

ARIZONA  
FRIENDS OF  
CHAMBER  
MUSIC

30TH  
**TUCSON WINTER  
CHAMBER MUSIC  
FESTIVAL**

MARCH 3-10, 2024



Monsman

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Cover, "Apache Hills" by Nancy Monsman



*AFCM dedicates our  
2023-2024 Season to  
Jean-Paul Bierny,  
who brilliantly led this  
organization for 35 years.*

# FROM THE ARTISTIC DIRECTOR

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It is with a very heavy heart that I write this introduction to the 30th Festival. What ought to be a joyous celebration is heavily tempered by the loss of my dear friend and compatriot Jean-Paul Bierny, without whose inspiration, tireless work, and above all enthusiasm, this wonderful Festival wouldn't exist, nor would I have been given this life changing role of having the great honor to be the Festival's artistic director. What started as an accidental meeting on a flight from Tucson to Chicago back in 1988 resulted in a lifelong friendship. During that flight, amongst a host of other casual remarks, I mentioned that given Tucson's heat in the summer, a perfect time for a "festival" would be Spring. I'm sure that is all I said on the matter, yet, 6 months later over a dinner, Jean-Paul said "You know, we should do it!" I remarked that I had no idea what he meant. He said, "The Festival!" I immediately said "You are crazy, it's way too hard." I suppose that was like waving a red flag at a bull! Jean-Paul took the challenge full on. He brought in the artistic administrators for both La Jolla and the Santa Fe Festivals to Tucson and picked their brains on all that was necessary to start up properly. After years of planning the Festival began in 1994, the year after I had left the U of A to teach at Oberlin. The amazing thing is how that initial planning paid off! The only significant change has been the addition of a Tuesday concert; otherwise the "formula" has worked to a treat. And, the truly astonishing feature of this Festival is that behind the scenes all of the work is done by volunteers and a dedicated board. I don't believe any other Festival anywhere of this size can boast to operate in a similar fashion. Credit Jean-Paul's drive and ability to get those around him to be swept up in his enthusiasm! The other amazing feature of the Festival, and AFCM, is the commissioning program spearheaded by Jean-Paul in the early days. How utterly amazing that this is now one of the largest efforts in the world! Jean-Paul and Chris have sponsored the World Premiere of the new quintet for clarinet and quartet by Pierre Jalbert to be performed on our final concert of this year's Festival. How sad that he cannot hear the performance!

Jean-Paul was a true lover of chamber music. Without fail he attended nearly every rehearsal offering his special brand of enthusiasm and opinions about the quality of pieces (solicited or not) and more often than not would offer to take the musicians out to lunch after rehearsals. Over the years he unearthed a few pieces that I wasn't aware of that I incorporated into the programs. His greatest find was undoubtedly the Erwin Schulhoff Sextet for strings. And, we must not forget the splendid mid-week parties at Jean-Paul and Chris's beautiful home where Jean Paul's special chilli and cactus flavoured salmon augmented "out of the ordinary" musicians and groups that Jean-Paul somehow unearthed in the greater Tucson community to entertain the Festival musicians. Bernadette and I are eternally grateful for our time spent with Jean-Paul and Chris in their beautiful home every year since the Festival started!

Dear Jean-Paul, your spirit is amongst us now and forever. This Festival is for you. Enjoy!



**PETER REJTO**  
*Artistic Director*



# FROM THE BOARD

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Welcome to the 30th Tucson Winter Chamber Music Festival!

A few weeks ago, I was driving around town doing some errands, and on the radio, I heard the announcer say, “Now from the 1994 Tucson Winter Chamber Music Festival...cellist Peter Rejto and violinist Benny Kim will play Zoltán Kodály’s Duo for Violin and Cello, Op. 7.” I eventually pulled over to finish the piece, not just because of its richness and beauty, but to calm my emotions and savor my memories of that very first Festival.

Thirty years ago, Jean-Paul Bierny and Peter Rejto brought this Festival to life. While we continue to grieve his passing, Jean-Paul’s legacy lives on with Festival concerts and events, recordings, radio broadcasts, and with wonderful memories. What a gift to us all!

So many people behind the scenes help make this Festival the incredible week that it is. Heartfelt thanks go to members of the Festival Committee, my fellow concert sponsor Nancy Bissell, musician sponsors and world premiere commissioners Jean-Paul Bierny and Chris Tanz, the hosts for our musicians, Green Room suppliers, auction donors, the AFCM board, the Commissioning Committee and our world-premiere composer Pierre Jalbert, our loyal ushers, our recording engineer, our stage manager and his crew, the TCC staff at the Leo Rich, other Festival volunteers, and Cathy, our Director of Operations who does everything and always with a smile.

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 your thirty years of both performance and passion.

I invite everyone to attend the 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. This year’s Celebration concert will honor co-founder Jean-Paul Bierny with music by composers that he loved. Please join us for a lovely evening of beautiful music and lively conversation.

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

Please note that we have produced a new CD of highlights from last year’s Festival, and it is conveniently on sale in the lobby.

All of us here today and throughout the week, the people on our stage, backstage, and you in the audience...we are the Arizona Friends of Chamber Music. This Festival that Peter and Jean-Paul gave us 30 years ago lives on because of both your love of great music and your generous support.

Thank you!



**RANDY SPALDING**  
*Festival Chair*



# FESTIVAL EVENTS

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## OPEN DRESS REHEARSALS LEO RICH TEATER

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9:00 a.m. – 12 noon  
Tuesday, March 5  
Wednesday, March 6  
Friday, March 8  
Sunday, March 10

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

## PRE-CONCERT CONVERSATIONS

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These conversations take place a half hour before each concert:

Sunday, March 3, at 2:30 p.m.  
Tuesday, March 5, at 7:00 p.m.  
Wednesday, March 6, at 7:00 p.m.  
Friday, March 8, at 7:00 p.m.  
Sunday, March 10, at 2:30 p.m.

## YOUTH CONCERT

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Thursday, March 7, 10:30 a.m.  
Leo Rich Theater

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

## SILENT AUCTION

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Displayed in the lobby of the Leo Rich Theater the entire week of the Festival. The auction closes on Sunday afternoon, March 10, after intermission

## FESTIVAL CELEBRATION, HONORING THE LEGACY OF FESTIVAL CO-FOUNDER JEAN-PAUL BIERNY

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Saturday, March 9  
  
5:00 p.m.—Concert in the Leo Rich Theater, featuring music by favorite composers of Festival co-founder Jean-Paul Bierny.  
  
6:00 p.m.—Meet and mingle, drink and dine with the Festival musicians at the Leo Rich Theater.

Call 520-577-3769 for tickets or purchase tickets online.  
  
Flowers courtesy of Pati Velasquez at Flower Shop on 4th Avenue.

## RECORDED BROADCAST

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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/>.

