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MUSIC

TUCSON WINTER CHAMBER MUSIC FESTIVAL

MARCH 8—15, 2026



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FROM THE ARTISTIC DIRECTORS

Running a chamber music festival can sometimes feel like flying on a wing and a prayer. In early January, when we first drafted these remarks, we believed the artistic path for the 2026 Tucson Winter Chamber Music Festival was clearly laid out. A week later, circumstances reminded us that hope alone—whether in aviation or in the arts—is not a sufficient operating principle.

It became apparent that Bernadette's O-1B visa application had been lost somewhere in the bureaucracy of the USCIS. Given her central involvement in the world premiere by Michi Wiancko, we faced a stark reality; if the visa did not arrive in time, there would be no practical way to replace her at the last moment. To protect the festival, we made the difficult but necessary decision to secure an immediate replacement. We are deeply grateful to Jeewon Park—an artist many of you will fondly remember from previous festivals—for stepping in with generosity, authority, and remarkable calm under pressure. Bernadette's visa may yet materialize in time, but a festival, like an aircraft, cannot be operated on hope alone.

Just as this issue was settling, we received news from cellist Nick Canellakis, who asked to be excused after learning that a film he and his wife wrote, produced, and starred in had been selected for premiere at a major international film festival overlapping with ours. This was joyous news, and not something one could reasonably say no to. We are delighted to welcome the outstanding young cellist Jakob Taylor, who has agreed to take on exactly the same repertoire.

Against this backdrop, it is a particular pleasure to welcome you to the Tucson Winter Festival 2026 and to thank you for being here. This festival has always been shaped as much by its audience as by its artists, and your presence and attentive listening make this week possible.

At the heart of this year's program is a world premiere by composer and violinist Michi Wiancko, commissioned especially for this festival. Peter's musical history with Michi goes back many years, and it feels especially fitting that this new work should come to life here. The premiere will be performed by Jeewon Park, joined by Axel Strauss—our dear friend, long-time colleague, and an outstanding musician whose return always feels like coming home—along with Kristina Mascher-Turner, who makes her festival debut this year. We are thrilled to welcome Kristina to Tucson; her musicianship, energy, and presence bring something genuinely fresh to this community.

The 2026 festival is rich in moments where long-standing relationships meet new beginnings. One particularly special example is the appearance of violist Paul Neubauer alongside his daughter Clara Neubauer, who joins us for the first time, performing on both violin and viola. To witness music-making shared across generations is one of the quiet privileges of a chamber music festival, and we are honoured to share this with you. We are also delighted to welcome the Goldmund Quartet. Though they have appeared previously for the Arizona Friends of Chamber Music series, this marks their first appearance at the Winter Festival, and we are thrilled to introduce them to our festival audience.

As always, none of this would be possible without the dedication of the AFCM board and volunteers, whose behind-the-scenes work sustains the festival year after year. We also remember a dear friend of the festival, Chris Tanz, whose warmth and generosity left a lasting imprint on this community.

Taken as a whole, this year's festival is about connection—between artists, across generations, and with you. Thank you for your trust, your support, and your belief in what this festival stands for. We look forward to sharing this remarkable week of music with you.



PETER REJTO
Co-Artistic Director



BERNADETTE HARVEY
Co-Artistic Director

FROM THE BOARD

In times like these—when the world feels so unsettled, noisy, and divided—music offers us something rare and essential...a place to step away and just breathe. It reminds us of our shared humanity and gives voice to emotions we may not even have words for. Music does not deny the difficulties of our time. Instead, it meets them with honesty, beauty, and hope.

Since its founding thirty-two years ago, the Tucson Winter Chamber Music Festival has been guided by a belief in the power of this art form. Year after year, the Festival has brought musicians and audiences together in an atmosphere of intimacy, curiosity, and shared listening. Through changing times and changing generations, chamber music has remained a constant source of connection and renewal.

I am confident that the music you will hear during this Festival will bring you comfort and calm, spark your imagination, and renew your sense of connection—to the performers on stage, to those seated around you, to those working tirelessly behind the scenes, and to the long tradition this Festival represents. In gathering once again to listen together, we affirm that beauty, dialogue, and shared experience still matter—and that music remains one of our most enduring antidotes to difficult times.

I encourage everyone to attend the Festival Celebration on Saturday evening, where you will meet and get to know our Festival artists. They are all delightful and they want to meet you. The Celebration will begin with a private concert in the hall, followed by an open bar and tasty hors d'oeuvres served in the lobby. 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.

This beloved Festival lives on because of both your love of great music and your generous support. Thank you!

Sincerely,



RANDY SPALDING
Festival Chair

FESTIVAL EVENTS

OPEN DRESS REHEARSALS

9:00 a.m. – 12 noon
Tuesday, March 10
Wednesday, March 11
Friday, March 13
Sunday, March 15

Dress rehearsals are held in the Leo Rich Theater, and are free for ticket holders. For non-ticket holders, a donation is requested.

PRE-CONCERT CONVERSATIONS

These conversations take place a half hour before each concert:

Sunday, March 8, at 2:30 p.m.
Tuesday, March 10, at 7:00 p.m.
Wednesday, March 11, at 7:00 p.m.
Friday, March 13, at 7:00 p.m.
Sunday, March 15, at 2:30 p.m.

YOUTH CONCERT

Thursday, March 12, 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

Displayed in the lobby of the Leo Rich Theater the entire week of the Festival. The auction closes on Sunday afternoon, March 15 after intermission.

