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CHAMBER
MUSIC

**THE 29TH TUCSON WINTER
CHAMBER MUSIC FESTIVAL**
MARCH 12–19, 2023
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Alas, save a Covid pandemic, this would have been my 30th Festival. In a sense, it is, because the cancelled 2021 Festival was fully booked and ready to go. This was more than a little disappointing! A significant effort and a considerable amount of time goes into preparing a festival. Not every birth is successful...

But from the ashes, this Festival took shape! Both the Jupiter Quartet and Sitkovetsky Trio were to play in 2021, and now they are back. Joined by the wind quintet Windscape, a new incarnation of the 2021 Festival has emerged.

Little of the original repertoire remains with the exception of Steven Taylor's string quartet *Chaconne/Labyrinth*, which premiered online in 2021. While the official premiere has come and gone, the live performance scheduled for the final Sunday program should be considered at least as important or more so. Providing another bookend to the Festival, on the opening concert the Sitkovetsky Trio will give the Arizona premiere of Julia Adolphe's *Etched in Smoke and Light*. I'm also surprised to notice just how many quintets are being presented! Five of the six programs feature a quintet with the greatest of the greatest, Schubert's two cello quintet, sitting at the Festival's apex on Friday night, while Mozart's sublime Quintet for Piano and Winds will open and Johannes Brahms's mighty and dramatic Quintet for Piano and Strings will close the Festival.

Nevertheless, a shadow looms over this year's Festival—the health of Bernadette Harvey, who has played piano in nearly every Festival since 2009. Shortly after I wrote the initial part of this greeting it suddenly appeared that Bernadette faced an immediate and major health issue requiring surgery. Fortunately, she has come through in terrific shape and will make a full recovery. Sadly, there was no option other than for her to withdraw from the Festival, but I fully expect that you will enjoy her playing next year.

I am eternally grateful to David Fung for stepping in at the last moment in the midst of his own very busy concert schedule, and for accepting all of the repertoire as originally planned! What a relief this has been at a time surrounded by such uncertainty.

As I write these words in mid-February, I do hope I can make it to Tucson this year. If not, rest assured that I have important reasons for not being able to do so. Now, I suppose I must “thank” the nasty corona virus for causing the loss of the 2021 Festival; had that one gone ahead this one would be No. 30, a milestone that would have been even more painful to miss!

Sincerely,



PETER REJTO
Artistic Director

FROM THE BOARD

On behalf of the board of Arizona Friends of Chamber Music, I am pleased—actually, I’m thrilled—to welcome you to our 29th Tucson Winter Chamber Music Festival.

A few years ago, I had the incredible privilege of emceeding the Festival’s Youth Concert, a packed house of smiling, enthusiastic kids who jumped to their feet with applause after every musical selection. The next day, we received some wonderful thank you notes from students who attended. One note began with the most charming spelling error, “Dear Arizona Fiends of Chamber Music ...”

Many “Fiends of Chamber Music” have described this Festival as their favorite event of the AFCM season. It is certainly one of mine, and I hope it’s one of yours.

Lots of people behind the scenes help make this Festival the magical week that it is. Heartfelt thanks go to my fellow concert sponsors, our world premiere commissioners, members of the Festival Committee, the hosts for our musicians, Youth Concert sponsors, Green Room suppliers, auction donors, the AFCM board, the Commissioning Committee and our world premiere composers, our loyal ushers, our recording engineer, our stage manager and his crew, the TCC staff at the Leo Rich Theater, other Festival volunteers, and Cathy, our angel in the box office, who does that and so much more.

To the wonderful musicians who will be performing throughout the week, thank you for gracing our stage. Thank you, Peter Rejto, for your amazing programing and thoughtful direction, and thank you, Jean-Paul Bierny, who, along with Peter, founded this much-loved Festival in 1994. What a gift you have given us all!

While I’m sure all of you recognize the brilliant musicianship of each and every Festival artist, what you might not know is that these incredible musicians are also nice, kind, interesting, and very fun. I invite everyone to attend the fabulous Festival Celebration on Saturday evening, where you will meet, mingle, and get to know our Festival musicians, and drink and dine with them, as well. They are all delightful, and they want to meet you.

The Silent Auction is now live and will be open for bidding until intermission at our final Festival concert.

All of us here today and throughout the week, the people on our stage, backstage, and in the audience ... we are the Arizona Friends *and Fiends* of Chamber Music. Thank you—friends and fiends—our audience members and loyal patrons! This Festival and AFCM would not exist without both your love of great music and your generous support.

Sincerely,



RANDY SPALDING
Festival Chair

FESTIVAL EVENTS

YOUTH CONCERT

Thursday, March 16, 10:30 a.m.
Leo Rich Theater

Performances of excerpts from prior concerts with commentary by Festival musicians. Attendance is by invitation only.

The Youth Concert is generously underwritten by the Garrett-Waldmeyer Trust.

OPEN DRESS REHEARSALS LEO RICH THEATER

9:00 a.m. – 12 noon
Tuesday, March 14
Wednesday, March 15
Friday, March 17
Sunday, March 19

Dress rehearsals are free for ticket holders.

For non-ticket holders, a donation is requested.

Masks are suggested 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 12, at 2:30 p.m.
Tuesday, March 14, at 7:00 p.m.
Wednesday, March 15, at 7:00 p.m.
Friday, March 17, at 7:00 p.m.
Sunday, March 19, at 2:30 p.m.

SILENT AUCTION

Displayed in the lobby of the Leo Rich Theater the entire week of the Festival. The auction closes on Sunday afternoon, March 19, after intermission.

MASTER CLASS FOR BASSOON

Frank Morelli
3:00 pm – 4:00 pm
Saturday, March 18
Leo Rich Theater

MASTER CLASS FOR OBOE

Randall Ellis
4:00 pm – 5:00 pm
Saturday, March 18
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.

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

FESTIVAL CELEBRATION AT THE LEO RICH THEATER

Saturday, March 18

6:00 p.m.— Concert in the Leo Rich Theater, featuring Poulenc’s Trio for Oboe, Bassoon, and Piano, and excerpts of works by Erwin Schulhoff and Carl Maria von Weber

6:45 p.m.—Meet and mingle, drink and dine with the Festival musicians on the plaza outside the Leo Rich Theater

Call 520-577-3769 for reservations.

Flowers courtesy of Pati Velasquez 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 <https://radio.azpm.org/classical/>.