## FESTIVAL CD

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CD with highlights from Festival 2023 is on sale in the lobby. CDs from previous Festivals are available for sale, as well.

TUCSON WINTER  
CHAMBER MUSIC  
FESTIVAL

SUNDAY, MARCH 3  
3:00 PM

SUNDAY, MARCH 3  
3:00 PM

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PROGRAM

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CLAUDE DEBUSSY (1862-1918)

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*Sonata for Cello and Piano (1915)*

Prologue: Lent, sostenuto e molto risoluto

Sérénade: Modérément animé

Finale: Animé, léger et nerveux

Edward Arron, *cello*

Jeewon Park, *piano*

WOLFGANG AMADEUS MOZART (1756-1791)

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*String Quintet in G Minor, K. 516*

Allegro

Menuetto: Allegretto

Adagio, ma non troppo

Adagio—Allegro

Jennifer Frautschi, *violin*

Axel Strauss, *violin*

Masumi Per Rostad, *viola*

Julianne Lee, *viola*

Edward Arron, *cello*

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INTERMISSION

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MAURICE RAVEL (1875-1937)

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*Don Quichotte à Dulcinée*

Chanson romanesque (Romanesque Song)

Chanson épique (Epic Song)

Chanson à boire (Drinking Song)

Randall Scarlata, *baritone*

Bernadette Harvey, *piano*

FRANZ SCHUBERT (1797-1828)

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*String Quartet in D Minor ("Death and the Maiden"), D. 810*

Allegro

Andante con moto

Scherzo: Allegro molto

Presto

Dover Quartet (Joel Link, *violin*; Timothy Kantor, *violin*;

Julianne Lee, *viola*; Camden Shaw, *cello*)

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



# PROGRAM NOTES

## SUNDAY, MARCH 3

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**DURING WORLD WAR II, DEBUSSY WROTE THREE SONATAS**, each an affirmation of his French patriotism. He minimized impressionist gestures in these works and sought to convey classical French 17th- and 18th-century ideals of grace, formal balance, and logic. On the title page of each of the three works, he signed “Musicien français” next to his name.

Debussy’s 1915 Sonata for Cello and Piano depicts two beloved characters from classical French comedy — the vulnerable buffoon Pierrot and the spoiled Colombina, whom he wishes to win over. Debussy described their winsome drama of love and loss at the work’s premiere: “Pierrot awakens with a start, shaking off his torpor. He runs to serenade his beloved, who, despite such pleading, remains unresponsive. He consoles himself for his failure by singing a song of freedom.”

The cello sings Pierrot’s noble but yearning song of solitude in the Prologue. Debussy described the theatrical *Sérénade* as “Pierrot angry at the moon,” his original title for the sonata. The cello here imitates a bass guitar and articulates melodic fragments episodically to suggest Pierrot’s drunkenness. The animated finale, based on an old French song, contains echoes of earlier movements.

**MOZART’S STRING QUINTETS** are also known as viola quintets— string quartets with an additional viola. This sonorous instrumentation appealed to Mozart, and during the course of his career he composed six such quintets. Compared to his string quartets, Mozart’s viola quintets reveal richer harmonies and a freer exchange of thematic material. For Mozart, the extra middle voice inspired inventive dialogue. Many listeners believe that Mozart’s set of viola quintets constitutes his most profound achievement in chamber music. The key of G Minor has been described as “the key of fate” for Mozart since many of his most powerful and portentous works—such as his Symphony No. 40—have been set in that key. At the opening of the Allegro the violin initiates the “fate” theme constructed from two brief and simple motifs—a rising G minor arpeggio and a descending G minor chromatic scale fragment. The first viola responds with a related theme in G minor to ground the tonality. The restless Menuetto, also in G minor, grows unsettled through punctuations of loudly accented chords on unexpected beats; a gentle Trio section (G major) unfolds with falling inter-vals separated by rests that suggest sighs.

The atmosphere remains subdued as the mode shifts to E flat major in the muted Adagio, *ma non troppo*, a poignant dialogue between the first viola and cello. The following G minor Adagio, only 38 measures long, is a profound lament; the simplicity of its pizzicato cello accompaniment underscores the atmosphere of inward sorrow. The Allegro finale, a joyful rondo in G major, proceeds without pause. The exuberance of this finale has created controversy among listeners. Some hear the Allegro as a trivial irrelevance to the gravity that precedes; others suggest a dramatic function—perhaps a happy resolution to a troubled operatic scene. Because a G minor fragment to this movement exists, it is probable that Mozart at least considered other possibilities for the quintet’s conclusion.

**IN 1932 RAVEL WAS ASKED** to enter a competition, the winner of which would provide music for the British-French film *Don Quixote*, starring the famed Russian singer Feodor Chaliapin as the Don. Although Jacques Ibert was chosen to be its composer, only Ravel’s entry, three settings of poems by Paul Morand, has earned a permanent place in the vocalist’s repertoire. Ravel was in poor health at this time due to a head injury sustained in a traffic accident, and the set was to be his final composition.

The songs portray three aspects of Cervantes’s noble but delusional hero Don Quixote, the self-styled knight who wishes to revive the age of chivalry: the hopeful lover of Dulcinée (Dulcinea); the holy warrior; and the lusty drinker. Ravel illustrates these facets through specific dance rhythms.

*Chanson romanesque*, a set of four variations on a lyrical melody, is a *quajira*, a Spanish dance with alternating rhythms of 6/8 and ¾. The nimble piano line suggests guitar accompaniment. The Don declares his love in extravagant language, and the song closes with the heartfelt entreaty “O Dulcinée!”

*Chanson épique* (Epic Song) offers Don Quixote’s humble prayer to St. Michael and St. George for blessings of both his sword and Dulcinée. Based on the Basque *zortzico*, the song moves in asymmetrical 5/4 time. The piano here imitates a church organ. After passages resembling medieval chant, the work concludes with a high Amen.

The robust *Chanson à boire* (Drinking Song) is propelled by the insistent cross rhythms of the *jota*, a traditional Iberian dance. Hiccups from the piano punctuate this exuberant portrayal of drunkenness, which concludes with a long glissando depicting Don Quixote falling under the table. English translations below:

*I. Chanson Romanesque: Romantic Song*

If you told me that the earth,/ By turning so much,  
offended you,/ I would send Panza to it:/ You  
would see it stopped and silent.

If you told me that boredom/ assailed you from a  
sky too belovéd with stars,/ tearing apart the  
heavenly bodies,/ I would destroy with one blow  
the night.

If you told me that space,/ Thus emptied did not  
please you,/ God's knight, lance in hand,/ I would  
bedeck with stars the rushing wind.

But if you told me that my blood/ Is more than  
yours, my Lady,/ I would pale at the charge,/ and  
would die, blessing you.

O Dulcinea!