FESTIVAL CELEBRATION

Saturday, March 14

5:00 p.m.—Private concert in the Leo Rich Theater.

6:00 p.m.—Meet and mingle with the Festival musicians, and enjoy an open bar and savory hors d'oeuvres.

Call 520-577-3769 for tickets or purchase tickets online.

RECORDED BROADCASTS

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 RECORDINGS

Pick up your Festival 2025 USB Music Card in the lobby! This new format replaces the CD and lets us share more music, in better quality, on a wider range of devices. CDs from prior Festivals are also available.

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

SUNDAY, MARCH 8
3:00 PM

SUNDAY, MARCH 8
3:00 PM

PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Trio in G Major, KV 564

Adagio
Allegro
Allegretto

Axel Strauss, *violin*; Jakob Taylor, *cello*;
David Fung, *piano*

BOHUSLAV MARTINŮ (1890–1959)

Madrigals for Violin and Viola, H. 313

Poco allegro
Poco andante
Allegro

Clara Neubauer, *violin*; Paul Neubauer, *viola*

INTERMISSION

KERRY TURNER (B. 1960)

Candles in the Darkness

Jeewon Park, *piano*;
Kristina Mascher-Turner, *french horn*

JOHANNES BRAHMS (1833–1897)

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

Allegro non troppo
Andante moderato
Quasi minuetto
Finale: Allegro non assai

Goldmund String Quartet
(Florian Schötz, *violin*; Pinchas Adt, *violin*; Christoph
Vandory, *viola*; Raphael Paratore, *cello*)

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

PROGRAM NOTES

SUNDAY, MARCH 8

Mozart: *Piano Trio in G Major, KV 564*

1788 was an astoundingly productive year for Mozart, who wrote his final three symphonies, a piano sonata, and his esteemed KV 564 (the last of his six piano trios) within the space of five months. This period of heightened creativity coincided with particularly acute financial distress, resulting in a move to simpler lodgings, as well as emotional stress from the death of his six-month-old daughter Theresia. However, Mozart rarely allowed external circumstances to deter his compositional process.

Originally titled “terzetten” to distinguish them from his earlier piano-dominated divertimenti trios, Mozart’s six late trios follow the same overall design – a sonata form movement in a fast tempo, a slower movement in a closely related key, and a rondo finale that begins with an extended piano statement. KV 564 is notable for its clarity, finely balanced ensemble writing, and the haunting beauty that emerges from its deceptively simple materials.

The opening Allegro exemplifies Mozart’s mature chamber style, in which musical interest arises from dialogue rather than virtuoso display. Although the piano frequently introduces thematic material, the violin and cello quickly assume equal roles as they exchange melodic ideas and elegantly shape formal balance. Transparent textures and rhythmic balance allow subtle motivic relationships to emerge with clarity, creating both coherence and forward momentum.

Cast in a three-part song form, the introspective Andante unfolds with gently flowing phrases and delicate harmonic shading. Mozart’s economy of means is evident: each instrument contributes a calmly conversational line in which expressive nuance arises from balance and proportion rather than dramatic contrast.

The closing Allegretto returns to a lighter dance-like character. Playful rhythmic figures and graceful exchanges among the instruments create an atmosphere of wit and elegance, bringing the trio to a refined conclusion.

Martinů: *Madrigals for Violin and Viola, H. 313*

Blacklisted by the Nazis, Czech composer Bohuslav Martinů sought asylum in the United States during World War II and remained for over a decade. During a professorship at the Berkshire Music School, he suffered a serious fall off an unguarded balcony and spent the year of 1947 flatly bedridden. Undaunted, he set up an angled board and composed three chamber works, among which was *Madrigals for Violin and Viola, H. 313*. Commissioned by the brother and sister performers Lillian and Joseph Fuchs, who also supported the recovering composer by copying his scores, the work reveals his interest in seventeenth-century music. He wrote: “I am attracted to English madrigals because of their freedom of polyphony and their affinity to Bohemian folk music.” Although the title reflects Martinů’s fascination with Renaissance polyphony, he does not attempt historical imitation but rather reimagines the madrigal idea as developed through his twentieth-century harmonic and rhythmic idiom. The work is cast in three concise movements, each built around contrapuntal dialogue between the two instruments. Martinů treats violin and viola as equal partners throughout, frequently interweaving their lines in close imitation.

Driven by buoyant rhythms, the opening movement establishes a lively conversational character. The quietly mysterious central movement suggests Bohemian folk melody; double stopping in both instruments creates a full, sonorous texture. Rhythmic exuberance returns in the finale. After a central reflective episode, the writing becomes more animated, and the work concludes with a festive spirit.

Turner: *Candles in the Darkness*

Candles in the Darkness originated as the third movement of Kerry Turner's Symphony No. 1, "The Grail" (2007–09) before being revised in 2016 as a standalone work for horn and piano. This later version was composed in Vienna for Kristina Mascher-Turner in connection with her appearance as a featured artist at the 49th International Horn Symposium in Natal, Brazil.

The piece takes its inspiration from the proverb, "It is better to light a candle than to curse the darkness," and unfolds as a clearly articulated musical narrative. It begins with a simple, unadorned melody, representing the lighting of a single candle. As the music progresses, this initial idea is gradually expanded, echoed, and enriched, suggesting additional candles being lit from the original flame. Textures grow denser, harmonic color broadens, and the musical space fills with sound, transforming solitude into collective illumination.

