



Virtual
Summer
Festival

June 22 – July 26, 2020

50

CHAMBER
MUSIC
NORTHWEST

2020-21

Season

Welcoming our new Artistic Directors *Gloria Chien & Soovin Kim!*



Gloria and Soovin have put together an exciting season for you – get your tickets now for the Brentano String Quartet, internationally-renowned cellist Alisa Weilerstein, acclaimed tenor Christoph Prégardien, favorite former protégés Bella Hristova, Dmitri Atapine, the Kenari Quartet, and more!

Sep. 24, 2020 | Protégé Encore: Chien, Hristova & Atapine with Shifrin

Oct. 22, 2020 | Germany's Amazing Goldmund Quartet

Dec. 2, 2020 | Brentano Quartet: Romantic Quartets in "A"

Dec. 10 - 19, 2020 | Akropolis Reed Quintet w/ BodyVox: NINETEEN•TWENTY

Jan. 30, 2021 | Alisa Weilerstein: Bach's Complete Cello Suites

Mar. 2, 2021 | Christoph Prégardien: Legendary Lieder

Mar. 21, 2021 | Protégé Encore: Kenari Quartet with Soovin Kim

Apr. 29, 2021 | Brentano Quartet: The Musical World of Bartók's Quartet No. 5



Tickets are risk-free! CMNW.org | 503-294-6400

Your ticket purchase is fully refundable or exchangeable if any concert cannot take place as planned.

Welcome to our Virtual Summer Festival!

This season is Chamber Music Northwest's 50th anniversary – and my 40th and final season as Artistic Director – and as fate would have it, the very first Summer Festival presented entirely virtually. While this is not what any of us had in mind when we began planning our anniversary season, we can still look forward to five weeks of memorable and unique musical experiences.



When it became clear that we would not be able to perform live concerts this summer, our entire CMNW community

came together to find ways to continue to share the great music that is the heart and soul of our existence. An amazing group of past and present CMNW musicians agreed to stream concerts from their homes and share their performances from past seasons so we could create a *virtual* 50th Anniversary Summer Festival.

Through the magic of excellent audio and video recordings and the internet, I have been able to assemble programs unaffected by the constraints of time, space, and expense, bringing together the great Emerson Quartet playing Barber's *Adagio* in 2015, the Emerson and Calidore Quartets playing Mendelssohn's Octet in 2017, and the Guarneri Quartet and me performing Brahms' Clarinet Quintet in 2009 – the final season of their decades-long reign as the most celebrated string quartet in the world, and years before Calidore met their mentors the Emerson Quartet!

This concert is just one of 15 programs you will enjoy in the coming weeks that I have been able to assemble from video and audio recordings of our recent Summer Festivals. And so, this summer, we will enjoy a Chamber Music Northwest Summer Festival after all!

Twice a week on Monday/Tuesday and Thursday/Friday we have two virtual concerts for you featuring some of our most exciting performances in recent years. Then, each weekend, we will bring you special live performances from some of our favorite musicians – the Miró Quartet, Edgar Meyer, Ida Kavafian, Steven Tenenbom, Peter Wiley, and Paul Neubauer and his entire family – from their homes to yours!

So make a picnic dinner, open a bottle of Oregon wine, and enjoy five weeks of wonderful music from June 22–July 26 – our musical gift to you in this very unusual summer.

We all look forward to the day when we can meet together again in Kaul Auditorium or Lincoln Hall, the Old Church and the Alberta Rose, and other favorite spots in Portland. For now let's take advantage of the delights of a virtual season!