*II. Chanson épique: Epic Song*

Good Saint Michael, who gives me leave/ To see my  
Lady and hear her voice,/ Good Saint Michael who  
deigns to choose me/ for her pleasure and her  
defense,/ Good Saint Michael, be pleased to  
descend/ With Saint George upon the alter/ Of the  
Madonna with the blue cloak.

With a heavenly beam bless my sword/ And its  
equal in purity/ And its equal in piety/ As in  
modesty and chastity: my Lady/ (O great Saint  
George and Saint Michael)/ The angel who watches  
over my vigil,/

My gentle Lady, so like/ You, Madonna in the blue  
cloak! Amen.

*III. Chanson à boire: Drinking Song*

A pox on the bastard, illustrious Lady,/ Who to  
shame me in your gentle eyes/ Says that love and old  
wine/ Bring mourning to my heart, my soul!

I drink to joy!/ Joy is the one goal/ To which I go  
straight.../ When I'm drunk!

A pox on the jealous man, dark Lady,/ Who whines,  
who weeps and swears/ To be ever that pallid lover/  
Who waters down his drunkenness!

I drink to joy!/ Joy is the one goal/ To which I go  
straight.../ When I'm drunk!

## SCHUBERT DRAFTED HIS D.810

**QUARTET** in March 1824 but because of his dispirited frame of mind he set it aside for two years. Finally galvanized by a desperate need for income, he decided in February 1826 to polish the quartet for its premiere and publication.

Although Schubert enjoyed performing as quartet violist, he instead devoted his energies to revisions of D. 810 during the two rehearsals of the work. Four weeks later he offered the quartet to the Schott publishing firm, but it was rejected. The quartet was finally published in 1831, three years after Schubert's death.

As was typical of Romantic composers, Schubert frequently based an instrumental composition on his own song motives. The second movement of D. 810 develops Schubert's 1817 song *Der Tod und das Mädchen* ("Death and the Maiden"), in which a gentle figure of Death arrives to claim the life of a young girl. Perhaps correctly, many commentators have observed that the central position of this song suggests that the entire D. 810 conveys Schubert's own views on death. Yet there is evidence that Schubert simply chose the song at the urging of friends who admired the melody.

The Allegro explores two contrasting motives, the first ominous and rhythmically forceful, the second warmly lyrical. The substantial coda builds to a forceful climax, but the movement ends quietly. The somber second movement explores the eponymous song theme through five variations. Its serene, major-key conclusion conveys an atmosphere of peaceful ascension. The syncopated and rhythmically vibrant Scherzo is varied by its graceful and songlike trio section. The movement concludes with a literal repeat of the opening material. The Presto finale resembles a tarantella, a frenzied Italian dance that wards off death with ever faster movement.

Notes by Nancy Monsman

For the full translations of Ravel's  
*Don Quichotte à Dulcinée*, please scan:



TUCSON WINTER  
CHAMBER MUSIC  
FESTIVAL

TUESDAY, MARCH 5  
7:30 PM



PROGRAM

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FLORENCE PRICE (1887-1953)

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*String Quartet No. 1 in G Major*

Allegro  
Andante moderato  
Allegro molto

Dover Quartet (Joel Link, *violin*; Timothy Kantor, *violin*;  
Julianne Lee, *viola*; Camden Shaw, *cello*)

FRANZ SCHUBERT (1797-1828)

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*Fantasy in C Major, D. 934*

Andante molto  
Allegretto  
Andantino  
Allegro vivace  
Allegretto

Jennifer Frautschi, *violin*  
Bernadette Harvey, *piano*

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INTERMISSION

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SAMUEL BARBER (1910-1981)

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*Dover Beach for String Quartet and Baritone, Opus 3*  
(1931)

Randall Scarlata, *baritone*  
Dover Quartet (Joel Link, *violin*; Timothy Kantor, *violin*;  
Julianne Lee, *viola*; Camden Shaw, *cello*)

GABRIEL FAURÉ (1845-1924)

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*Piano Quartet No. 2 in G minor, Op. 45*

Allegro molto moderato  
Allegro molto  
Adagio non troppo  
Allegro molto

Axel Strauss, *violin*  
Masumi Per Rostad, *viola*  
Edward Arron, *cello*  
Jeewon Park, *piano*

This appearance of  
Bernadette Harvey is  
sponsored by the  
generous contribution of  
Jean-Paul Bierny and  
Chris Tanz.

# PROGRAM NOTES

## TUESDAY, MARCH 5

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**BORN TO A MIXED-RACE FAMILY** in Little Rock, Arkansas a generation after the Civil War, Price grew up in an atmosphere of civil unrest. After her high school graduation at age fourteen, her family sent its gifted daughter to Boston's New England Conservatory, where she was enrolled as a Mexican citizen for her protection—setting a lifetime pattern of seeking camouflage in her white male dominated artistic environment. With the mentoring of the eminent George Chadwick, she graduated with distinction in piano and organ. Returning to Arkansas, she married attorney Thomas Price and established a teaching career while raising two surviving children and composing when she could find time. Because of rampant discrimination in the Jim Crow South, the family relocated to Chicago, where her compositions found an appreciative audience. Her Symphony No. 1 in E Minor, performed by the Chicago Symphony in 1933, won the Wanamaker Prize and received critical acclaim as a “faultless work that speaks its own message with restraint yet with passion.” Despite this strong endorsement, most of her music remained in manuscript and was lost after her death. Miraculously, her large handwritten trove, which included two concertos and her fourth symphony, was discovered in the attic of a long-abandoned Illinois home in 2009. Interest in her music has since grown rapidly.

Price began her first quartet in 1929 but did not complete it, possibly because the stock market crash forced her to earn money wherever she could – including as silent film accompanist and composer of popular songs under the alias VeeJay. Eventually published in 2017, the work has gained popularity for its lyrical melodies, all tinged with the melancholy beauty of the African-American spiritual. Throughout her compositional career Price perhaps subconsciously followed the advice of Antonin Dvořák, who during his long American sojourn, absorbed the rich diversity of Black culture and urged composers to draw from this wellspring -- deeply familiar to Price from her Southern childhood.

The serene first movement, cast in sonata form, develops three themes with inventive figuration and piquant changes of key. The spacious Andante moderato begins with an ethereal statement of a theme that evokes a spiritual; the brisker Allegretto explores this idea through three haunting variations. The opening idea returns for further development, and the movement concludes with quiet radiance.

**ALTHOUGH SCHUBERT ASPIRED** to achieve Beethoven's structural coherence in his string quartets, he preferred the formal freedom of the fantasia—a sectionalized “fanciful” work that develops rhapsodically with contrasts of tempo and mood. Over the course of his career he wrote twelve fantasias for various instrumentations: solo piano, piano four hands, piano duo, and solo instrument and piano.