Turner's compositional style is strongly melodic and deliberately communicative, aiming to project clear imagery rather than abstract process. In *Candles in the Darkness*, the horn's lyrical voice remains central, supported by a piano part that amplifies and reflects the work's emotional trajectory. The result is a piece that favors clarity of expression and immediacy, inviting both performer and listener to engage directly with its symbolic arc from darkness toward light.

*It is better to light a
candle than to curse
the darkness.*

— Chinese Proverb

Brahms: *String Quartet No. 2 in A Minor, Op. 51, No. 2*

After eighteen years of intermittent revising and polishing, Brahms completed and premiered his String Quartet No. 2 in 1873. He dedicated it to his physician friend Theodor Billroth because, he wrote, "it needed a doctor for its difficult birth." Although a fine violist, the hypercritical Brahms 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 "Free, but lonely" (Frei, aber einsam). The notes F–A–E form the main part of the first movement's elegiac principal theme and are woven into the texture throughout the work. Brahms also interpolates his own motto, "Free, but glad" (Frei, aber froh), 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.

Written in three-part song form, the Andante opens with a warm theme in A major. A tempestuous section in F-sharp minor enters abruptly. After a calmer transitional section in F major, the sinuous opening theme returns with variations.

The Minuet (A minor) develops with graceful charm despite its thorny contrapuntal writing; double canons and passages of imitation abound. A humorous moment occurs in the Minuet's faster middle section (A major), where an imitative passage combined with sly syncopations in all instruments gives the impression of a musical chase.

A similar and brief moment of Brahms's levity is heard in the rondo finale, which resembles a vibrant Hungarian dance. The cello, playing on the beat, appears momentarily to lag behind its companions, who play in syncopation against it. In 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.

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

TUESDAY, MARCH 10
7:30 PM

TUESDAY, MARCH 10
7:30 PM

PROGRAM

DMITRI SHOSTAKOVICH (1906–1975)

Sonata for Cello and Piano in D Minor, Op. 40

Allegro non troppo

Allegro

Largo

Allegro

Jakob Taylor, *cello*; Jeewon Park, *piano*

JOHANNES BRAHMS (1833–1897)

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

Andante

Scherzo: Allegro

Adagio mesto

Finale: Allegro con brio

Axel Strauss, *violin*; Kristina Mascher-Turner, *French horn*; Jeewon Park, *piano*

INTERMISSION

FELIX MENDELSSOHN (1809–1847)

Viola Quintet in B-flat Major, Op. 87

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

Goldmund String Quartet

(Florian Schötz, *violin*; Pinchas Adt, *violin*; Christoph

Vandory, *viola*; Raphael Paratore, *cello*)

with Paul Neubauer, *viola*

This evening's concert is sponsored by the generous contribution of Boyer Rickel.

PROGRAM NOTES

TUESDAY, MARCH 10

Shostakovich: *Sonata for Cello and Piano in D minor, Op. 40*

Shostakovich's only cello sonata (1934) barely hints at the turmoil in his life at the time of its writing. Because of his other love interests his wife had recently initiated a separation, aggravating his already chronic anxiety. Political strains were reaching a fever pitch: only months after he composed this modernist sonata, Stalin denounced him vehemently for writing music that lacked correct moral and social values. Knowing he was fortunate to survive in a murderous regime, Shostakovich worked to regain favor with works of conventional simplicity that commemorated various party endeavors, such as Stalin's reforestation plan.

Composed for his cellist friend and longtime duo collaborator Viktor Kubatsky, renowned for his virtuosity and expressive sensitivity, the sonata explores a wide spectrum of moods ranging from high-spirited humor to introspective meditation. The work opens with a calm and simple theme that is gradually transformed into a dramatic proclamation. At the coda, this theme, now played without vibrato, returns in coldly somber guise.

The composer's sardonic humor surfaces in the second movement (*Allegro*), propelled by rapid, driving rhythms and exuberant glissandi in the cello. The intensely moving *Largo*, an extended tragic song, provides the emotional center of the sonata. In its final bars a radiant D major cello phrase conjures a positive atmosphere; but a subtle shift to a subdued B minor tonality coolly negates this brief optimism.

The D major rondo finale, based on the cello's piquant opening theme, provides a genial contrast. An extended interlude at its midpoint depicts wild piano practice room sounds that Shostakovich heard from his studio at the Leningrad Conservatory. Momentum builds with vigorous cello passagework then subsides at the introspective coda.

Brahms: *Horn Trio in E-flat Major, Op. 40*

Brahms studied horn as a boy in Hamburg and retained a fondness for the instrument throughout his life. He began composing 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 be played on the Waldhorn, a natural horn of seventeenth-century design, which he preferred to the more agile valved horn because of its clear, majestic tone. The noble simplicity of the *Horn Trio* results from the restrained melodic lines written for this cumbersome yet hauntingly beautiful instrument. Today, however, performers almost invariably play the work 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*, after which the energetic opening material returns.

Both the solemn *Adagio mesto* (*E-flat minor*) and the rapid *Allegro con brio* finale 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 through changes of tempo and articulation into the joyful main theme of the exultant finale.

Mendelssohn: *String Quintet No. 2 in B-flat Major, Op. 87*

Mendelssohn was aptly described by his friend Robert Schumann as “the Mozart of the nineteenth century.” A Romantic who remained faithful to earlier structural ideals, Mendelssohn created classically proportioned works animated by his lyrical imagination.