Until we can be together again,



David Shifrin
Artistic Director

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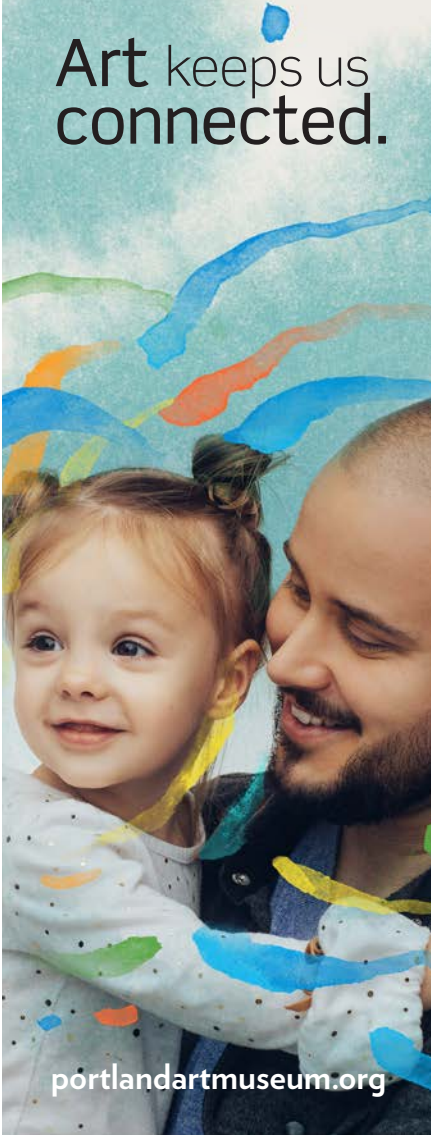
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2020/21
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2020-2021 SEASON
Steven Byess, music director

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together.

www.pcsymphony.org

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2020 | 2021 SEASON

OCT **Pacifica Quartet** | Oct 5 & 6
Classic Series

Richard Goode, piano | Oct 11
Sarah Shafer, soprano
Vocal Arts Series

Tambuco | Oct 25
Not So Classic Series

NOV **Fauré Piano Quartet** | Nov 2 & 3
Classic Series

JAN **Takács Quartet** | Jan 18 & 19
Classic Series

Susanna Phillips, soprano | Jan 25
Sasha Cooke, mezzo-soprano
Vocal Arts Series

FEB **Trio Karénine** | Feb 8 & 9
Classic Series

MAR **Sybarite5** | Mar 5
Not So Classic Series

Modigliani Quartet | Mar 15 & 16
Classic Serie

APR **Chanticleer** | Apr 12
Vocal Arts Series

Rachel Barton Pine | Apr 26
Not So Classic Series

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Virtual Summer Festival SCHEDULE OF EVENTS



Concert streams are available from 7 pm until 11:59 pm the following day.

CMNW.org or youtube.com/user/chambermusicnw

| | Monday–Tuesday | Thursday–Friday | Saturday–Sunday |
|-------------------|---|--|--|
| Week One | Premieres 7 pm 6/22–6/23 Opening Night with the Emerson, Guarneri & Calidore Quartets | Premieres 7 pm 6/25–6/26 Schumann & Tchaikovsky Delights | Premieres 7 pm 6/27–6/28 CMNW Live from NY: Neubauer, Kavafian, Tenenbom & Wiley |
| | Premieres 7 pm 6/29–6/30 Chamber Stories: <i>The Carnival of the Animals</i> & More | Premieres 7 pm 7/2–7/3 New@Night: Our Favorite New American Music | Premieres 7 pm 7/4–7/5 CMNW LIVE from Austin: Miró Plays Beethoven's Late Quartets |
| Week Three | Premieres 7 pm 7/6–7/7 Breaking Boundaries: Tango, Jazz, Bluegrass & More | Premieres 7 pm 7/9–7/10 Impressions of France | Premieres 7 pm 7/11–7/12 CMNW LIVE from Austin: Miró Quartet Beethoven's Finale |
| | Available from 10 am on 7/6 until 11:59 pm on 7/12 Special Presentation: <i>The Silver River</i> | | |
| Week Four | Premieres 7 pm 7/13–7/14 20 th Century Masters: Stravinsky, Bartók & Shostakovich | Premieres 7 pm 7/16–7/17 Peter Schickele Celebration | Premieres 7 pm 7/18–7/19 CMNW LIVE from Boston: Beethoven's Archduke Trio & More |
| | Available from 10 am on 7/13 until 11:59 pm on 7/19 Family Concert: <i>The Carnival of the Animals</i> | | |
| Week Five | Premieres 7 pm 7/20–7/21 Protégés at the Alberta Rose | Premieres 7 pm 7/23–7/24 CMNW LIVE from Nashville: Edgar Meyer & Friends | Premieres 7 pm 7/25–7/26 Summer Festival Grand Finale |
| | Available from 10 am on 7/20 until 11:59 pm on 7/26 Family Concert: <i>Marita and Her Heart's Desire</i> | | |