The Fantasia D. 934 (1827), composed a year before his early death, is one of the few works publicly performed during Schubert's lifetime. Unhappily for Schubert, its premiere was not well received by Viennese connoisseurs, who favored more classically conventional frameworks. His Fantasia was curtly criticized as “improvisational” and subsequently rejected by publishers; it was issued posthumously in 1850. As explanation for Schubert's process, Gerald Abraham observes: “His general effects are less cumulative than Beethoven's, and it is the individual beauties rather than the whole design that remain in the memory. Schubert made no effort to curb his exuberant lyricism and frequently allowed single episodes to form themselves into complete designs of their own, regardless of the effect on the general plan of the work. Such preoccupation with details rather than outlines is a familiar symptom of the Romantic movement.”

The C major Fantasia unfolds as six connected sections that contrast in tempo and effect. The Andante molto (C major) opens with deceptive simplicity as the violin sings a leisurely melody over a rippling piano accompaniment. A brisker tempo signals the Allegretto (A minor), a piquant Roma-style dance for violin. Schubert was fond of basing instrumental works on his earlier songs (such as “The Trout” and “Death and the Maiden”). The Andantino (A flat major), the centerpiece of the work, is a set of virtuoso variations that expand his 1821 song *Sei mir Gegrüsst!* (I greet you! I kiss you!), D. 741. The opening statement is initially varied through simple phrases exchanged between piano and violin; gradually the variations become demanding for both performers as passagework grows faster and more intricate for each instrument. A slower reprise of the theme concludes the section. A jubilant piano statement opens the Allegro vivace (C major), and the violin shares its ideas. The quietly graceful Allegretto (A flat major) begins with a piano statement, and the violin offers thematic commentary. The spirited Presto (C major) brings the Fantasia to a lively conclusion.

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**SAMUEL BARBER COMPOSED HIS** setting for Mathew Arnold's poem "Dover Beach" while he was still a student at the Curtis Institute. Although written during the expansionist era of Victorian England, Arnold's 1867 poem is deeply pessimistic. Material progress, in Arnold's view, does not protect society from conflict and war. Like the tide, the Sea of Faith, embodied in religion and other life philosophies, has ebbed. The moonlit world that lies before the lovers at the Dover Cliffs is beautiful but unreal—it is merely a land of dreams. The true world is a world of darkness "where ignorant armies clash by night."

The sonorous imagery of Arnold's poem lends itself to a musical setting. Barber, sensitive to the poem's nuances, strives to represent its mood through descriptive musical gestures—for example, rocking figures in the string parts represent the movement of light on the sea. The setting gradually builds to an impassioned conclusion at the poem's final stanza, where all preceding images take on their full emotional weight.

#### *Dover Beach*

The sea is calm tonight,/ The tide is full, the moon lies fair/ Upon the straits; on the French coast the light/ Glimmers and is gone; the cliffs of England stand,/ Glimmering and vast, out on the tranquil bay./ Come to the window, sweet is the night air!/ Only, from the long line of spray,/ Where the sea meets the moon-blanch'd land,/ Listen! You hear the grating roar/ Of pebbles which the waves draw back, and fling,/ At their return, up the high strand,/ Begin, and cease, and then again begin,/

With tremulous cadence slow, and bring/ The eternal note of sadness in./ Sophocles long ago/ Heard it on the Aegean, and it brought/ Into his mind the turbid ebb and flow/ Of human misery; we/ Find also in the sound a thought,/ Hearing it by this distant northern sea.

The Sea of Faith/ Was once, too, at the full, and round earth's shore/ Lay like the folds of a bright girdle furled./ But now I only hear/ Its melancholy, long, withdrawing roar,/ Retreating, to the breath/ Of the night wind, down the vast edges drear/ And naked shingles of the world.

Ah, love, let us be true/ To one another! for the world, which seems/ To lie before us like a land of dreams,/ So various, so beautiful, so new,/ Hath really neither joy, nor love, nor light,/ Nor certitude, nor peace, nor help for pain;/ And we are here as on a darkling plain/ Swept with confused alarms of struggle and flight,/ Where ignorant armies clash by night.

**PERHAPS MOTIVATED BY THE** encouraging environment for chamber arts in Paris, the French romanticist Gabriel Fauré created significant instrumental works together with an exquisite body of songs. Poetic expressions of his own personal vision, these compositions convey his mystical concept of beauty through a subtle and sensuous harmonic palette.

Often regarded as his finest chamber work, the G Minor Piano Quartet was written in 1886, the same year Fauré composed his masterful Requiem. Whereas in his earlier chamber works Fauré had closely followed classical French models of form and harmony, in Opus 45 he outlines a romantically bold design enlivened by unexpected discords. The work develops as a surging flow of widely-arched lyrical themes supported by dynamic figuration in the accompaniment.

The opening movement integrates programmatic autobiographical motifs into the thematic material. Fauré's childhood was cherished but brief (he was sent to boarding school in Paris at age nine), and auditory imagery from his earliest years permeates his work. He wrote that the fervent first theme evokes the forge sounds he heard as a youth, and the movement's "tranquillamente" sections (E flat major) evoke his childhood experience of the Angelus, a daily call to prayer accompanied by the pealing of a bell.

In the rapid Allegro molto the meter playfully changes from patterns of three note groups to two. This alternation creates an animated underpinning for the melody, a broad restatement of the first movement's opening theme. Fauré here omits the central trio section customary for scherzo movements to create a compact form.

The Adagio non troppo, one of Fauré's most poetic movements, is cast in A-B-A song form. Gently undulating rhythmic patterns suggest a barcarolle, a boatman's song. Subtly varied thematic statements in the strings are supported by rich harmonies to create a full, sonorous texture.

The rhapsodic finale develops two themes with unexpected changes of harmony. As in the second movement, an alternation of duple and triple metric patterns energizes the rhythm. Motifs from Fauré's childhood return; forceful and repetitive piano figuration at the center conjures the image of the town forge. Near its conclusion the mode shifts from minor to major to suggest positive resolution for this occasionally autobiographical work.