An indefatigable worker, Mendelssohn enjoyed an international reputation as Europe’s leading conductor, composer, and virtuoso performer of both violin and piano. Because his demanding touring schedule left little time for composition, he worked primarily during the calmer summer months. He completed his *String Quintet in B-flat Major, Op. 87*—the second of his two string quintets—in the summer of 1845, a period of contentment during which he was also engaged with his oratorio *Elijah*. The quintet was published posthumously in 1851, and because Mendelssohn customarily revised his works extensively before publication, it has been speculated that he may have intended further revisions before his untimely death.

The Op. 87 Quintet radiates serene lyricism throughout. The opening Allegro vivace explores two themes: an energetic first subject built on a triadic figure and a songful second idea. After full development of these themes, a fiery buildup leads to their return, followed by a substantial coda that further develops the material through contrapuntal treatment.

The graceful Andante scherzando (G minor) departs from the elfin dances often associated with Mendelssohn’s inner movements. Fugal passages and shifting accents lend piquancy to its elegant cantabile melodies.

The third movement (D minor) is a slow elegy that opens with a theme of great pathos. Poignantly expressive harmonies fluctuate between major and minor. At its climactic moment—almost orchestral in conception—the elegiac theme expands into an impassioned rhapsody. The movement closes with dramatic tremolos that lead directly into the finale.

Rhythmically varied and richly syncopated, the Allegro molto vivace finale develops two themes in a modified classical sonata form. The energetic counterpoint of this good-natured movement recalls Mendelssohn’s *String Octet*, written some twenty years earlier.

Notes by Nancy Monsman

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

WEDNESDAY, MARCH 11
7:30 PM

WEDNESDAY, MARCH 11
7:30 PM

PROGRAM

JOHN HARBISON (B. 1938)

Twilight Music (1985)

Clara Neubauer, *violin*; Kristina Mascher-Turner, *french horn*; David Fung, *piano*

AMY BEACH (1867–1944)

Piano Quintet in F-sharp Minor, Op. 67

Allegro moderato

Adagio espressivo

Allegro agitato

Goldmund String Quartet

(Florian Schötz, *violin*; Pinchas Adt, *violin*; Christoph

Vandory, *viola*; Raphael Paratore, *cello*)

with David Fung, *piano*

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

String Sextet in A Major, Op. 48

Allegro moderato

Dumka: Poco allegretto

Furiant: Presto

Finale: Tema con variazioni

Axel Strauss, *violin*; Clara Neubauer, *violin*; Christoph

Vandory, *viola*; Paul Neubauer, *viola*; Jakob Taylor, *cello*;

Raphael Paratore, *cello*

This evening's concert is sponsored by the generous contribution of Paul St. John & Leslie Tolbert.

PROGRAM NOTES

WEDNESDAY, MARCH 11

Harbison: *Twilight Music* (1985)

American composer, conductor and teacher John Harbison (b. 1938) studied composition at Harvard with Walter Piston and at Princeton with Roger Sessions. He has received numerous commissions from organizations such as the Metropolitan Opera (*The Great Gatsby*) and the Santa Fe Chamber Music Festival (String Quartet No. 4). His 1993 cello concerto was commissioned by Yo-Yo Ma and the Chicago Symphony, and his cantata “The Flight into Egypt” won the 1987 Pulitzer Prize. For many years Harbison served as Professor of Composition at MIT and composer-in-residence with the Los Angeles Philharmonic. Praised for his deeply expressive and inventive works, Harbison cites his most important influences as the Bach cantatas, Stravinsky, and jazz.

Harbison writes: “*Twilight Music* (1985) was written directly after my first String Quartet: both pieces move toward an abstract and compact way of working, in reaction to the large orchestral works that precede them. The quartet, outwardly tense and without illusions, shows this obviously, but the present piece shelters abstract structural origins beneath a warmer exterior.

“The horn and violin have little in common. Any merging must be tromp-l’oreille (a trick of the ear) and they share material mainly to show how differently they project it. The two instruments meet casually at the beginning of the piece, and they part rather formally at the end. In between they follow the piano into a Presto, which dissolves into the twilight half-tones that named the piece. The third section, an Antiphon (a responsive verse), is the crux—the origin of the piece’s intervallic character. It is the kind of music I am drawn to, where the surface seems simplest and most familiar, where the piece seems to make no effort, but some purposeful, independent musical argument is at work.

“The final section’s image of separation grows directly out of the nature of the instruments. “This piece was commissioned by the Chamber Music Society of Lincoln Center for performance by David Jolley, James Buswell and Richard Goode. Such virtuosity as possessed by these artists allowed me to write with reckless subtlety for instruments which I heard meeting best under cover of dusk.”

Beach: *Piano Quintet in F-sharp Minor, Op. 67*

Since a grand piano was the favored centerpiece for spacious American halls (as well as homes), composers of the early century often scored chamber works to include it. Beach herself performed as pianist for the Quintet’s 1908 premiere, at which the work was critically praised as “truly modern” and “rhapsodic in the fashion of our time.” Beach had performed the Brahms and Franck piano quintets, both endowed with prominent piano scores, and most probably these provided the models for her late romantic composition.

The opening movement, in sonata form, begins with a mysterious introduction remarkable for its range of dynamics and subtle changes of tempo. After a full pause, the Allegro presents two lyrical themes developed with flexible tempos and animated figuration throughout. After a fervent section marked *con fuoco* (with fire), the atmosphere changes to *dolce* (sweetly) and the movement ends quietly.