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

SUNDAY, MARCH 12
3:00 PM

SUNDAY, MARCH 12

3:00 PM

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

THIS AFTERNOON’S PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Quintet in E-flat Major for Piano and Winds, K. 452

Largo—Allegro moderato

Larghetto

Allegretto

David Fung, *piano*

Randall Ellis, *oboe*

Alan R. Kay, *clarinet*

Frank Morelli, *bassoon*

David Jolley, *horn*

JULIA ADOLPHE (b. 1988)

*Etched in Smoke and Light for Piano, Violin,
and Cello (Arizona Premiere)*

Sitkovetsky Trio (Alexander Sitkovetsky, *violin*;
Isang Enders, *cello*; Wu Qian, *piano*)

INTERMISSION

FRANZ SCHUBERT (1797–1828)

*Variations on “Trockne Blumen” for Flute and Piano,
D. 802*

Tara Helen O’Connor, *flute*

David Fung, *piano*

JOHANNES BRAHMS (1833–1897)

String Quartet in A Minor, Op. 51, no. 2

Allegro non troppo

Andante moderato

Quasi Minuetto: Moderato—Allegretto vivace

Finale: Allegro non assai

Jupiter String Quartet (Nelson Lee, *violin*;

Meg Freivogel, *violin*; Liz Freivogel, *viola*;

Daniel McDonough, *cello*)

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

Julia Adolphe’s *Etched in Smoke and Light* was commissioned by The Chamber Music Society of Lincoln Center, The Soraya at CSUN, and the Arizona Friends of Chamber Music.

PROGRAM NOTES

SUNDAY, MARCH 12

MOZART COMPLETED K. 452, his only quintet for piano and winds, two days before its scheduled premiere in April, 1784. He wrote to his father Leopold: “I composed a quintet which called forth the greatest applause. I consider it to be the best work I have ever composed.” Mozart set a difficult goal for himself with the quintet’s unusual instrumentation. He understood the challenge of achieving an elegant blend of voices with single instruments rather than those in pairs, but he compensated for the diverse timbres through the utmost subtlety of phrasing and scoring. The first piano and woodwind quintet ever published, K. 452 is an ingenious work of refined expression. It was especially admired by Beethoven, who wrote his similarly scored Opus 16 Piano Quintet as homage.

At the time he wrote the quintet, Mozart was also composing his first set of mature string quartets. He conceived these six quartets, famously dedicated to Joseph Haydn (“from whom I have learned to write quartets”), as discourses among all instruments rather than as individual showpieces. A similar esthetic prevails in K. 452, for throughout the quintet all instruments share the development of ideas, which are generally introduced by the piano.

The masterfully crafted Allegro moderato, in sonata form, develops its long phrases through short motivic contributions from the various instruments, each prominent only briefly. In the sublime Larghetto (B-flat major), written in the style of an operatic aria, the two sustained themes develop through subtle interweaving of the five instrumental parts. At the end of the rondo finale each instrument participates in the brilliant ensemble cadenza, normally a tour de force for the individual soloist.

JULIA ADOLPHE is an American composer who writes in all mediums, including works for orchestra, chorus, opera, art song, and chamber music. Her compositions have been performed across the US and abroad by renowned orchestras and ensembles such as the New York Philharmonic, Los Angeles Philharmonic, Belgian National Orchestra, and the Brooklyn Youth Chorus. She holds a Master of Music degree in music composition from the USC Thornton School of Music and a Bachelor of Arts degree in Music and the College Scholar Program from Cornell University, and she has studied with Stephen Hartke, Steven Stucky, and Donald Crockett, among others.

Completed in December 2022, the composer writes of the work on this afternoon’s program: “*Etched in Smoke and Light* is written in honor of my father, Jonathan Adolphe, a painter who loved working with translucent materials. I composed the work in the four months following his passing, reflecting on the immensely painful, visceral experience of losing him as well as the powerfully vibrant memories of love, joy, and play that he created with me and gave to me throughout our lives together. My father’s paintings contain traces of smoke, and they are transparent so that light can play across the work’s surface. Both his artwork and this piece strive to capture the ephemeral nature of our reality, to reveal how creative expression enables us to hold on to and immortalize what is at once powerfully present and ultimately transient.”

Julia Adolphe’s *Etched in Smoke and Light* was commissioned by The Chamber Music Society of Lincoln Center, The Soraya at CSUN, and the Arizona Friends of Chamber Music. This afternoon’s performance is the work’s Arizona premiere.

“Both [my father’s] artwork
and this piece strive to
capture the ephemeral nature
of our reality.”

JULIA ADOLPHE

LIKE MANY OF HIS fellow romantic composers, Schubert frequently found inspiration for instrumental compositions in his own songs. He preferred to incorporate song motives into a larger composition (such as the D. 810 String Quartet “Death and the Maiden,” the second movement of which develops themes from the eponymous song); entire compositions based on a song theme are rare. But the popular success of his D. 795 cycle *Die schöne Müllerin* (The Beautiful Miller Maid), published in 1824, motivated him to reuse one of its themes immediately to continue public favor. He chose the heartfelt, clearly-structured strophic song “Trockne Blumen” (Withered Blossoms) as the basis for his flute and piano variation set, published posthumously in 1850.

A miniature drama based on verses by German poet Wilhelm Müller (1794–1827), *Die schöne Müllerin* depicts the ill-fated courtship between the true-hearted apprentice and the beautiful but faithless maiden. Scored for tenor voice and piano, the twenty-song cycle initially describes the delights of wandering in nature and gratitude for its respite; but the final minor-mode songs portray troubled love and impending tragedy. Flowers fade, and the young man vows to become a hunter stalking death. “Trockne Blumen,” the eighteenth song, expresses wrenching sadness and suicidal thoughts. (“All you flowers that she gave to me, you shall be laid with me in the grave ...”)

Schubert wrote the variations for his flutist friend Ferdinand Bogner, a Vienna Conservatory professor and longtime supporter who had helped to arrange performances of his early songs. Although Schubert most often retained a song’s original affect in its new instrumental setting, D. 802 (E minor) reveals its somber origins only in its subdued introduction and first thematic statement. The seven spirited variations that follow are not intended to express pathos but rather to showcase the performers’ virtuosity. The song’s harmonic framework and melodic contours remain discernable throughout the ever more complex passagework. A tour de force for both performers, the set culminates in a triumphant march in the key of E major followed by a bravura coda.

ALWAYS RELENTLESSLY SELF-CRITICAL, Brahms premiered his String Quartet in A Minor in 1873 after eighteen years of revising and polishing. Like its C Minor companion, also completed that year, the quartet was dedicated to his physician friend Theodor Billroth because “he needed a doctor for its difficult birth.” Although Brahms was a fine violist, he nevertheless constantly sought the advice of his violinist friend Joseph Joachim when composing for strings. The lyrically intense Quartet No. 2 pays homage to this indispensable colleague, whose personal motto was *Frei, aber einsam* (“Free, but lonely”). The notes F-A-E form the main part of the first movement’s elegiac main theme and are woven into the texture throughout the work. Brahms also interpolates his own motto, *Frei, aber froh* (“Free, but glad”), interpreted musically as the notes F-A-F. The development section of the first movement, a tour de force of contrapuntal writing, exploits these two mottos through canons, inversions, and retrograde motion.