TUCSON WINTER  
CHAMBER MUSIC  
FESTIVAL

WEDNESDAY, MARCH 6  
7:30 PM

PROGRAM

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GUSTAV MAHLER (1860-1911)

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*Selections From Des Knaben Wunderhorn Voice and Piano*  
Rheinlegendchen  
Wo die schönen Trompeten blasen  
Das irdische Leben  
Urlicht

Randall Scarlata, *baritone*  
Bernadette Harvey, *piano*

DMITRI SHOSTAKOVICH (1906-1975)

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*String Quartet No. 9 in E-flat Major, Op. 117*

Moderato con moto  
Adagio  
Allegretto  
Adagio  
Allegro

Dover Quartet (Joel Link, *violin*; Timothy Kantor, *violin*;  
Julianne Lee, *viola*; Camden Shaw, *cello*)

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INTERMISSION

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JOHANN SEBASTIAN BACH (1685-1750)

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*Sonata for Violin and Piano No. 3 in E Major, BWV 1016*

Adagio  
Allegro  
Adagio ma non tanto  
Allegro

Axel Strauss, *violin*  
Bernadette Harvey, *piano*

ROBERT SCHUMANN (1810-1856)

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*Piano Quartet in E-flat Major, Op. 47*

Sostenuto assai - Allegro ma non troppo  
Scherzo: Molto vivace  
Andante cantabile  
Finale: Vivace

Jennifer Frautschi, *violin*  
Masumi Per Rostad, *viola*  
Edward Arron, *cello*  
Jeewon Park, *piano*

This appearance of Axel Strauss is sponsored by the generous contribution of Jean-Paul Bierny and Chris Tanz.

# PROGRAM NOTES

## WEDNESDAY, MARCH 6

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**A COLLECTION OF OVER** one thousand folk poems, *Des Knaben Wunderhorn* (Youth's Magic Horn, 1805-1808) was assembled by the early German romanticists Achim von Arnim and Clemens Brentano, who freely edited the original texts and published them in three volumes. They dedicated the entire set to Goethe, who wrote: "This book should find a place in every home and lie on its piano where bright and vital people might attach its poems to familiar melodies or be inspired to create new and significant ones." The set soon became a vital source of lyrics for German composers of art song. Mahler, enthralled by the set, perceived the songs as "boulders of rock to shape in his own way." In 1892 he began to write settings for voice and piano, eventually creating twenty-one songs that were orchestrated and selectively incorporated into his Second, Third, and Fourth Symphonies.

Titled "Rheinischer Bundesring" (Rhenish Bonding Ring) in the original anthology, Mahler's "Rheinlegendchen" (1893) is a charming pastoral song that depicts a lover's plot to hold his sweetheart with a ring retrieved from the river. The genial accompaniment evokes sparkling waters as the singer throws the ring, which is devoured by a fish and ends on the king's table.

"Wo die schönen Trompeten blasen" (Where the splendid trumpets sound) (1898) is a dialogue between the maiden and her lover, who is soon to die in battle. The accompaniment, halting and sinister, suggests distant warfare through eerie trumpet calls and soft drumrolls. Expressive key changes underline dramatic shifts.

Mahler shortened and renamed the original poem "Verspätung" (Delay) as "Das irdische Leben" (Earthly Life) (1893). A grimly surreal dialogue between a mother and her starving child, its restless accompaniment conveys both mechanical threshing and the pair's desperation.

The radiant "Urlicht" (Primordial Light) (1892) verse suggests man's possible redemption. The song forms the basis for the fourth movement of Mahler's Second Symphony, composed during same time frame.

Translation by Richard Stokes

**COMPOSER DIMITRI SHOSTAKOVICH** began composition of his fifteen string quartets after Stalin's bitter denouncement of his expressionist opera *Lady Macbeth of the Mtsensk District* (1936). Since this impressive series (only one fewer than Beethoven) was commenced during the dangerous years when out-of-favor artists quietly disappeared, Shostakovich's quartets are generally perceived to be expressions of their composer's most private thoughts — creations that avoid the "official" statements embodied in his symphonies, through which he regained favor with the musically conservative Communist regime. Although this view is a simplification that tends to minimize the personal importance of the symphonies, it is undeniable that Shostakovich's most daring innovations of form and harmony are heard in his string quartets.

Shostakovich completed his austere and dramatic ninth quartet during the summer of 1964, four years after he had written Quartet No. 8. An earlier version of Quartet No. 9, based on favorite themes from his childhood, was discarded. He wrote: "In an attack of self-criticism I burned it in the stove. This is the second such case in my creative practice. The new quartet is completely different."

The quartet's five movements contain no literary program but reveal numerous personal motifs — such as his musical signature D-S-C-H, played as D-E flat-C-B natural. The movements are performed without pause. The forceful emotional expressiveness of Quartet No. 9, conveyed through biting sforzandi, glissandi, and eerily still moments, anticipates Shostakovich's late style.

The opening Moderato (E-flat major), written in classical sonata form, develops three subjects that recur in the final movements. The poignant Adagio that follows is an emotional dialogue between the first violin and viola. The Allegretto third movement is a three-part scherzo with a songful middle section contrasting with dissonant and menacing outer sections. The stark Adagio fourth movement explores two alternating themes that were foreshadowed in the earlier movements. The Allegro finale at moments evokes a wild central Asian folk dance that Shostakovich heard while visiting

For the full translations of Mahler's *Selections*  
From *Des Knaben Wunderhorn* please scan:



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Tashkent shortly before he began writing the quartet's second version. Its development section, which begins softly and gradually reaches fortissimo, culminates in a brilliant fugue built on variants of the principal subject. The intense closing section builds contrapuntally to a tremendous climax as thematic elements from the previous movements are recapitulated.

### **BACH COMPOSED MUCH PURELY**

instrumental music during his tenure as Kapellmeister at Cöthen (1717–1723), where the reigning Prince Leopold, a proficient musician, requested works for his favorite instruments — violin, harpsichord, and viola da gamba. Because the Calvinist church associated with the court favored austere services, little religious composition was required of Bach, allowing him more time to indulge Leopold. Many of Bach's great instrumental cycles for keyboard, violin, and cello were created in Cöthen's encouraging environment.

Bach intended for his six violin sonatas to be played with harpsichord, and he wrote distinctly voiced parts for both the left and right hands of the keyboard. As a result, these sonatas can be heard as trios with three contributing lines. All six are of the baroque "sonata da chiesa" (church sonata) form established by his Italian contemporary Arcangelo Corelli. These sonatas consist of four movements in a slow-fast-slow-fast sequence, styled with a certain dignity for performance in church. Transcriptions for violin and piano, heard today, provide practical modern solutions for this beautiful repertoire.

The Sonata in E Major, the third of the set, opens with a primary theme in the keyboard accompanied by elegant violin passagework that suggests the Italian influence of Corelli. The delightful second movement, animated by fugal passages, again first presents material in the keyboard; the violin introduces the important countersubject. The Adagio resembles a chaconne, a variation form that builds over a four-measure figure continuously repeated in the bass line. The final three-part Allegro concludes the work in a joyous spirit.

### **SCHUMANN WROTE HIS ONLY PIANO**

quartet for Count Matvei Wielhorsky, an accomplished amateur cellist who performed at the work's premiere. The cello is featured in eloquent solo moments, particularly in the songful third movement. The opulent piano part of this warmly romantic work was intended for the virtuoso Clara.