The Adagio espressivo (D flat major) opens in a quiet dynamic with muted strings (*con sordino*) but gradually grows more intense. The cello offers significant solo moments throughout. After a solo piano statement marked *appassionato* (impassioned), the movements fades to a soft conclusion.

The forceful finale recalls themes from the first movement, now developed with richer harmonies. After a brief fugal area the final Presto, marked *furioso* (furious), hurtles toward a dramatic conclusion.

Dvořák: *String Sextet in A Major, Op. 48*

Dvořák composed his only string sextet in 1878, the same year he wrote his enormously popular *Slavonic Dances* and *Slavonic Rhapsodies*. This was a period of growing nationalism for Dvořák, and his compositions of this time reveal new folk spirit. Written within two weeks, the A Major Sextet was Dvořák's first chamber work to receive its premiere outside of his native Bohemia. Enthusiastically received by Berlin's musical elite, the new work was performed in London the following year led by Joachim, Europe's most famous violinist. Its success there contributed to Dvořák's rapidly increasing fame.

The richly sonorous Allegro moderato develops two warmly Romantic themes in sonata form. Its wide dynamic range and subtle rhythmic shifts enliven the texture throughout.

Dvořák's emerging nationalism is heard primarily in the Sextet's two inner movements. *The Dumka* (D minor), remarkable for its five-bar phrase structures and innovative harmonies, is a Slavic folk song with pervading melancholy relieved by interludes contrasting in mood and tempo. The Furiant (A major) is a rapid Slavonic dance with alternating duple and triple meters; its D major trio provides a calming contrast.

In a return to the opening movement's structural classicism, Dvořák modelled his Theme with Variations finale on the last movement of Beethoven's Opus 74 Quartet ("The Harp"). Dvořák's graceful theme, initially presented by the first viola, undergoes five fervently expressive variations centered on F sharp minor. A brilliant Presto (A major) brings the work to a stunning conclusion.

Notes by Nancy Monsman

FRIDAY, MARCH 13

7:30 PM

PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Quintet for Horn and Strings in E-flat Major, K. 407

Allegro

Andante

Rondo: Allegro

Axel Strauss, *violin*; Clara Neubauer, *viola*; Paul Neubauer, *viola*; Jakob Taylor, *cello*; Kristina Mascher-Turner, *french horn*

JOHANNES BRAHMS (1833–1897)

Viola Sonata No. 1 in F Minor, Op. 120, No. 1

Allegro appassionato

Andante un poco adagio

Allegretto grazioso

Vivace

Paul Neubauer, *viola*; Jeewon Park, *piano*

INTERMISSION

ARNOLD SCHOENBERG (1874–1951)

Verklärte Nacht (Transfigured Night), Op. 4

Sehr langsam

Breiter

Schwer betont

Sehr breit und langsam

Sehr ruhig

Goldmund String Quartet

(Florian Schötz, *violin*; Pinchas Adt, *violin*;

Christoph Vandory, *viola*; Raphael Paratore, *cello*)

with Paul Neubauer, *viola*; Jakob Taylor, *cello*

This evening's concert is sponsored by the generous contribution of Rowena Matthews & Joseph Grisillo.

PROGRAM NOTES

FRIDAY, MARCH 13

Mozart: *Quintet for Horn and Strings in E-flat Major, K. 407*

During his adolescence, whenever Mozart wished to play his notorious practical jokes or exchange ribald stories, he sought out Ignaz Leutgeb, a French horn player in the Salzburg orchestra. Mozart and Leutgeb were such kindred spirits that when Mozart moved to Vienna the hornist followed him. There Leutgeb opened a cheese shop with the financial assistance of Mozart's father. Despite his flourishing business, Leutgeb continued to perform his French horn, then a valveless instrument that had only recently been adapted from the hunting horn. Since little concert literature existed for this difficult new instrument, which both composers and audiences then considered somewhat unrefined, Mozart wrote four horn concertos and the K. 407 Quintet. The quintet's manuscript, which was completed in December 1782, contains numerous observations for Leutgeb: "Go to it, Signor Donkey"—"Take a little breath"—"Thank God, here's the end."

Because of its extraordinarily demanding horn part, the quintet often resembles a concerto with the unusual chamber accompaniment of violin, two violas and cello. The vigorous opening Allegro explores contrasts of tonal qualities between the horn and strings as it develops two contrasting themes in sonata form. The closest rapport between the instruments occurs in the Andante, a serene movement in which all five instruments contribute to the development of the principal theme. The high-spirited rondo finale opens with rhythmic ambiguities that obscure the principal theme's beginning. Does the idea begin on the upbeat or the downbeat? Here is a musical joke aimed at Leutgeb.

Brahms: *Viola Sonata No. 1 in F Minor, Op. 120, No. 1*

In the summer of 1890 Brahms startled both friends and publishers by announcing his decision to cease composing. 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 created four works to showcase Mühlfeld's artistry—a clarinet trio, a clarinet quintet, and two sonatas. At the urging of his violinist friend Joachim, Brahms arranged the first of the sonatas, the Opus 120 Sonata in F minor (1894), for viola.

The sonata opens fervently as two contrasting themes are developed as a passionate dialogue between the viola and piano. The movement closes with a calmer section marked "sustained and expressive." The reflective second movement also develops two themes as the piano articulates a delicate accompaniment. The graceful third movement is a Ländler, an Austrian folk ancestor of the waltz. Its contrasting middle section explores the viola's rich lower registers. The rapid, high-spirited rondo finale evokes Hungarian dance.