The Andante of Opus 51 No. 2, written in three-part song form, opens with a warm theme in A major (“expressive and smooth”). A tempestuous section with jagged rhythms (F-sharp minor, “strongly marked”) enters abruptly. After a calmer transition section (F major) the sinuous opening theme returns with variations.

The Quasi minuetto (“almost a minuet,” A minor) develops with graceful charm despite its complex contrapuntal writing. Double canons and rhythmically subtle passages of imitation abound in this A-B-A form movement. A humorous moment occurs in the faster midsection (“light and vivacious,” A major) where an imitative passage combined with sly syncopations in all instruments gives the impression of a musical chase. A similar moment of Brahms’s levity is heard in the rondo finale, which resembles a vibrant Hungarian dance. The cello, playing on the beat, briefly appears to have fallen behind his companions, who play in syncopation with him. At the coda the opening theme of the first movement is heard in canon between the cello and first violin. The tempo accelerates dramatically as the other instruments join.

Notes by Nancy Monsman

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

TUESDAY, MARCH 14
7:30 PM

TUESDAY, MARCH 14

7:30 PM

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

TONIGHT'S PROGRAM

ELEANOR ALBERGA (b. 1949)

String Quartet No. 2 (1994)

Jupiter String Quartet (Nelson Lee, *violin*;
Meg Freivogel, *violin*; Liz Freivogel, *viola*;
Daniel McDonough, *cello*)

JOHANNES BRAHMS (1833–1897)

*Trio in E-flat Major for Piano, Violin,
and Horn, Op. 40*

Andante
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Wu Qian, *piano*
Alexander Sitkovetsky, *violin*
David Jolley, *horn*

INTERMISSION

FELIX MENDELSSOHN (1809–1847)

Piano Trio No. 2 in C Minor, Op. 66

Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi Presto
Finale: Allegro appassionato

Sitkovetsky Trio (Alexander Sitkovetsky, *violin*;
Isang Enders, *cello*; Wu Qian, *piano*)

PROGRAM NOTES

TUESDAY, MARCH 14

BORN IN KINGSTON, JAMAICA, to a musically encouraging family, Eleanor Alberga began to compose short piano works at an early age. After her undergraduate studies at the Jamaica School of Music, she was given a scholarship to the Royal Academy of Music in London, where she won several prizes as a pianist. Now residing in the Hertfordshire UK countryside with her violinist husband Thomas Bowes, with whom she organizes the yearly Arcadia Music Festival, Alberga composes a wide range of works praised for their “complexity yet remarkably simple power.” She regards herself as an essentially self-taught composer fortunate to be guided by “consultations” with noted composers Robert Saxton, Julian Anderson, and Harrison Birtwistle. Her varied Spotify playlist, entitled “Music that speaks to Eleanor,” signals that her influences include Messiaen, Bartók, Purcell, Beethoven, Bach, and Jamaican folk song. Her three string quartets, all animated by propulsive rhythms and colorful pizzicatos, suggest the influences of Bartók and Janáček.

Alberga writes briefly about her String Quartet No. 2 (1994): “The listener will hear in the first two seconds a short motif that is treated in all manner of variation—inversions, expansions, and so on—and is present in some form throughout the fifteen minutes of the piece.” Tightly constructed and virtuosic, the quartet is cast in one continuous movement with three sections delineated by sharp contrasts of tempo and mood. Energetic and syncopated rhythmic figuration propels the vigorous opening; the calm central section features eloquent soliloquys, most notably by the solo cello. The vibrant final section builds to an affirmative conclusion that has been described as “joyful and earthy.”

“My ambition is simply to keep improving what I’m doing and put more and more into what I’m writing, to write large-scale pieces, to write music that communicates and means something. That list would include another opera, symphonies, and more string quartets.”

ELEANOR ALBERGA

BRAHMS STUDIED HORN as a boy in Hamburg, and he retained a fondness for the instrument throughout his life. He began to compose his Horn Trio soon after the death of his mother in 1865, possibly as a nostalgic remembrance of his childhood. Brahms specified that the horn part should be played on the seventeenth-century designed Waldhorn, an instrument he preferred to the more fluent valved horn because of its clear, majestic tone. The noble simplicity of his Horn Trio results from the restrained lines written for this cumbersome, yet hauntingly beautiful instrument. However, today’s performers almost invariably perform on the modern French horn.

In the rhapsodic Andante, two contrasting themes alternate to create a symmetrical five-part form reminiscent of the older divertimento style. Brahms wrote that the first theme occurred to him as he stood on “wooded heights amid fir trees” during a visit to the Black Forest. The movement concludes with plaintive calls in the horn.

The Scherzo begins with a spirited melody that suggests ancient hunting calls. A contrasting trio section (A-flat minor) evokes the elegiac mood of the Andante. The energetic opening material returns.

Both the solemn Adagio mesto (E-flat minor) and the rapid Allegro con brio are linked by a song from Brahms's childhood, *In den Weiden steht ein Haus* ("In the Meadow Stands a House"). Heard near the end of the introspective third movement, this venerable German song is transformed by changes of tempo and articulation into the joyful main theme of the exultant finale.

DURING HIS BRIEF LIFETIME, Mendelssohn was widely celebrated as a phenomenal genius. The greatest conductor of his generation and also one of its finest pianists and violinists, he was the idol of composers such as Robert Schumann, who effused, "Mendelssohn is the man to whom I look up as to a high mountain ... a perfect God." A facile and prolific composer who created over 500 works (both large and small, published and unpublished), Mendelssohn produced eleven chamber works, among which are his piano trios. Both were composed because Mendelssohn sensed a need for more piano ensemble literature. He wrote to his sister Fanny: "Sometimes I just want a new thing to play. A very important genre of which I am particularly fond—piano trios and quartets—is quite forgotten now. I should like to do a little towards this."

Mendelssohn wrote his Opus 66, the second of his two piano trios, in 1845. Although less well known than its D minor predecessor, the C minor Trio is a splendidly crafted and serious work that deserves more performances. Opus 66 was dedicated to violinist and composer Louis Spohr, with whom Mendelssohn performed the work on several occasions.

The Allegro energico develops two themes—a darkly restless motive first heard in the piano and a more expansive theme played by the violin. Mendelssohn molds and recapitulates this material to create a classical sonata form. The serene Andante espressivo (E-flat major) also reveals classical proportions in its three-part song form structure. The brilliant and phantasmal Scherzo (G minor) occasionally echoes Mendelssohn's earlier Opus 20 String Octet, and a G major dance theme in the trio section provides a contrast. The C minor Finale explores two themes. In its development section, the chorale theme "Vor deinen Thron," which Bach had borrowed from the 1551 Geneva Psalter, is introduced. The chorale joins the main theme at the massive C major coda.