As he composed his Opus 47, Schumann closely studied Haydn and Mozart's chamber music and listened attentively to the masterful scherzos of his friend Mendelssohn. Classical influence is heard in the opening movement, a spacious sonata form with dramatic climactic moments. The fleet G minor Scherzo, extended by a second trio section, is unified by a recurrent staccato figure. The Andante cantabile, a yearning three-part song heard first in the cello, develops with unusual harmonies—most notably the key shift from B-flat major to G-flat major at its center. Near the conclusion the cellist must lower his string from C to B-flat to play the final pedal chord. The Andante cantabile's last three notes relate to the primary theme of the exhilarating Vivace, an intricate movement with energetic fugal sections and lyrical passages juxtaposed.

Notes by Nancy Monsman

TUCSON WINTER  
CHAMBER MUSIC  
FESTIVAL

FRIDAY, MARCH 8  
7:30 PM

FRIDAY, MARCH 8  
7:30 PM

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PROGRAM

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ZOLTÁN KODÁLY (1882-1967)

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*Serenade for 2 Violins and Viola, Op. 12*

Allegramente  
Lento, molto rubato  
Maestoso e largamente, ma non troppo lento  
Vivace

Jennifer Frautschi, *violin*; Axel Strauss, *violin*;  
Masumi Per Rostad, *viola*

DMITRI SHOSTAKOVICH (1906-1975)

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*Piano Quintet in G Minor, Op. 57*

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

Bernadette Harvey, *piano*;  
Dover Quartet (Joel Link, *violin*;  
Timothy Kantor, *violin*; Julianne Lee, *viola*;  
Camden Shaw, *cello*)

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INTERMISSION

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CLARA SCHUMANN (1819-1896)

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*Three Romances, Op. 22 for Clarinet and Piano*

Andante molto  
Allegretto  
Leidenschaftlich schnell

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

JOHANNES BRAHMS (1833-1897)

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*Trio in A Minor, Op. 114 for Clarinet, Cello, and Piano*

Allegro  
Adagio  
Andantino grazioso  
Allegro

Jeewon Park, *piano*; Edward Arron, *cello*;  
Romie de Guise-Langlois, *clarinet*



# PROGRAM NOTES

## FRIDAY, MARCH 8

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**VENERATED BY HIS CONTRYMEN** as a composer whose works embodied the spirit of Hungary, Zoltán Kodály (1882-1967) drew inspiration from the folk roots of his native music. Convinced that a nation's art music should develop from its indigenous material, Kodály and his colleague Béla Bartók devoted years to scientific study of hundreds of folk songs collected in the field. The free melodies, supple rhythms and modal harmonies of these songs pervade Kodály's music.

Bartók wrote about Kodály's *Serenade* (1920): "In spite of its unusual chord combinations and surprising originality, the *Serenade* is firmly based on tonality, a system that has not been exhausted, despite the 'atonal' inclinations of modern music. Superbly rich in instrumental effects and extraordinarily rich in melodies, the work reveals a personality with something entirely new to say. Especially in the slow second movement, where the strangely floating passionate melodies of the viola alternate with spectral flashing motifs in the violin, we find ourselves in a fairy world not dreamed of before."

The energetic first movement develops two strongly-profiled subjects in sonata form. A movement with kaleidoscopic color shifts, the *Lento* unfolds as a dialogue between the first violin and viola over muted tremolo chords in the second violin. Its two themes create an AABA framework with the second theme (B) based on the main idea of the previous movement. The high-spirited and rhapsodic *Vivo* finale is a virtuosic set of variations that mimic the improvisatory quality of folk music.

Kodály's numerous affective markings in the *Serenade's* score (such as "hopelessly" at the end of the second movement) suggest a programmatic content. His Hungarian biographer, László Eöszé, hears "three musicians playing a serenade beneath a woman's window, then a song by the lover, played by the viola. The second movement opens with a dialogue between the lover and his mistress, while the tremolos of the second violin suggest the atmosphere of night. To the lover's pleading the woman responds with laughter, her coyness gradually turning into passionate rejection. The lover dismisses the musicians, whereupon the woman relents and the man now laughs. The third movement portrays reconciliation, and the tale is brought to an end with an invigorating dance."

**SHOSTAKOVICH WROTE 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 walked out on a 1936 performance of the 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 on ice.

Stalin considered Beethoven to be the first "Social realist" composer and insisted on an esthetic not far removed from eighteenth-century tradition. Despite this constraint, Shostakovich managed to achieve personal expression through the more intimate medium of chamber music. To insure his survival, he gained party favor by writing deliberately simple and conventional large works that commemorated 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 stood on a rooftop helping 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 excellent ideas and fine 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 and scored initially for strings.

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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 propels 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.

**A PHENOMENALLY TALENTED** child prodigy, Clara Schumann (1819-1896) was acclaimed as one of Germany's greatest pianists at an early age. In 1840, against the strong protests of her father Friedrich Wieck, she married Robert Schumann, and within fourteen years she bore eight children, seven of whom survived. Although she endured severe time constraints, she continued to concertize and teach; whenever possible, she composed piano and chamber music.

Despite her abilities, Clara never had serious ambitions as a composer, possibly because nineteenth-century Germany was subtly hostile to such ambitions in women. She entered in her diary: "I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—not one has been able to do it, and why should I expect to? It would be arrogance, although my father led me into it in earlier days."

Clara wrote her Opus 22 Romances in 1853 and dedicated them to her violinist friend Joseph Joachim, who proclaimed them "a heavenly pleasure." The Romances develop with a wealth of lyrical melodies, vivid harmonies, and fine craftsmanship. They suggest the influences of both Mendelssohn (particularly the final Romance, "passionately fast") and her husband Robert, whose "Fantasiestücke" conjure a similarly fanciful atmosphere.

**IN THE SUMMER OF 1890** Brahms startled friends and publishers alike by announcing his decision to retire from composition. He promised to complete works that had been started but, according to his friend Theodor Billroth, "rejected the idea that he would ever compose anything again." Fortunately, Brahms soon regained his inspiration after hearing performances by clarinetist Richard Mühlfeld, a self-taught musician who at age 23 was acclaimed the greatest wind player of his time. Brahms, formerly unaware of the lyric potential of the clarinet, decided to create chamber works to showcase Mühlfeld's artistry. Because of declining health, these were to be his final instrumental compositions.

Brahms composed his Opus 114 Trio during his summer retreat to Bad Ischl in 1891. His selection of the clarinet in A rather than the more brilliant instrument in B flat allows the player to execute a darker, more veiled tone quality that blends effectively with the cello sonority in the trio's interlocking lines. Reflecting the influence of Beethoven's late quartets, Opus 114 develops an intense dialogue among the three instruments. In the first and second movements Brahms incorporated material that he had planned to develop in a projected fifth symphony. Perhaps because of this intention, the energetic opening Allegro and the serene Adagio are somewhat symphonic in scope. The graceful third movement is a waltzlike intermezzo; the more rustic trio section, with suggestions of clarinet yodeling, resembles the Ländler, an Austrian folk dance. The rondo finale, which also evokes folk style, is based on two themes Hungarian in spirit.