Tips for Enjoying the Virtual Festival

WHEN TO WATCH

June 22–July 26, join us for 3 concerts a week – two virtual concerts featuring some of our most exciting performances in recent years and a special “live” performance by our favorite musicians. Concerts premiere at 7 pm on Monday, Thursday, and Saturday, and are only available until 11:59 pm the following day.

Weekly Concert 1

Available from Monday at 7 pm until 11:59 pm Tuesday

Weekly Concert 2

Available from Thursday at 7 pm until 11:59 pm Friday

Weekly Concert 3

Available from Saturday at 7 pm until 11:59 pm Sunday

These concerts will not repeat. See full schedule on page 5.

WHERE TO WATCH

- 1 Online at Chamber Music Northwest's website www.CMNW.org
- 2 Online on our Chamber Music Northwest [YouTube channel](#).

Don't forget to subscribe to Chamber Music Northwest's YouTube channel to receive notifications about our latest Virtual Summer Festival videos!

MAKE A FESTIVE NIGHT OF IT!



Continue our long-standing CMNW tradition of a picnic before or during the concert! Make your own delicious meal or order takeout from your favorite restaurant.



If we are able to gather with friends, **enjoy the concert together** and organize a socially distant picnic or dinner party outside. Or, you can host a virtual watch party with friends and family!



Take an extended intermission, if you wish. Our Virtual Summer Festival concerts will be available from 7 pm until 11:59 pm the following day, so you can enjoy them at any time, in parts, or listen to the individual pieces of music in each program separately.



You can watch and listen, or just **close your eyes, listen, and enjoy the music.**



Like and share on social media. Help us spread the word about our free concerts and interact with other chamber music lovers around the world!

THE BEST WAY TO WATCH AND LISTEN:



You can both watch and or listen on **any computer, tablet, smartphone, or television with an internet connection!** You can also stream the concert from your tablet or smartphone to an external Bluetooth speaker.



We recommend you choose the device that has the **best speakers and produces the best sound quality**, since it's all about the music. You may also want to invest in a good set of computer speakers or headphones for the best sound.



For best video and sound quality, **close other webpages and programs** on your computer.



See the instructions on page 7 for technical assistance.



Technical Assistance

When to watch:

June 22–July 26, join us for 3 concerts a week – two virtual concerts featuring some of our most exciting performances in recent years and a special “live” performance by our favorite musicians. Concerts premiere at 7 pm on Monday, Thursday, and Saturday, and are only available until 11:59 pm the following day.

Weekly Concert 1

Available from Monday at 7 pm until 11:59 pm Tuesday

Weekly Concert 2

Available from Thursday at 7 pm until 11:59 pm Friday

Weekly Concert 3

Available from Saturday at 7 pm until 11:59 pm Sunday

Special Presentations and Family Concerts

Available for a full week

*These concerts will not repeat.
See full schedule on page 5.*

Where and how to watch:

Option 1: Our website

- 1 Visit our website, www.CMNW.org
- 2 Click the “Start Concert” button to open the video in YouTube

Option 2: Our YouTube channel

- 1 Visit www.YouTube.com, or open the YouTube app (available for free in the Apple or Android app store)
- 2 In the search bar, type “**Chamber Music Northwest**”
- 3 Click on our channel
- 4 Click on the Virtual Summer Festival concert video and enjoy!

Don't forget to [click subscribe](#) to receive notifications about our latest Virtual Summer Festival videos!

Tips for watching on your television:

With the YouTube App



The simplest way to enjoy our Virtual Summer Festival from your TV is to use the YouTube app on your Smart TV, streaming device, or gaming console.

- 1 Open the **YouTube app**.
- 2 In the search bar, type “**Chamber Music Northwest**” using your regular remote or gaming controller.
- 3 Select the concert video and enjoy it on the big screen!

