a single subject in D minor. The body of this didactic and artistic masterpiece consists of sixteen fugues and two canons; additionally, Bach arranged two fugues for two claviers and began a fugue that was interrupted by his final illness and death. His son Carl Philipp Emanuel Bach wrote on bar 239, the terminus of the final fugue: “Where the name Bach had been brought in as a countersubject, the composer died.” Often in performance of the entire *Art of the Fugue*, approximately ninety minutes in duration, the chorale prelude that Bach dictated during his blindness serves as the new conclusion. The work was published the year following Bach’s death but attracted little attention, most probably because polyphonic technique was considered obsolete by the mid-eighteenth century. Only thirty copies were sold within a four-year period; the copper engraving plates were soon melted and recycled. The work was restored to audiences during the Bach Revival of the early nineteenth century.

Bach termed each fugue a “contrapunctus” or counterpoint. Somewhat adjusting the sequence as he composed, he arranged each contrapunctus according to its increased complexity. Bach begins with the simplest counterpoint in Contrapunctus I, a four-voiced fugue on the D minor subject. Contrapunctus IV is also a four-voiced fugue with the primary subject inverted, but now Bach adds countersubjects. At Contrapunctus IX, a tour de force, he introduces the double fugue—two compatible subjects are inverted and then harmonized with each other an octave and a half apart. The cycle continues with triple fugues, mirror fugues, quadruple fugues, and a variety of canons. Since Bach indicated neither the instrumentation for his work nor its dynamics or tempo, the performers must make numerous decisions. The music today is most often performed on the harpsichord or piano, but there are numerous transcriptions for various combinations of instruments.

THE HIGHLY HONORED POLISH COMPOSER Krzysztof Penderecki is known for a distinguished body of richly colored orchestral, chamber, and choral works that incorporate a wide range of contemporary techniques to achieve compelling effects. While his early works develop through serial and avant-garde gestures, in later years his style evolved to incorporate traditional harmonic language. Penderecki wrote his String Quartet No. 3 for the Shanghai Quartet as a request from Peak Performances of Montclair State University and the Modlin Center for the Arts on the occasion of his 75th birthday.

Penderecki writes of his quartet, a partly autobiographical work which he subtitled “Pages from an Unwritten Diary”: “While composing the quartet, I remembered a Hutsul folk melody which I had frequently heard played by my father. I made use of this theme, which grew in successive variations and almost took over my whole composition.”

The Shanghai Quartet discusses the structure of the work: “The Quartet is roughly sixteen minutes in length and is composed in a single movement with strongly defined subsections. Starting with an almost grave introduction, a dark, screaming melody in the viola leads directly into a driven, brilliant vivace in G minor which recurs throughout the piece. Soon a beautiful waltz emerges, followed by a poignant and sweetly singing nocturno, then back to the vivace pattern, which Penderecki insisted we play ‘faster, faster.’ By the end of our work with the composer in November we could barely play all the notes in this furious tempo. As we increased the tempo, however, the excitement and intensity were slowly revealed.

“Towards the end of the work, a spectacular gypsy melody appears, a theme that hasn’t been heard in any of the composer’s previous works. We asked Maestro Penderecki about this theme, and he told us that it is a melody his father used to play on the violin when he was a child, perhaps a Romanian melody. Soon after comes the climax of this masterpiece, where all the previously heard themes collide in a powerful moment that is full of intensity and drama. The end follows shortly after this: soft and introspective, almost walking off into the distance, with stopped harmonics played by the second violin, echoing the gypsy melody as the work draws to a close.”

“While composing the quartet, I remembered a Hutsul folk melody which I had frequently heard played by my father. I made use of this theme, which grew in successive variations and almost took over my whole composition.”

PENDERECKI ON HIS STRING QUARTET NO. 3

SHOSTAKOVICH CREATED HIS Opus 57 Piano Quintet in 1940, a year of calm between storms in Soviet Russia. The Great Terror, during which hundreds of artists and writers were arrested and often killed, had mostly subsided, and Germany did not yet threaten to invade. Shostakovich realized that he was fortunate to be able to write. Stalin, the author of the Terror, had viewed Shostakovich with suspicion ever since he angrily left a 1936 performance of the composer’s expressionist opera *Lady Macbeth of the Mtsensk District*. Soon after, both Stalin and *Pravda* vehemently denounced Shostakovich for writing decadent music that lacked correct moral and social values. The composer’s career was temporarily stalled.