Notes by Nancy Monsman

TUCSON WINTER  
CHAMBER MUSIC  
FESTIVAL

SATURDAY, MARCH 9  
5:00 PM

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# PROGRAM

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## FRANZ SCHUBERT (1797–1828)

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*Cello Quintet in C Major, D. 956*

Adagio

Dover Quartet (Joel Link, *violin*;  
Timothy Kantor, *violin*; Julianne Lee, *viola*;  
Camden Shaw, *cello*) Edward Arron, cello;

## EDVARD GRIEG (1843–1907)

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*Dereinst, Gedanke mein\* op.48*

Randall Scarlata, *baritone*; Jeewon Park, *piano*;

## ROSS EDWARDS (B. 1943)

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*Solo piano piece TBD*

Bernadette Harvey, *piano*;

## JOHANNES BRAHMS (1833-1897)

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*Clarinet Quintet in B Minor, Op. 115*

Adagio

Romie de Guise-Langlois, clarinet;  
Dover Quartet (Joel Link, *violin*;  
Timothy Kantor, *violin*; Julianne Lee, *viola*;  
Camden Shaw, *cello*)

## ANTONÍN DVOŘÁK (1841–1904)

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*Terzetto in C Major, Op. 74*

Scherzo: Vivace

Tema con variazioni: Poco Adagio—Molto

Axel Strauss, *violin*;  
Jennifer Frautschi, *violin*;  
Masumi Per Rostad, *viola*

# PROGRAM NOTES

## SATURDAY, MARCH 9

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### *Dereinst, Gedanke mein*

German source: Emanuel Geibel

Dereinst,  
Gedanke mein  
Wirst ruhig sein.  
Läßt Liebesglut  
Dich still nicht werden:  
In kühler Erden  
Da schläfst du gut;  
Dort ohne Liebe  
Und ohne Pein  
Wirst ruhig sein.

Was du im Leben  
Nicht hast gefunden,  
Wenn es verschwunden  
Wird's dir gegeben.  
Dann ohne Wunden  
Und ohne Pein  
Wirst ruhig sein.

### *One day, my thoughts*

English translation © Richard Stokes

One day,  
My thoughts,  
You shall be at rest.  
Though love's ardour  
Gives you no peace,  
You shall sleep well  
In cool earth;  
There without love  
And without pain  
You shall be at rest.

What you did not  
Find in life  
Will be granted you  
When life is ended.  
Then, free from torment  
And free from pain,  
You shall be at rest.





PROGRAM

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CHARLES MARTIN LOEFFLER (1861-1935)

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*Four Poems, Op. 5 for Voice, Viola, and Piano*

La cloche fêlée  
Dansons la gigue  
Le son du cor s'afflige vers les bois  
Sérénade

Randall Scarlata, *baritone*;  
Masumi Per Rostad, *viola*  
Jeewon Park, *piano*

PIERRE JALBERT (B. 1967)

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*Equilibrium: for Clarinet and String Quartet*  
(Word Premiere)

Romie de Guise-Langlois, *clarinet*;  
Dover Quartet (Joel Link, *violin*;  
Timothy Kantor, *violin*; Julianne Lee, *viola*;  
Camden Shaw, *cello*)

INTERMISSION

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CÉSAR FRANCK (1822-1890)

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*Piano Quintet in F Minor*

Molto moderato quasi lento - Allegro  
Lento, con molto sentimento  
Allegro non troppo, ma con fuoco

Axel Strauss, *violin*  
Jennifer Frautschi, *violin*;  
Masumi Per Rostad, *viola*  
Edward Arron, *cello*  
Bernadette Harvey, *piano*

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

Pierre Jalbert's *Equilibrium*  
was commissioned  
through the generous  
contribution of Jean-Paul  
Bierny and Chris Tanz

# PROGRAM NOTES

## SUNDAY, MARCH 10

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**CHARLES MARTIN LOEFFLER (1861-1935)**, the poetic son of German intellectuals, was born in Alsace and educated in Berlin and Paris. Stating that “America rewarded musical merit far more generously than Europe,” Loeffler emigrated to the United States at age twenty to become assistant concertmaster of the Boston Symphony. In 1903 he resigned his position to devote himself to his thoroughbred horses and his composition. Loeffler produced a small body of exquisitely refined works, each exuding a distinctively mystical character.

Loeffler’s Opus 5 Songs (1893, published 1904) are darkly atmospheric settings of poems by Charles Baudelaire (1821-1867) and Paul Verlaine (1844-1896). These carefully crafted songs unfold with richly colorful harmonies and the melodic and rhythmic fluidity characteristic of nineteenth-century French composers. The viola speaks eloquently in sustained solo passages.

### FROM COMPOSER PIERRA JALBERT

I have had the great fortune to work with the Arizona Friends of Chamber Music on several commissions over the years, having my works premiered by truly outstanding musicians. Along the way, I also got to know Jean-Paul Bierny and Chris Tanz as I was welcomed into their home many times, and I was honored to once again write a work for the festival.

The word equilibrium implies balance. It seems to me that the world, especially recently, is careening towards being very unbalanced and out of sorts. From climate change to politics, extremes seem to rule the day. This work focuses on the striving for a sense of equilibrium and is in three contrasting movements. The first movement, Still/Animate, seeks to balance two types of music: the first, static and calm, and the second, rhythmically active. The back and forth between the two, and the proportion of each, results in a kind of conversation through form. The second movement, Chant, uses Gregorian chant as its basis, but expands and weaves the lines into a more contemporary texture. The third movement, Tipping Point, is fast-paced and at times frantic, always pushing to the edge and constantly propelling itself forward to the end.

This work was commissioned by the Arizona Friends of Chamber Music, sponsored by Jean-Paul Bierny and Chris Tanz, and this performance is dedicated to the memory of Jean-Paul.

**THE FRANCO-BELGIAN COMPOSER** and organist César Franck wrote one piano quintet, a work that stands apart from his other compositions because of its heightened drama and passion. Friends of the placid composer, who normally created serene and ethereal compositions, expressed shock at the fervor of this Quintet. They suspected that its tempestuousness grew from Franck’s obvious infatuation with his red-haired Irish student at the conservatory, the beautiful Augusta Holmès (later immortalized in a portrait by Renoir).

The Quintet’s premiere in 1879 was a disaster. Franck, never fond of detailed rehearsals, had asked his colleague Camille Saint-Saëns to sight-read the massive piano part. The audience watched in fascination as Saint-Saëns, who also admired Augusta, grew repelled to the point of nausea by the strong passions evident in the score. At the work’s conclusion, Franck attempted to present Saint-Saëns, the dedicatee, with a copy of the manuscript. Saint-Saëns refused the gesture and stalked offstage. Madame Franck, aware of her rival in the audience, showed disgust as well.