Notes by Nancy Monsman

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

WEDNESDAY, MARCH 15
7:30 PM

WEDNESDAY, MARCH 15

7:30 PM

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

TONIGHT’S PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

String Quartet in F Major (“Prussian”), K. 590

Allegro moderato

Allegretto

Menuetto: Allegretto

Allegro

Jupiter String Quartet (Nelson Lee, *violin*;
Meg Freivogel, *violin*; Liz Freivogel, *viola*;
Daniel McDonough, *cello*)

GYÖRGY LIGETI (1923–2006)

Six Bagatelles for Wind Quintet

Allegro con spirito

Rubato. Lamentoso

Allegro grazioso

Presto ruvido

Adagio. Mesto (“Béla Bartók in memoriam”)

Molto vivace. Capriccioso

Windscape (Tara Helen O’Connor, *flute*;
Randall Ellis, *oboe*; Alan R. Kay, *clarinet*;
Frank Morelli, *bassoon*; David Jolley, *horn*)

INTERMISSION

MAURICE RAVEL (1875–1937)

Piano Trio in A Minor

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

Sitkovetsky Trio (Alexander Sitkovetsky, *violin*;
Isang Enders, *cello*; Wu Qian, *piano*)

This evening’s concert is
sponsored by the generous
contribution of Elliott
and Wendy Weiss.

PROGRAM NOTES

WEDNESDAY, MARCH 15

IN 1789 MOZART TRAVELLED to Potsdam with hopes of obtaining lucrative commissions from the music-loving Friedrich Wilhelm II of Prussia. While attending concerts at the palace, Mozart noted that Friedrich participated as a competent cellist in the programs. When Friedrich eventually commissioned several chamber works, Mozart decided to emphasize the king's own instrument—the cello. The resulting three “Prussian” Quartets build on the foundation that Mozart had established through close study of Haydn's string quartets, primarily his inventive Opus 33 (*Gli Scherzi*). However, Mozart's Prussian quartets expand the genre's lyrical potential because the cello is now showcased as a virtuoso instrument ranging melodically over three octaves rather than as a modest lower voice.

Due to several false starts, the third “Prussian” Quartet, K. 590 (1790), was composed over a longer duration than his earlier quartets. Initially Mozart had projected a more simply constructed cello-centered work that would honor the King's instrument. Perhaps doubting the monarch's abilities as cellist, he abandoned that concept in favor of a string quartet with a new refinement—thematic material would be symmetrically distributed among the four voices to achieve unprecedented equality. This lofty goal required intense labor. Despite a variety of frustrations so immense that he chose to end his “Prussian” sequence with K. 590, the work develops with geniality and charm. The work is notable for both its good-natured themes and its high polish.

The quartet opens boldly with two motifs of utmost simplicity—a soft F major arpeggio and a loud, downward sweeping F major scale, both played unison by all four instruments. The first violin sculpts this material into a congenial theme, and the cello offers brief interjections. The cello introduces the second theme, which assumes greater prominence in the recapitulation. The coda offers a mirror image of the opening motifs, now extended to create a full dialogue.

The leisurely Allegretto (C major) begins with a stately motif played with unison rhythms by the four instruments. This central motif is enhanced by long, decorative lines heard in all voices. In the second section (E-flat major) the cello enjoys extended virtuoso figuration that spans three octaves. A brief C major coda concludes the movement.

The Menuetto begins with an F major violin arpeggio that refers thematically to the opening movement. The cello introduces a second theme in the trio, which is animated by piquant (*appoggiatura*) ornamental notes at its conclusion.

The witty sonata rondo finale moves in nearly perpetual motion with successions of sixteenth notes. Sprightly ornamentation, an inventive fugal section, colorful harmonic excursions, and a suggestion of a bagpipe create a delightful farewell to Mozart's string quartet creation.

BEFORE HE FLED HIS native Hungary for Vienna in 1956, many works of György Ligeti were censored by the Communist dictatorship. He wrote: “The official art foisted on us was ‘Socialist Realism,’ a cheap kind of art aimed at the masses and designed to promote proscribed political propaganda. But the fact that everything ‘modern’ had been banned merely served to increase the attractiveness of the concept of modernity for non-conformist artists. Much of my music was written for my bottom drawer since a public performance was out of the question. All was done in secret. To work for one's bottom drawer was regarded as an honor.” One of such works was his *Musica ricercata* (Music Sought, 1951–3) a collection of eleven minimalist pieces for piano: “I began to experiment with very simple structures of rhythms and sonorities—as if to build up a ‘new music’ from nothing.” He subsequently scored six of these miniatures for a wind ensemble of flute, oboe, clarinet, horn, and bassoon and titled the set *Six Bagatelles* (1953). The work finally premiered in Sweden in 1969.

“I began to experiment with very simple structures of rhythms and sonorities—as if to build up a ‘new music’ from nothing.”

GYÖRGY LIGETI

Each brief bagatelle (traditionally defined as “an unassuming trifle”) is developed with minimal pitches; as the set progresses their number increases. Staccato articulations and abrupt accents emphasize the spare textures. Colors are heightened by frequent changes of dynamics, densities, and varied sonorities as mutes are employed. The first bagatelle, based on four pitches, evokes the lively spirit of folk music. The ominous second bagatelle, “rhythmically free and lamenting” (six pitches), is punctuated by strong dissonances. The third movement, “graceful and fast,” is based on eight pitches first heard in an expressive solo for flute. “Fast and rough,” the fourth bagatelle (nine pitches), suggests Hungarian dance. The fifth bagatelle (ten pitches) is an homage to Bartók that suggests the haunting Night Music of his string quartets. The final jubilant bagatelle (eleven pitches) develops with bitonality (two keys heard simultaneously) and varied meters (2/4 and 3/8). Ligeti admired Europe’s theatrical avant-garde, and in his later career he staged several of his own concert works. As tribute, the work has been choreographed by the Danish-Latvian ensemble Carion to interpret the memorized score through subtle facial expressions and interactions as the performers freely move on stage.

IN FEBRUARY 1914 Ravel left Paris to be near his mother in Saint-Jean-de-Luz, a small Basque fishing village near the Spanish border. He planned to work on two projects—a piano concerto incorporating Basque themes and a piano trio—but abandoned plans for the concerto and incorporated its themes, which he described as “Basque in color,” into the trio’s first movement. Composition proceeded well until

the outbreak of World War I, which coincided with initial work on the finale. Ravel was eager to serve in the military, and in fact later became an ambulance driver for the French army. Yet he was reluctant to leave his aged mother. He wrote to a friend: “If you only knew how I am suffering. If I leave my poor old mother it will surely kill her. But so as not to think of this, I am working with the sureness and lucidity of a madman.” Because of his feverish pace, the trio was soon completed. With its brilliant writing, wide range of instrumental color, and refined elegance, it is considered one of Ravel’s finest works.