Schoenberg: *Verklärte Nacht* (Transfigured Night), Op. 4

Schoenberg wrote his programmatic string sextet *Verklärte Nacht* (Transfigured Night) in the late summer of 1899. Its 1902 premiere in Vienna shocked an audience unaccustomed to strong stories told through chamber music (but fully acceptable through an orchestral setting). His first large-scale work, the sextet is an essentially tonal composition strongly influenced by Wagner's late nineteenth-century harmonic procedures. Perhaps Schoenberg's most accessible composition, *Verklärte Nacht* strives to express late Romanticism's highest ideal—that music can be the language of the most subtle human emotions.

Schoenberg based his Opus 4 on Richard Dehmel's poem *Transfigured Night* (1896). Cast in a single movement, the work falls into five sections that delineate and interpret the stanzas of the poem through intensely expressive motifs. The first and third sections portray the despair of the couple as they walk in the cold, moonlit night. The agitated second section suggests the woman's troubled story, and the fourth conveys the man's sustained answer. In the final section Schoenberg transforms the opening phrase of the work into a sublime statement heard in the upper register of the violin. By so doing, he creates the magical conclusion—the mystical transfiguration of the unborn child.

Two people are walking through the bare, cold grove;
The moon accompanies them, they gaze at it.
The moon courses above the high oaks;
Not a cloud obscures the light of heaven,
Into which the black treetops reach.
A woman's voice speaks:
I am carrying a child, and not of yours,
I walk in sin beside you.
I have deeply transgressed against myself.
I no longer believed in happiness
And yet had a great yearning
For purposeful life, for the happiness
And responsibility of motherhood; so I dared
And, shuddering, let my body
Be embraced by a strange man,
And have become pregnant from it.
Now life has taken its revenge,
Now that I have met you.
She walks with awkward step.
She looks up: the moon accompanies them.
Her dark glance is inundated with light.
A man's voice speaks:

Let the child you have conceived
Be no burden to your soul.
O see, how brightly the universe gleams!
There is a radiance on everything;
You drift with me on a cold sea,
But a special warmth flickers
From you to me, from me to you.
This will transfigure the other's child;
You will bear it for me, from me;
You have brought radiance on me,
You have made me a child myself.
He clasps her round her strong hips.
Their breath mingles in the breeze.
Two people go through the tall, clear night.

Translation by Lionel Salter

Notes by Nancy Monsman

TUCSON WINTER
CHAMBER MUSIC
FESTIVAL

SUNDAY, MARCH 15
3:00 PM

SUNDAY, MARCH 15
3:00 PM

PROGRAM

FRANZ SCHUBERT (1797–1828)

String Quartet in E-flat Major, D. 87

Allegro moderato
Scherzo: Prestissimo
Adagio
Allegro

Goldmund String Quartet
(Florian Schötz, *violin*; Pinchas Adt, *violin*;
Christoph Vandory, *viola*; Raphael Paratore, *cello*)

MICHI WIANCKO (B. 1976)

The World Wants Us to Love it (World Premiere)

Jeewon Park, *piano*; Clara Neubauer, *violin*; Kristina
Mascher-Turner, *french horn*

Michi Wiancko's *The World Wants Us to Love it* was
commissioned by Arizona Friends of Chamber Music
with the support of Tippet Rise Art Center, Montana.

INTERMISSION

ERNEST CHAUSSON (1855–1899)

Piano Quartet in A Major, Op. 30

Animé
Très calme
Simple et sans hâte
Animé

Axel Strauss, *violin*; Paul Neubauer, *viola*; Jakob Taylor,
cello; David Fung, *piano*

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MICHI WIANCKO

Michi Wiancko is a composer, violinist, and collaborative artist whose work spans contemporary classical music, opera, film, and interdisciplinary performance. Her creative practice emphasizes collaboration, artistic curiosity, and music as a vehicle for connection and community.

Michi has been commissioned by numerous leading institutions and ensembles, including the Metropolitan Museum of Art, Carnegie Hall, American Lyric Theater, American Ballet Theatre, the Saint Paul Chamber Orchestra, Orpheus Chamber Orchestra, The Knights, Boston Chamber Music Society, Camerata Bern, Ensemble Connect, and the Ecstatic Music Festival. In addition to concert music, she composes for film and theater and for her own band, Kono Michi.

Opera has become a significant focus of her work. Her first opera, *Murasaki's Moon*, premiered at the Metropolitan Museum of Art in 2019 in collaboration with On Site Opera and librettist Deborah Brevoort. She is a recipient of an Opera America Commissioning Grant and has since composed two additional operas: *Arkana Aquarium* (Experiments in Opera, 2021) and *The Stream* (Baldwin Wallace University and Cleveland Lyric Theater, 2022).

A native of California, Michi now lives in Western Massachusetts, where she directs Antenna Cloud Farm, a summer music festival, artists' retreat, and community organization, and founded The Experimental Institute, a summer intensive centered on creative artistry and collaboration.

Michi may be remembered by some audience members from the 2005 Winter Festival where as violinist and member of the Los Angeles Piano Quartet she performed in the world premier of the Piano Quartet by Steven Stucky.