Stalin considered Beethoven to be the first “Social realist” composer and insisted on an esthetic not far removed from 18th-century tradition. Despite this constraint, Shostakovich achieved personal expression by channeling his private thoughts through the intimate medium of chamber music. To insure survival, he earned party favor by producing deliberately simple, conventional, and grand works that celebrated various Soviet endeavors such as Stalin’s reforestation plan. It is a measure of Shostakovich’s successful musical diplomacy that when the Nazis invaded Leningrad in 1941, Stalin insisted that Shostakovich be airlifted to the relative safety of eastern Russia. Doubtless this was a dubious honor for the patriotic Shostakovich, who only three months earlier had placed himself in danger to defend Muscovites from enemy bombs.

Stalin admired the Opus 57 Piano Quintet and awarded it the 1940 “Stalin Prize.” This immense cash award of 100,000 rubles was perhaps justified by the enthusiastic public response—at its premiere the ensemble repeated the Scherzo and Finale to satisfy the cheering crowd. However, Western critics were skeptical of a work so strongly endorsed by the Soviet government. Despite its conservative formal structure, the Quintet did eventually win wide critical acceptance because of its fine themes and superb craftsmanship.

Shostakovich wrote his Opus 57 at the request of the Soviet Union’s Beethoven Quartet, which had asked him to perform as their pianist. Prominent throughout the Quintet, the piano introduces and develops many of the work’s thematic ideas. The contemplative three-part Prelude leads without pause to the Fugue, influenced by J.S. Bach. Scored initially for strings, this contrapuntal movement opens with a somber theme that suggests Russian folk origin. Momentum gradually builds to an impassioned thematic statement, then slowly subsides to a hush.

Brilliantly colorful string effects—glissandos, pizzicatos, upper register passages—give vibrancy to the explosive Scherzo. This hard-driving movement careens to a stunning conclusion.

The broadly melodic Intermezzo opens with a lyrical passage in the first violin; drama increases as other instruments enter. The rhapsodic Finale follows without pause. The piano introduces its two themes, first a subdued motif then an angular second idea, famed as the clowns’ entrance music in the Russian circus. The work concludes quietly with a gentle statement derived from the movement’s first theme.

Notes by Nancy Monsman

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Juilliard String Quartet

Thursday, October 27, 2022
7:30 p.m.
Juilliard String Quartet

Wednesday, November 16, 2022
7:30 p.m.
Anna Polonsky, *piano*
Jaime Laredo, *violin*
Nokuthula Ngwenyama, *viola*
Sharon Robinson, *cello*

Wednesday, December 7, 2022
7:30 p.m.
Alexander String Quartet
with Kindra Scharich

Wednesday, January 25, 2023
7:30 p.m.
Takács Quartet

Wednesday, February 22, 2023
7:30 p.m.
Cuarteto Casals

Wednesday, April 19, 2023
7:30 p.m.
Dolce Suono Trio

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Andrew Hsu, *piano*
Daniel Hsu, *piano*

Sunday, November 6, 2022
3:00 p.m.
Ioana Cristina Goicea, *violin*
Chih-Yi Chen, *piano*

Sunday, April 2, 2023
3:00 p.m.
Xavier Foley, *double bass*
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Elegy for Piano, Violin, Viola, and Cello
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Tucson Premiere

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February 8, 2023
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Darius Milhaud

Sonata in B-flat K. 378 for Violin and Piano

W.A. Mozart

Sonata for Clarinet and Piano Op. 120, No. 1

Johannes Brahms

Intermission

Six Bulgarian Dances from Mikrokosmos

Bela Bartok

Six Russian Dances

Bela Bartok

Frances Mullen, Piano

Contrasts for Clarinet, Violin and Piano

Bela Bartok

AFCM's first program,
courtesy of Randy Spalding.

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