The first movement explores Spanish rhythms and melodies with French elegance. Its two themes are based on a popular Basque folk dance with a persistent 3-2-3 rhythm. After a brief development, the movement concludes as a fragment of the opening theme fades into a rhythmic outline tapped in the piano’s low register.

Ravel entitled the scherzo movement “Pantoum,” a Malay poetic form in which the second and fourth lines of one stanza become the first and third of the next. Its rapid rhythms, pizzicati, and harmonics create a dazzling effect. In the middle section the strings continue their brilliant passage work in a fast 3/4 meter while the piano articulates contrasting chorale-like phrases in 4/2 time.

The clear melodic contours, distinct rhythms, and lucid structure of the third movement, a passacaglia, suggest Ravel’s classical orientation. Ten variations of its opening theme are arranged in arch form. The statements begin quietly and gradually gain fervor, then calm as the movement approaches its conclusion.

The energetic Animé, following without pause, opens with fortissimo repeated violin arpeggios. The primary theme, related to the principal theme of the first movement, is heard in the piano. Virtuoso trills, arpeggios, and tremolos propel the movement toward its exhilarating conclusion on a high A major chord.

Notes by Nancy Monsman

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

FRIDAY, MARCH 17
7:30 PM

FRIDAY, MARCH 17
7:30 PM

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

TONIGHT’S PROGRAM

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in C Minor, Op. 1, no. 3

Allegro con brio
Andante cantabile con variazioni
Menuetto: Quasi allegro
Finale: Prestissimo

David Fung, *piano*
Alexander Sitkovetsky, *violin*
Isang Enders, *cello*

LOUISE FARRENC (1804–1875)

Sextet in C Minor for Piano and Winds, Op. 40

Allegro
Andante sostenuto
Allegro vivace

David Fung, *piano*

Windscape (Tara Helen O’Connor, *flute*;
Randall Ellis, *oboe*; Alan R. Kay, *clarinet*;
Frank Morelli, *bassoon*; David Jolley, *horn*)

INTERMISSION

FRANZ SCHUBERT (1797–1828)

String Quintet in C Major, D. 956

Allegro ma non troppo
Adagio
Scherzo: Presto—Trio: Andante sostenuto
Allegretto

Jupiter String Quartet (Nelson Lee, *violin*;
Meg Freivogel, *violin*; Liz Freivogel, *viola*;
Daniel McDonough, *cello*)

Isang Enders, *cello*

This evening’s concert is
sponsored by the generous
contribution of Rowena
Matthews, in memory
of Larry Matthews.

PROGRAM NOTES

FRIDAY, MARCH 17

BEETHOVEN FOUND HIS OWN VOICE in the Opus 1 No. 3 Trio, his first work in the significant key of C minor—for him the implacable “key of Fate.” He considered this bold trio to be the finest of the three and the most original. He was therefore stunned when his mentor Haydn suggested that he not publish this trio “because the public would not understand it.” After making certain alterations, Beethoven nevertheless published the trio together with the other two of the set—but the dedication of the work to Prince Lichnowsky made no mention of his mentor, who had hoped that “Pupil of Haydn” would be inscribed on the cover.

The Allegro opens with a soft but terse motivic statement played in unison by all three instruments; the piano then extends the theme into a lilting melody. The cello introduces a second subject, again expanded by all three instruments. The compact development recasts both themes with new harmonies; emphatic descending piano scales (G major) prepare the return of the C minor opening theme, now heard in a fortissimo dynamic. A brief Adagio passage slows the momentum, then the opening theme returns softly. Beethoven now surprises the listener by appearing to back away from the ending—which arrives with a forceful cascade of piano scales and off-beat accents.

The Andante cantabile (E-flat major) offers five variations of a serene melody and a summarizing coda. At the first variation the piano, lightly accompanied by the strings, ornaments the theme with graceful turns. The cello initiates a duet with the violin in the second variation; the piano provides complementary thematic support. In Variation III the piano assumes leadership; pizzicato lines in the strings add urgency to the furious piano score. The cello leads the string duet in the poignant Variation IV (E-flat minor). Variation V, marked “a little slower,” returns to the major mode with virtuoso staccato passagework in the piano. The opening tempo returns at the coda, and the movement concludes quietly.

The Menuetto (C minor) is an intense, driving movement that is punctuated by emphatic off-beat accents and fortissimo chords. Its central trio section (C major) provides a gentle contrast. The Prestissimo finale (C minor), in sonata form, develops two contrasting themes that are stated at the outset—the

first, an explosive piano figure, is a classic “Mannheim rocket,” and the second is a calmer idea in E-flat major. After a brief development with much virtuoso piano passagework, the keyboard leads to a return of the opening material. Ascending piano scales at the brief coda bring the work to a soft conclusion in C major.

BORN JEANNE-LOUISE DUMONT to a family of Parisian artists-in-residence at the Sorbonne, Louise Farrenc was given the finest possible musical education by her encouraging parents. Her piano instructors included the famed Johann Nepomuk Hummel and Ignaz Moscheles, and at a young age Farrenc became a renowned virtuoso. Since women were not admitted to the Paris Conservatoire’s composition classes, she studied theory and counterpoint privately with Anton Reicha, the teacher of Berlioz, Liszt, and Franck. At age thirty-eight she began a thirty-year career as Professor of Piano at the Paris Conservatoire, that institution’s only female professor during the entire nineteenth century. It is notable that she earned equal pay with her male colleagues after the success of her 1849 Nonet, which was premiered by a group including the influential violinist Joseph Joachim.

“One must fall under their charm.”

ROBERT SCHUMANN ON THE WORKS
OF LOUISE FARRENC

A prolific composer for piano, Farrenc created both examination pieces for her students and concert works that won the praise of Robert Schumann: “One must fall under their charm.” She aspired to compose a body of large-scale works, but according to biographer François-Joseph Fétis “encountered obstacles that caused her to despair.” Nineteenth-century Paris favored opera, but Farrenc was unable to obtain a suitable libretto; undaunted, she wrote three symphonies faintly praised by fellow composers and ignored by public and publishers. Her greatest success came with her 1869 chamber music prize for works that “glow with the purest classical style”—equivocal praise in that era of high romanticism. Because of interest in women composers in recent decades, Farrenc has now been rediscovered. Her

masterfully constructed and energetic works are acclaimed as creative contributions to the classic-romantic tradition.

The Opus 40 Sextet (1852), scored for piano, flute, oboe, clarinet, bassoon, and horn, presented compositional challenges because of its diverse timbres. Farrenc most probably studied Mozart's ingenious Quintet for Piano and Winds, K. 452, which shares the difficulty of blending unique single voices into an elegant line. She achieves her own coherence through subtly dovetailed phrases among wind voices as they dialogue with the piano.