PROGRAM NOTES

SUNDAY, MARCH 15

Schubert: *String Quartet in E-flat Major, D. 87*

Composed in 1813, when Franz Schubert was just sixteen, the *String Quartet in E-flat Major, D. 87*, belongs to his early period and was written for domestic music-making rather than public performance. The work reflects Classical models inherited from Haydn and Mozart, while already revealing Schubert's natural melodic gift.

The opening Allegro moderato unfolds with clarity and balance, favoring graceful continuity over dramatic contrast. Although firmly grounded in Classical form, the movement is distinguished by its warmth and ease of expression. The Scherzo introduces a lighter, rhythmically lively character, with a contrasting Trio that emphasizes lyricism and poise.

The Adagio forms the expressive heart of the quartet, marked by long-breathed melodies and gentle harmonic shading that anticipate the songful qualities of Schubert's mature style. The final Allegro is driven by buoyant energy and generous melodic invention.

Though modest in scale, the quartet offers a revealing glimpse into Schubert's early craftsmanship, combining Classical restraint with an emerging lyrical voice that would soon come to full maturity.

Wiancko: *The World Wants Us to Love it*

The *World Wants Us to Love It* stretches across four movements: I. Sun Chorale, II. Rising Dance, III. Song of the Unseen, and IV. Our Restless Heart.

Scored for piano, violin, and horn, the music explores the unique and often other-worldly sonorities that arise from this combination of instruments. Their distinct voices—percussive and resonant, lyrical and fragile, breath-driven and human—create shifting worlds of color and texture, sometimes converging, sometimes standing exposed against one another.

This piece emerges in part as a counter to apathy, numbness, disassociation, and other forms of dehumanization that a persistent global crisis state tends to cultivate – feelings I work hard to keep at bay myself. Like much of my music, this work seeks

to find power and meaning through direct emotional expression and relational vulnerability.

The title, *The World Wants Us to Love It*, comes from my favorite line of libretto by the 22nd U.S. Poet Laureate, Tracy K. Smith, for the opera *A Marvelous Order* (composed by Judd Greenstein). For me, the phrase resonates as both a beautiful invitation and a powerful provocation—an insistence on love and connection in the face of fracture and destruction.

—Michi Wiancko (Feb. 7, 2026)

Chausson: *Piano Quartet in A Major, Op. 30*

Ernest Chausson has been described as the late romantic link between César Franck, his teacher and continuing mentor, and Claude Debussy, his close friend. During his early years, Chausson created lushly textured works with elegant, fluent melodies that suggest the operatic arias of Jules Massenet, his stylistically influential Paris Conservatory professor. Fond of French Symbolist poetry and Russian novels, Chausson established a salon, and his literary friends encouraged him to compose with heightened drama. After the death of his father, Chausson moved toward a subtler impressionistic style with clear and skillfully crafted lines. Chausson himself died five years later at age 44 after a bicycle accident—while riding downhill on his pre-safety cycle, he lost control of his contraption and crashed into a brick wall. At the time of his early death, Chausson had earned a solid reputation as a composer of both operas and instrumental works. He created six chamber compositions, all works of refined lyric poetry that significantly contribute to the repertoire.

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

Notes by Nancy Monsman

FESTIVAL ARTISTS



DAVID FUNG

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



KRISTINA MASCHER-TURNER

Kristina Mascher-Turner is an internationally acclaimed hornist and former principal horn of the Brussels Philharmonic. Since 2009, she has been a member of the American Horn Quartet, touring six continents, performing at major international festivals, and recording extensively. A committed chamber musician, she is a core member of Luxembrass and co-founder of the Virtuoso Horn Duo, with recordings on Naxos and MSR Classics. A former Vice President of the International Horn Society, she received its Punto Award for outstanding service to the international horn community. Kristina is on the artist faculty of the Rafael Méndez Brass Institute and Summit Brass, and in 2025 joined the faculty of the KASK Conservatorium in Ghent, Belgium.



CLARA NEUBAUER

Praised for her “seductive artistry” and “rare grace” (Classical Voice North America), violinist Clara Neubauer is establishing herself as a deeply expressive and authentic artist. She is a recipient of the Kovner Fellowship from the Juilliard School, as well as winner of the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. Clara received the Ana Chumachenco Award at the Kronberg Academy Masterclasses and was chosen to perform as soloist with the Württemberg Chamber Orchestra Heilbronn. Clara received her BM from The Juilliard School, as a student of Li Lin and Itzhak Perlman, and is currently pursuing her MM as a student of Catherine Cho and Itzhak Perlman.

FESTIVAL ARTISTS



PAUL NEUBAUER

Violist Paul Neubauer's exceptional musicality and effortless playing have earned him praise as "a master musician" from *The New York Times*. In 2025, he will release two albums for First Hand Records, each featuring the final works of two great composers: an all-Bartók album, which includes the revised version of the *Viola Concerto*, and a Shostakovich album, featuring the monumental *Viola Sonata*.

At age 21, Mr. Neubauer was appointed principal violist of the New York Philharmonic, a position he held for six years. He has since appeared as a soloist with over 100 orchestras, including the New York, Los Angeles, and Helsinki Philharmonics, the Chicago, National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies, and the Mariinsky, Santa Cecilia, English Chamber, and Beethovenhalle Orchestras.