Note: If your TV or streaming device doesn't have a YouTube app but supports casting or AirPlay, you can cast YouTube directly from your computer, phone, or tablet.



Here's a helpful guide with pictures!
www.wikihow.com/Watch-YouTube-on-TV

Connecting to your TV with an HDMI cable

HDMI™ This process may vary depending on the make and model of your TV and computer/device. Always make sure that you are using the appropriate cables and adapters as required by your TV and computer/device.

- 1 Connect one end of the HDMI cable into an available HDMI port on your TV.
- 2 Plug the other end of the cable into your computer's HDMI out port, or into the appropriate adapter for your computer/device.
- 3 Switch to the HDMI source on your TV. Use the SOURCE or INPUT button on your TV or remote to select the HDMI port.
- 4 Use options 1, 2, or 3 from above (How to watch on your smartphone or computer) and enjoy!



Here's a helpful guide with pictures!
www.wikihow.com/Connect-HDMI-to-TV

Special Presentations and Family Concerts

Join us for these special presentations and family concerts in addition to our Virtual Summer Festival concerts!



SPECIAL PRESENTATION

The Silver River

Available all of Week 3 – Premieres 10 am July 6

The Silver River weaves Chinese and Western cultures into a magical operatic masterpiece of exquisite beauty. This CMNW co-commissioned contemporary production is conceived by two renowned Asian artists: composer Bright Sheng and librettist and Tony Award-winner David Henry Hwang. *The Silver River* updates a legendary 5,000-year-old Chinese myth of ill-fated love between a celestial being and a mortal, ultimately interpreting the creation of night and day.

This special presentation is sponsored by Kirk Hall In Memory of Lisa Shara Hall.

The Silver River was made possible in part with a grant from Paul L. King, in honor of David Shifrin.



FAMILY CONCERTS

The Carnival of the Animals

Available all of Week 4 – Premieres 10 am July 13

Chamber Music Northwest takes you to the zoo with Saint-Saëns famous *The Carnival of the Animals*! Enjoy an auditory parade of lions, elephants, kangaroos, and more in this fun, family-friendly performance with entertaining narration by pianist Orion Weiss.

Marita and Her Heart's Desire

Available all of Week 5 – Premieres 10 am July 20

Written specifically for young audiences new to chamber music, Bruce Adolphe's *Marita and Her Heart's Desire* tells the magical, mysterious, and funny story of a girl who believes the moon can grant her heart's desire. She sets off to talk to the moon and on her way, she is joined by a clarinet cat, a trombone rat, bassoon dog, and piccolo mouse.

THANK YOU, FRIENDS OF CHAMBER MUSIC NORTHWEST

Acknowledgements

Though we cannot come together in person for this year's Summer Festival, we still want to extend our sincere appreciation to the many organizations that regularly partner with Chamber Music Northwest to create and share great chamber music in our community.

We are extremely grateful this summer for the talents of AV Department, our photographer/videographer Tom Emerson, and recording engineers Rod Evenson and Branic Howard, whose work has made our Virtual Summer Festival a reality.

We appreciate our ongoing partnership with Reed College and Portland State University, without which our 50-years of concerts would

not have been possible. We also extend our gratitude to our community education and engagement partners at Portland Art Museum, Kennedy Violins, American String Teachers Association, Pugh Luthier Studios, Beacock Music, Communications Northwest, Higgins, Nel Centro, Alberta Rose Theatre, and Paul Schuback and Schuback Violin Shop.

We also recognize Portland Piano Company for their fine instrument rentals; Eric Leatha, Byron Will, and Paul Irvin for their pitch-perfect tuning services; and Marriott Residence Inn Downtown/ RiverPlace, Hyatt House, Sheraton Airport Hotel, University Place Hotel, PSU Summer Housing & Conferences, Radisson RED Portland, and Enterprise Rent-A-Car

for their support over the years. We look forward to working with you all again soon.

Our gratitude also goes out to our friends at Portland Youth Philharmonic, Friends of Chamber Music, All Classical 89.9 FM, BRAVO Youth Orchestra, and Metropolitan Youth Symphony.