The turbulent Allegro, cast in sonata form, explores two themes—a terse idea introduced by the piano and a contrasting motif stated by the winds. These ideas are developed intricately through imitation and extension of motives. After a return of the opening idea, the themes are briefly varied and recombined. The movement concludes with a heroic flourish.

Mozartean poise prevails throughout the Andante sostenuto (E-flat major), a songful, three-part aria. Winds intone the pastoral main theme, and the piano answers as a solo voice. Clarinet and piano sing a duet, and the bassoon underscores the idea with a complementary theme. Brief motivic contributions from all instruments extend the long phrases, and the movement concludes with tranquility.

The mercurial Allegro vivace (C minor) suggests the fanciful wit of Robert Schumann. Two themes, a restless first idea heard in the piano and a related motif for winds, are freely developed in sonata form. The inventive development moves through remote keys as it extends themes with interjections from all voices. After a full recapitulation of ideas, the movement concludes with an emphatic coda.

SCHUBERT'S STRING QUINTET in C Major is regarded as one of the greatest of all chamber compositions because of its ethereally beautiful melodies and wide range of emotion. Schubert wrote his D. 956 Quintet during the late summer of 1828, his productive final year of life. He submitted the work to publishers but died before knowing that it had been rejected. Since its manuscript languished for years in private hands, the D. 956 premiere was held twenty-two years after Schubert's death. Publication occurred another three years later.

Warmly romantic lyricism and poetic intimacy characterize the Quintet. Because of the addition of the second cello to the standard string quartet format, the work glows with rich sonorities. This unusual instrumental combination allows one cello to share fully the thematic material, often in octaves with the first violin, to create consistently strong melodic lines. At moments a nearly orchestral effect is achieved.

The Quintet opens with daring simplicity—a C major chord that grows from very soft to very loud. After the first violin offers a brief melodic extension, the material is restated in D minor. This unusual departure from the key area both transforms the motive's character and signals that bold harmonic excursions lie ahead. The second subject, a songful duet for the two cellos, creates the emotional center of the exposition. After an expansive development and a free recapitulation of themes, the movement concludes with a brief coda.

The sublime Adagio (E major) begins with measured slowness that conjures ethereal suspension. Pizzicati in the second cello provide rhythmic underpinning. A sudden trill signals the turbulent middle section (F minor). The first violin and the first cello, now in its highest register, sing the passionate theme as the other instruments articulate agitated accompaniments. The opening material (E major) returns, now ornamented with elaborate ascending lines in the second cello.

An exuberant rustic dance launches the Scherzo (C major). Unexpected accents provide subtle rhythmic play. Suggestions of hunting horns lend orchestral character. Suddenly, at the Andante sostenuto (D-flat major), the atmosphere becomes profoundly introspective. A harmonically free lament, the Trio grows increasingly somber as the instruments descend in their registers. A hushed transition leads to a return of the extroverted opening material.

The lighthearted sonata rondo finale develops two themes, one evoking Hungarian folk music and a second suggesting Viennese dance. Near its conclusion the two cellos sing a poignant duet, accompanied primarily by the viola line, as a reference to the second subject of the first movement. The tempo then accelerates, and the Quintet concludes with a luminous coda.

Notes by Nancy Monsman

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

SUNDAY, MARCH 19
3:00 PM

SUNDAY, MARCH 19
3:00 PM

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

THIS AFTERNOON’S PROGRAM

FRANCIS POULENC (1899–1963)

Sextet for Piano and Winds

Allegro vivace
Divertissement: Andantino
Finale: Prestissimo

David Fung, *piano*

Windscape (Tara Helen O’Connor, *flute*;
Randall Ellis, *oboe*; Alan R. Kay, *clarinet*;
Frank Morelli, *bassoon*; David Jolley, *horn*)

STEVEN ANDREW TAYLOR (b. 1965)

Chaconne/Labyrinth for String Quartet
(first live performance)

Jupiter String Quartet (Nelson Lee, *violin*;
Meg Freivogel, *violin*; Liz Freivogel, *viola*;
Daniel McDonough, *cello*)

INTERMISSION

JOHANNES BRAHMS (1833–1897)

Piano Quintet in F Minor, Op. 34

Allegro non troppo
Andante, un poco Adagio
Scherzo: Allegro
Finale: Poco sostenuto —Allegro non troppo—
Presto, non troppo

David Fung, *piano*

Jupiter String Quartet (Nelson Lee, *violin*;
Meg Freivogel, *violin*; Liz Freivogel, *viola*;
Daniel McDonough, *cello*)

Stephen Andrew Taylor’s *Chaconne/Labyrinth* was commissioned by the Arizona Friends of Chamber Music and sponsored by Drs. Margot and JD Garcia, dedicated to Harold Weaver and Cecile Weaver.

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

PROGRAM NOTES

SUNDAY, MARCH 19

POULENC'S FELLOW PARISIANS once nicknamed him *le sportif de la musique* (the sporting musician) because of the frenetic physicality emanating from his compositions. As the self-taught Poulenc matured musically, his works gradually became more sophisticated and charmingly nostalgic. But he sought deeper sentiments. Poulenc stated his ideals in a letter: "Weary of Debussy, weary of Impressionism, I seek a musical style that is healthy, clear, and robust, a style that is plainly French.... I take as my models whatever pleases me, especially from every source."

When Poulenc began his Sextet in 1932 (completed in 1939) he was becoming known as a composer of sacred works; eventually he fully expressed this voice in the opera *Dialogues des Carmélites* (1956), a religious tragedy set against the background of the French Revolution. A professional pianist, Poulenc often included keyboard in his chamber works so that he could both premiere and perform them.

A composer who "adored wind instruments, vastly preferring them to strings," Poulenc integrates the diverse color of each wind into a sonorous whole in his Sextet. The Allegro vivace (A minor) radiates high spirits. After a bassoon cadenza, the piano plays a somber melody that is a slower version of the rapid opening theme. The bright first theme returns and the movement closes with a thematic echo of its beginning.

The three-part Divertissement (A minor) begins with a contemplative oboe melody marked "sweet and expressive." Its exuberant middle section, directed to be played "twice as fast," suggests a vivacious festival. Marked "very gay," emphatic rhythmic passages alternate with lyrical statements in the rapid Finale. The pensive coda, moving "suddenly very slow," relates melodically to the opening of the first movement.

STEPHEN ANDREW TAYLOR grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts. He composes music that explores boundaries between art and science, including his first orchestra commission, *Unapproachable Light*, premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Among his commissions are works for the Chicago Symphony, Pink Martini and the Oregon Symphony, the Quad City Symphony, the River Town Duo, and Piano Spheres; awards include grants from the Guggenheim Foundation and the American Academy of Arts and Letters. His teachers include Steven Stucky, Karel Husa, Mel Powell, Bill Karlins, and Alan Stout. He is currently Professor of Composition-Theory at the University of Illinois at Urbana-Champaign.