JEEWON PARK

Pianist Jeewon Park is widely recognized for her expressive depth, artistic versatility, and commanding technique. Acclaimed by *The New York Times* for her "infectious exuberance" and praised by the *Indianapolis Star* for her "deeply reflective playing," she has established herself as a distinguished artist on international stages, equally at home in solo, chamber, and contemporary repertoire. Ms. Park has performed as soloist with orchestras including the KBS Symphony Orchestra, Mexico City Philharmonic, Charleston Symphony, and The Florida Orchestra. She has appeared at prominent festivals, including the Seattle Chamber Music Society, Manchester Music Festival, Bowdoin International Music Festival, Lake Champlain Chamber Music Festival, Bridgehampton Chamber Music Festival, and Spoleto USA. Ms. Park serves as co-artistic director of Performing Artists in Residence at the Clark Art Institute and is a founding member of the Palladium Chamber Players. A dedicated educator, she has taught at New England Conservatory and the University of Massachusetts Amherst and is a graduate of Yonsei University, Juilliard, Yale, and Stony Brook University.



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.



JAKOB TAYLOR

A recipient of Yale University's Aldo Parisot Prize for gifted cellists, Jakob Giovanni Taylor is recognized for performances that combine fearless technique with deep musical insight. As a soloist, he is the winner of both the Yale School of Music and Shepherd School of Music concerto competitions. An avid chamber musician, he has collaborated with artists such as Benjamin Beilman, Robert McDonald, Wu Han and Matthew Lipman.

Dedicated to expanding audiences for classical music, he is the co-founder of Politics & Prokofiev, an innovative chamber music series fostering vibrant, intimate concert experiences. Jakob is a graduate of the Yale School of Music, where he completed his Master of Musical Arts with Paul Watkins of the Emerson Quartet. He received his MM at Rice University's Shepherd School of Music under Desmond Hoebig and his BM at The New England Conservatory with Paul Katz and is currently completing his Artist Diploma at the Colburn School under Clive Greensmith.



GOLDMUND QUARTET

Winners of the renowned 2018 International Wigmore Hall String Competition and the 2018 Melbourne International Chamber Music Competition, the Goldmund Quartet was selected by the European Concert Hall Organisation as Rising Stars of the 2019/20 season. Since 2019, they have been performing on Antonio Stradivari's Paganini Quartet of instruments, provided by the Nippon Music Foundation. In addition, the Quartet was awarded the Jürgen Ponto Foundation Music Prize in March 2020 and the Freiherr von Waltershausen Prize in December 2020. In 2016, the Quartet won the Bavarian Arts Promotion Prize and the Karl Klinger Prize of the ARD Competition.

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October 25 at 3 p.m. | St. Philip's in The Hills Episcopal Church

✿ KATHRYN COK, SOLO HARPSICHORD

Les Mademoiselles Jefferson, The musical lives of Jefferson's daughters

November 2 at 3 p.m. | Grace St. Paul's Episcopal Church

✿ THE GESUALDO SIX

Motets & Madrigals, Music of Palestrina and Gesualdo

January 10 at 3 p.m. | St. Philip's in The Hills Episcopal Church

✿ TROBÁR

Songbook for a King, Music from the age of troubadours and trouvères

February 8 at 3 p.m. | Grace St. Paul's Episcopal Church

✿ DAVÓNE TINES & RUCKUS

What is your Hand in This?, Musical reflections on the Semiquincentennial

March 1 at 3 p.m. | Grace St. Paul's Episcopal Church

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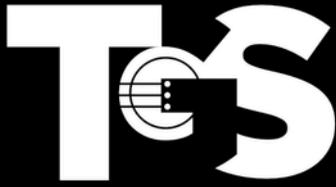
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Pictured: Dover Quartet, Will Liverman, Aiyun Huang
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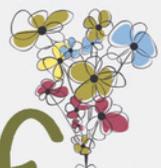
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John Millington Synge's
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FRONT COVER ART BY DIANA MADARAS



Joyful. Bold. Dramatic. These are the words collectors use to describe the vibrant artwork of **Diana Madaras** who has owned her gallery in Tucson, Arizona for more than 20 years. Voted Tucson's Best Visual Artist nine times, Madaras is a colorist who paints in both watercolor and acrylic. Her diverse portfolio ranges from brilliant desert landscapes and floral scenes to expressionistic animals.

Madaras has been featured in more than 20 one-woman shows, and her art has hung in the Tucson Museum of Art. She has completed commissioned paintings for Westin, Loews, Marriott Starr Pass, and Miraval Resorts, as well as the University of Arizona. Her artwork has been featured on the covers of seven magazines, including Tucson Lifestyle and Art Book of the West.

Her deep commitment to community service inspired Madaras to form the non-profit Art for Animals Foundation in 1999 which helps abused, injured, and orphaned animals. Madaras has been honored with numerous awards, including the prestigious Wells Fargo Copper Cactus Award for community service. In 2019, Tucson Wildlife Center honored her for her outstanding contributions to animal welfare.

Madaras earned a master's degree from the University of Arizona in 1977. Prior to opening her art gallery, she ran a high-profile sports marketing company, promoting major sporting events including LPGA and PGA golf tournaments. A month-long painting trip to Greece in 1993 changed her life, prompting her to sell her marketing company and devote her career to painting... a joyful decision for Madaras, as well as the thousands of patrons who enjoy her art.

*To enjoy more art visit Madaras Gallery at
3035 N. Swan Road | madaras.com*

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WEDNESDAY, MARCH 25

Brentano Quartet
7:30pm



SUNDAY, APRIL 12

Anran Qian, *piano*
3:00pm

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