The Quintet achieves drama in part through its extreme range of dynamics, which move impetuously from fortississimo (very, very loud) to pianississimo (very, very soft). A tightly unified work, the Quintet’s three movements all develop in sonata form. The first and third movements begin with full introductions and conclude with passionate codas as a summary of ideas. Of special importance is the second theme heard in the first movement, a motto marked “sweetly with passion” in which intervals pull toward and away from a pivotal note to suggest yearning. This idea is developed in each of the movements to create a cyclical form.

Notes by Nancy Monsman



For the full translations of the  
Loeffler’s *Four Poems*, please scan:

# FESTIVAL ARTISTS

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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.



EDWARD ARRON

Cellist Edward Arron has garnered recognition worldwide for his elegant musicianship, impassioned performances, and creative programming. A native of Cincinnati, Ohio, 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.



DOVER QUARTET

Named one of the greatest string quartets of the last 100 years by BBC Music Magazine, the GRAMMY® nominated Dover Quartet has followed a "practically meteoric" (Strings) trajectory to become one of the most in-demand chamber ensembles in the world. In addition to its faculty role as the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music, the Dover Quartet holds residencies with the Kennedy Center, Bienen School of Music at Northwestern University, Artosphere, and the Amelia Island Chamber Music Festival. The group's awards include a stunning sweep of all prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its prestigious honors include the Avery Fisher Career Grant, Chamber Music America's Cleveland Quartet Award, and Lincoln Center's Hunt Family Award.

# FESTIVAL ARTISTS

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JENNIFER FRAUTSCHI

Two-time GRAMMY nominee and Avery Fisher career grant recipient violinist Jennifer Frautschi has appeared as soloist with innumerable orchestras including the Cincinnati Symphony, Chicago Symphony, Los Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, and St Paul Chamber Orchestra. As chamber musician she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and appeared at Chamber Music Northwest, La Jolla Summerfest, Music@Menlo, Tippet Rise Art Center, Toronto Summer Music, and the Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Seattle, and Spoleto Music Festivals.



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 alumnus 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.



BERNADETTE HARVEY

Acclaimed international pianist, Bernadette Harvey, was awarded the Centenary Medal in 2000 by then Australian Prime Minister, John Howard, for her contribution to Australian Music. Bernadette has won many accolades since her first medal in a Sydney Eisteddfod at the age of two and a half, including the ABC 'Young Performer of the Year' in 1987. A guest artist since 2009 at the Tucson Winter Chamber Music Festival she presented the world premiere of Pierre Jalbert's Piano Quintet with the Jupiter Quartet, which she subsequently recorded in 2019 for the Canadian label Marquis. She also appeared with the Tokyo Quartet and the Shanghai Quartet in the premiere of Carl Vine's Piano Quintet, *Fantasia* in 2013. She and the Shanghai Quartet later presented the Australian premiere of the Bright Sheng Piano Quintet, *Dance Capriccio*. Bernadette is renowned for championing new solo piano works, many of which are recorded on the Tall Poppies label. She is a Senior Lecturer at the Sydney Conservatorium of Music.



TIMOTHY KANTOR

Violinist Timothy Kantor enjoys performing around the globe at some of the world's greatest concert halls and chamber music series. As a member of the Afiara Quartet in Toronto, Mr. Kantor has performed hundreds of concerts and helped to develop several innovative projects. One of the quartet's projects, *Spin Cycle* with DJ Skratz Bastid, culminated with a Juno Award-nominated album and a solo performance with the Toronto Symphony. Collaborations include those with such varied artists as scratch DJ Kid Koala, Academy Award-nominated producer KK Barrett, and jazz virtuosos Uri Caine.

Timothy Kantor will perform with the Dover quartet for the duration of the 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.



**MASUMI PER ROSTAD**

Praised for his "burnished sound" (The New York Times) and described as an "electrifying, poetic, and sensitive musician," the Grammy Award-winning, Japanese-Norwegian violist Masumi Per Rostad hails from the gritty East Village of 1980s New York. He was raised in an artist loft converted from a garage with a 1957 Chevy Belair as the remnant centerpiece in their living room. Masumi began his studies at the nearby Third Street Music School Settlement at age three and has gone on to become one of the most in demand soloists, chamber musicians, teachers. In addition to maintaining an active performance schedule, he serves on the faculty of the prestigious Eastman School of Music in Rochester, NY. As a member of the Pacifica Quartet for almost two decades (2001-2017), Masumi regularly performed in the world's greatest halls.



**RANDALL SCARLATTA**

Randall Scarlatta has appeared on concert stages throughout Europe, North America, South America, Australia, and Asia. He has been a soloist with the Philadelphia and Minnesota Orchestras, and with the Pittsburgh, San Francisco, American, Sydney, Ulster, Tonkünstler, National, New World, and BBC Symphonies, as well as the early music groups Wiener Akademie, Grand Tour, Tempesta di Mare, and Musica Angelica, among others. Many of the world's great music festivals have sought him out as a soloist, including the Ravinia, Marlboro, Edinburgh, Norfolk, Vienna, Music at Menlo, Gilmore, Salzburg, Norfolk, Aspen, and Spoleto (Italy) festivals.



**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.

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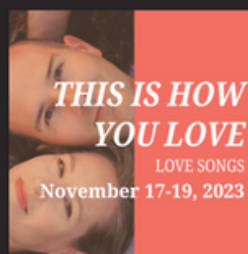
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Youth Concerto winner, Campbell Stewart (marimba)  
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**Various:** Arias and duets from operas, with Renata Vari,  
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**Strauss:** *Serenade*, Op. 7  
**Tchaikovsky:** *Romeo and Juliet* Overture

**February 10 & 11** **Fernandez:** *Batuque* from *Reisado do Pastoreio*  
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**Walker:** *Lyric for Strings*  
**Stravinsky:** Violin Concerto in D Major (movement 1), with  
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**Still:** *Symphony No. 1 (Afro-American Symphony)*

**March 16 & 17** **Asia:** *Gateways*  
**Dvořák:** Cello Concerto Op. 104, with cellist Zuill Bailey  
**Dvořák:** *Symphony No. 7* Op. 70

**April 27 & 28** **Guest conductor Giovanni Pompeo**  
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**Kalman:** *Hudson* Concerto, with pianist Alexander Frey  
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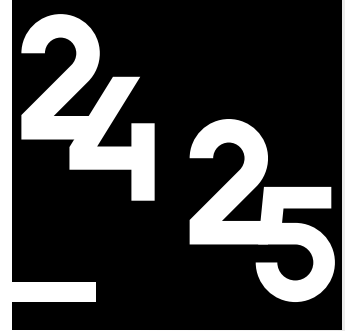
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