Chaconne/Labyrinth was completed in 2021. About the work, the composer writes: "'Chaconne' is an old-fashioned word for a repeating chord progression, like the 12-bar blues. My chords are a little weirder, using just intonation to find notes that don't exist on the piano keyboard. Here the wonderful Jupiter Quartet plays a chaconne, but at the same time they are lost in a labyrinth. The chords keep returning, only to point in new directions. This is how I've felt the past year: stuck in a loop, but at the same time lost in a maze, desperately seeking the way out. At the center of this maze, like the Minotaur of Greek myth, lies a depiction of the coronavirus that has so profoundly changed our world. After this encounter—marked by strange, percussive sounds—the quartet traces their way, like following Ariadne's thread, back through the labyrinth. I would like to thank the Arizona Friends of Chamber Music and especially Drs. Margot and JD Garcia."

Stephen Andrew Taylor's *Chaconne/Labyrinth* was commissioned by the Arizona Friends of Chamber Music and sponsored by Drs. Margot and JD Garcia, dedicated to Harold Weaver and Cecile Weaver. The work was first played as part of a streamed concert by the Jupiter String Quartet for AFCM in April 2021. Today's concert is the first live performance.

“At the center of this maze,
like the Minotaur of
Greek myth, lies a depiction
of the coronavirus that
has so profoundly changed
our world.”

STEPHEN ANDREW TAYLOR
ON CHACONNE/LABYRINTH

ALTHOUGH BRAHMS WROTE his monumental Opus 34 Quintet early in his career, the work stands as one of his greatest achievements. Brahms had experimented relentlessly with its form and urged his musician friends to criticize his efforts frankly. In 1862 he showed his violinist friend Joachim the first version of Opus 34, scored for string quintet with two cellos. Joachim complained: “The work is too difficult, and without vigorous playing will not sound clear.” Brahms promptly destroyed this version and rescored the work for two pianos. He then shared this version with his pianist friend Clara Schumann. She found new faults: “Its skillful combinations are interesting ... but it is a work whose ideas you must scatter, as from a horn of plenty, over an entire orchestra. Please take my advice and recast it.” Although Brahms did retain this version (published as Opus 34b), he rescored the work for piano quintet, a combination that blends the string sonorities he desired with the dramatic impact of the piano. The final version of this epic work was published in 1865.

Because of Brahms’s densely compact writing, the sonata form *Allegro non troppo* achieves massive impact within its moderate time frame. Influenced by Beethoven’s processes of thematic development, the movement fully exploits its introductory motivic figures by combining and expanding them to heroic proportions over the course of the movement. At the outset two legato motifs, played in unison by the first violin, cello, and piano, are immediately varied by rapid figuration in the piano. The second subject (an expressive excursion into C-sharp minor) reveals Brahms’s fondness for simultaneous duple and triple rhythms; the equal note pairs of the lyrical theme are underpinned by relentless triplet patterns. At the beginning of the coda these motifs reappear quietly in a more sustained tempo and then accelerate to a brilliant conclusion.

The second movement (A-flat major) opens with a serene song that recalls the lyric spirit of Schubert. Its poignant middle section, marked expressive and accelerating, is followed by a return of the eloquent opening material, now subtly varied.

Propelled by an ominous pizzicato figure in the cello, the rugged Scherzo (C minor) develops a turbulent theme that is transformed first into a chorale and then a fugue. The broadly singing melody of the central trio (C major) relieves the drama.

The substantial finale is the most complex movement of the work. After a sustained, somewhat somber introduction, two vivacious folklike themes are developed in sonata rondo form with brilliant counterpoint and colorful key relationships. The work concludes with a powerful coda.

Notes by Nancy Monsman

FESTIVAL ARTISTS



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. Together with his wife, Bernadette Harvey, Mr. Rejto lives in a rural part of NSW, Australia, where they have started a concert series (“HangarKlavier” Concerts) in their new home on the local Aerodrome.



DAVID FUNG

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. This year marks Mr. Fung’s second Festival appearance, having played for us in last year’s Festival. He is managed by Arabella Arts.



JUPITER STRING QUARTET

The Jupiter String Quartet is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg’s older sister), and cellist Daniel McDonough (Meg’s husband, Liz’s brother-in-law). Now enjoying their 20th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music.

Although the Jupiters feel a particular connection to the core string quartet repertoire (they have presented the complete string quartets of Bartók on numerous occasions), they are also strongly committed to new music, with string quartets commissioned from Nathan Shields, Stephen Andrew Taylor, Michi Wiancko, Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert. The Quartet’s 2019 CD (“Alchemy”), recorded with Bernadette Harvey, features works by Jalbert that received their world premieres at previous Festivals.

The Jupiters place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and other community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for “classical” music to new audiences. The quartet has also held numerous masterclasses for young musicians, including most recently at Northwestern University and the Eastman School of Music.

We have welcomed the Jupiter String Quartet to our Evening Series in 2012, our Festival in 2017, and they produced a video that we streamed during our Covid year in April 2021. Their management is Jensen Artists.



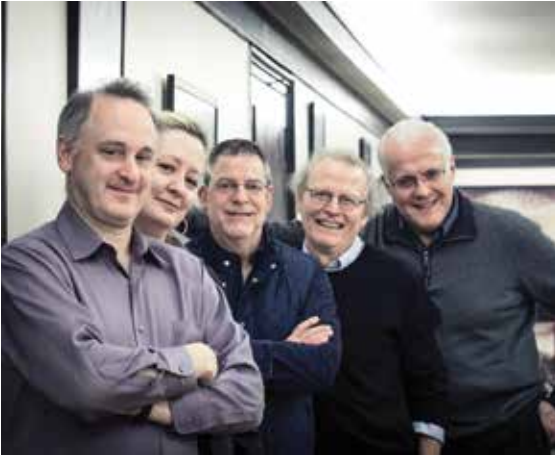
SITKOVETSKY TRIO

The Sitkovetsky Trio was formed in 2007 by fellow students at the Yehudi Menuhin School. Alexander Sitkovetsky (violin) and Wu Qian (piano) were joined in 2019 by German-Korean cellist Isang Enders to continue their journey of successful appearances. Their thoughtful and committed approach has brought the ensemble critical acclaim and invitations to renowned concert halls around the world, including the Amsterdam Concertgebouw, Frankfurt Alte Oper, Palais des Beaux Arts, Musée du Louvre, l'Auditori Barcelona, Wigmore Hall, and Lincoln Center.

Highlights of the past seasons have been a residency at Hong Kong City Hall that included performances of Beethoven's triple concerto with the Hong Kong Sinfonietta, as well as chamber music. They also toured Asia performing concerts throughout South Korea, Singapore, and Japan. In May 2019 they performed the world premiere of a new triple concerto by Charlotte Bray with the Philharmonia Orchestra.