A very special thanks to our volunteers. We're humbled by your support and service, year after year. Our festivals could not happen without you.

Thank you all for your role in making 50 years of great chamber music happen in Portland every summer!

2020 Summer Festival Concert Sponsors

Chamber Music Northwest gratefully acknowledges the generous support of our concert sponsors. Each has contributed to help underwrite concerts and events in our 50th Summer Festival. We applaud these cultural leaders who, by their generosity, demonstrate their commitment to the artistic vitality of the Portland community.

For more information on special opportunities to support Chamber Music Northwest, please contact Leslie Tuomi at 503-546-0184 or tuomi@cmnw.org.

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This list reflects contributions received through May 20, 2020.

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Mort and Audrey Zalutsky
Kristin Zegretti

In Memoriam

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Kristin Zegretti

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Robin Bacon-Shone
Heather Bacon-Shone
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Betty Gauger
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David Greger
David and Teresa Hart
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Join the Nautilus Circle

The Nautilus Circle recognizes individuals who have created a musical gift for Chamber Music Northwest in their will or estate plan, as well as those who have made significant gifts to our Endowment Fund. If you are planning or have already made provisions to remember CMNW with a legacy gift, we would be pleased to honor you as a member of our Nautilus Circle. You need not provide details of your plans. Please consult your tax and financial advisors to determine how a planned gift to CMNW will affect your estate.

Nautilus Circle Members

The following generous friends have made provisions for Chamber Music Northwest in their estate plans and/or have made a major gift to our Endowment Fund:

Carole Alexander
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Herb and Nancy Zachow

* Recognized posthumously

In Memoriam

We note with sadness the passing of the following members of the CMNW family this past year. We will miss them, and we offer our sincere condolences to their families and friends.

Steven Buchert
Charles Ducharme
Peter H Erbguth, MD
Lisa Shara Hall

Bernice Hurwitz
Paul Meyer
Shirley Nusom
Reinhard Pauly

Judson Randall
Joe Storer
Per Sweetman
Mary Waldo

Richard Widmayer
Peggy Wier

Monday, June 22 | Tuesday, June 23

Available from Monday at 7 pm until 11:59 pm Tuesday.



www.CMNW.org or
www.youtube.com/user/chambermusicnw

Sponsored by:

Higgins
RESTAURANT AND BAR

Opening Night with the Emerson, Guarneri & Calidore Quartets

BARBER

(1910–1981)

*Originally performed on
Sunday, July 12th, 2015
Lincoln Performance Hall, 4 pm*

Adagio from String Quartet in B Minor, Op. 11

(1936) • (8')

Emerson String Quartet
Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

BRAHMS

(1833–1897)

*Originally performed on
Saturday, June 27th, 2009
Kaul Auditorium, 8 pm*

Clarinet Quintet in B Minor, Op. 115 • (36')

Allegro
Adagio
Andantino
Con moto

Guarneri Quartet
Arnold Steinhardt, *violin*
John Dalley, *violin*
Michael Tree, *viola*
Peter Wiley, *cello*
David Shifrin, *clarinet*

MENDELSSOHN

(1809–1847)

*Originally performed on
Saturday, July 8th, 2017
Kaul Auditorium, 7:30 pm*

String Octet in E-flat Major, Op. 20 • (32')

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggerissimo
Presto

Emerson String Quartet and
Calidore String Quartet
Eugene Drucker, *violin I*
Philip Setzer, *violin II*
Jeffrey Myers, *violin III*
Ryan Meehan, *violin IV*
Lawrence Dutton, *viola I*
Jeremy Berry, *viola II*
Paul Watkins, *cello I*
Estelle Choi, *cello II*

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Among the most ubiquitous musical works of the twentieth century and perhaps all time, American composer



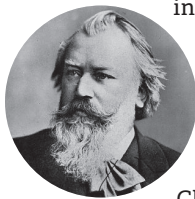
Samuel Barber's

melancholic *Adagio for Strings* defines the tragic pathos of our culture. It was played to memorialize Franklin Delano Roosevelt, John F.