First prize-winners of the International Commerzbank Chamber Music Award, the trio is also a recipient of the NORDMETALL Chamber Music Award at the Mecklenburg-Vorpommern Festival and the Philharmonia-Martin Chamber Music Award. They have been supported by the Hattori Foundation, the Musicians Benevolent Fund, the Fidelio Trust, and the Swiss Global Artistic Foundation.

We previously heard the Sitkovetsky Trio in a streamed video in March 2021 during our Covid year, but these Festival concerts mark their first live appearance for AFCM. Alexander Sitkovetsky took part in our Festival in 2020. The Sitkovetsky Trio is managed by Blu Ocean Arts.



WINDSCAPE

Created in 1994 by five eminent woodwind soloists, Windscape has won a unique place for itself as a vibrant, ever-evolving group of musical individualists, which has delighted audiences throughout North America. Windscape's innovative programs and accompanying presentations are created to take listeners on a musical and historical world tour—evoking through music and engaging commentary vivid cultural landscapes of different times and places. The ensemble consists of Tara Helen O'Connor (flute), Randall Ellis (oboe), Alan R. Kay (clarinet), Frank Morelli (bassoon), and David Jolley (horn).

As Artists-in-Residence at the Manhattan School of Music (MSM), the members of Windscape are master teachers, imparting not only the craft of instrumental virtuosity, but also presenting a distinctive concert series hailed for its creative energy and musical curiosity. The series offers the perfect setting for the ensemble to devise new, sometimes startling programs and to experiment with new arrangements and repertoire combinations. Recent seasons have seen performances of works by 20th- and 21st-century composers, alongside collaborations with students and faculty. In an effort to deepen their connection to emerging composers, Windscape has initiated a student composition competition at MSM which has yielded several winners who write new works for Windscape.

Although this is the first appearance of Windscape for AFCM, Tara Helen O'Connor took part in our Festivals in 2006 and 2020, and David Jolley was last heard on our Evening Series as part of Musicians from Marlboro in 1993. Windscape is managed by Frank Salomon Associates.

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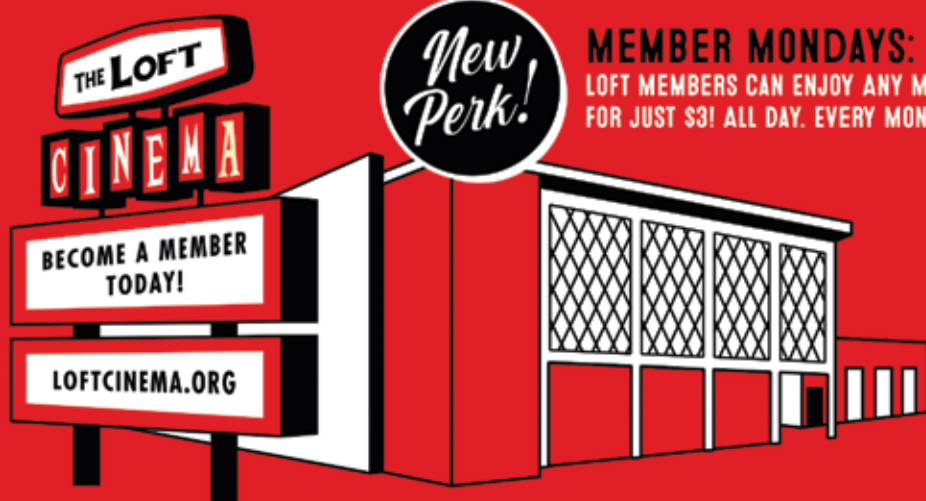
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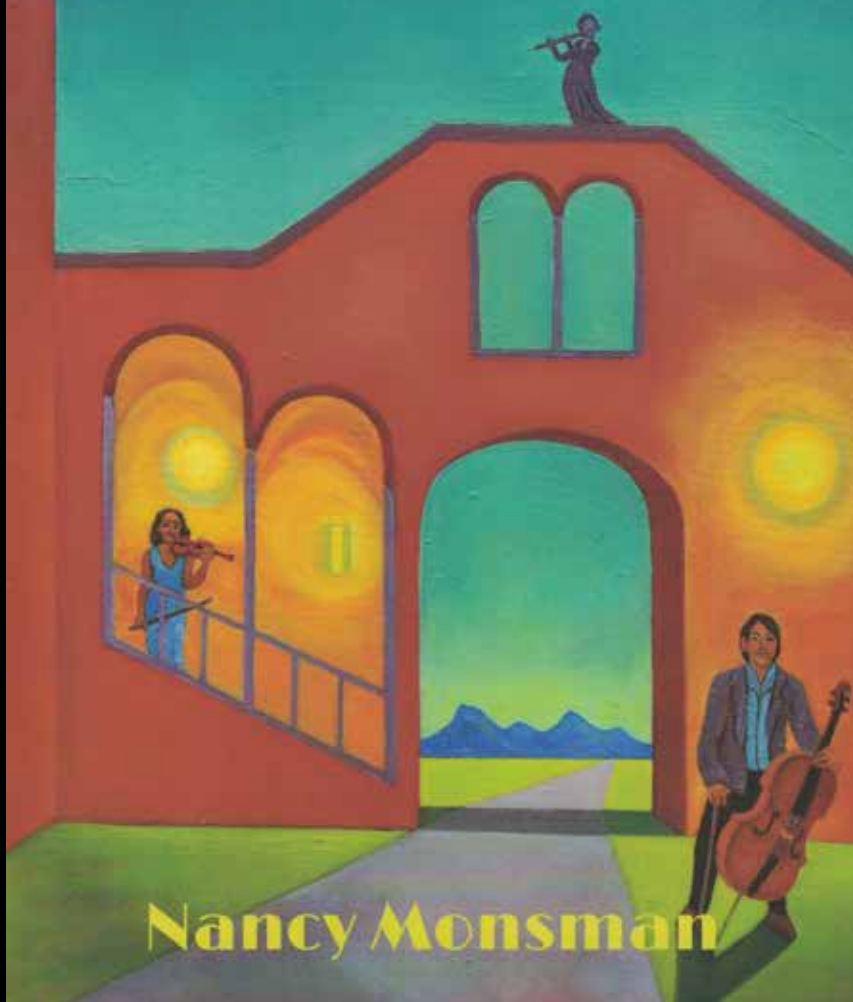
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Nancy Monsman has been an integral part of every Festival through her informative program notes. An active cellist, her practical knowledge of the repertoire communicates the essence of each piece to our audience. She has degrees in both English literature 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. She has published two books of her program notes (the second one is pictured above), both of which are available for purchase in the lobby of the Leo Rich Theater.

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