Kennedy, and countless others. The piece, which surged in popularity during the time of World War II, functions in the same way that the "Nimrod" movement of Elgar's *Enigma Variations* does for the English: to collectively portray grief in music. Like "Nimrod," however, this *Adagio* did not begin as a standalone work, but rather as part of a larger whole: in Barber's case, as the middle movement of his First String Quartet in B Minor, which he later orchestrated for a larger string orchestra. When heard in its original context, this slow movement, in which the key sinks by a half-step to B-flat minor, takes on an entirely new demeanor. In a way, as it is surrounded by more energetic and lively music, it stands out as even more grief-stricken. Even Barber's choice of key is significant: B-flat minor, with its five flats, prevents the use of the resonant open strings of the instruments, and as a result, the strings take on a veiled color, portraying the fragility akin to a soul in mourning. This is music in black-and-white. A simple, sinuous line climbs high and then sinks low again, heaving a great sigh. Barber's continuous changes of meter prevent the listener from feeling any sense of grounding, evoking a state of timelessness and loss. In an outpouring of emotion, the instruments rise "with increasing intensity," as Barber notes, to a fortissimo that shines in the upper reaches of the instruments like a bright light. Any sense of hope that this may have conjured is immediately crushed, and the light fades as the instruments return once again to the opening theme, following a three measure chorale-like passage that seems to echo from another room or from another time, like a hazy memory. Indeed, this *Adagio* sticks in our own memories for long after hearing it, infecting our thoughts and emotions with its poignancy.

—© Patrick Jankowski

Johannes Brahms had retired from composing by the time he heard the clarinetist Richard Mühlfeld, but was so



inspired by his playing that he came out of retirement expressly to write for the clarinet. The resulting chamber music includes the

Clarinet Trio, two Clarinet

Sonatas, and the poignant **Clarinet Quintet in B Minor, Op. 115**, all some of his final, most mature works. Written as they were in the twilight of Brahms' life, these works have a reflective quality, highly emotional, but experienced from the remove of memory.

The Clarinet Quintet seems to straddle two opposing sides of a coin. The conspicuous lack of tonic in the violins' opening gesture creates a momentary ambiguity between B minor and D major, an early herald of the duality that will outline the work's affective trajectory. The three-note motif that the clarinet sings in the *Adagio* is the same that forms the pillars of the movement's rhapsodic middle section. The third movement is similarly constructed on two contrasting sections – a melancholic scherzo in B minor between the pastoral spaciousness of the D major *Andantino* areas – both mosaicked with the same two motives. Even the fourth movement sources its opening material from the *Andantino*, but this time the turbulent B minor casts a shadow of malaise on the sunny repose that ended the third movement. The final variation's collision with reprised music from the first movement signifies a sort of communion, a coming full circle that seems to acknowledge this material as the bookends of a unified story. The realization of this goal allows the piece to finally come to rest, but not before the final upset of the forte penultimate chord: Brahms' harrowing last gasp right as the curtain falls.

—© Graeme Steele Johnson

Felix Mendelssohn wrote the original *String Octet in E-flat Major* (1825) when he was only 16 years old. With this rule-



bending, sophisticated feat,

Mendelssohn stepped into his maturity as composer – not even Mozart was so brilliant at such a young age.

Mendelssohn's Octet was inarguably the first of its kind, a work that integrates two string quartets and fully explores the potential textures, from unison passages to eight-part counterpoint. He may have been aware of one recent "double quartet" by Louis Spohr, but Spohr's experimental work doesn't compare in scope; otherwise, there is no known precedent.

Mendelssohn's scope is indicated first by the unbelievable breadth of the *Allegro moderato ma con fuoco*, surpassing 600 measures as it was first notated. At times the ebullient movement seems like a vast symphony, at others like an intimate quartet.

The remarkable third movement *Scherzo* is a perfect example of early Romanticism. Felix's sister Fanny recalled that he based the music on a dream sequence from Goethe's *Faust*, in which the author satirically presents cultural figures of his time such as philosophers, critics, and religious leaders as participants in a turbulent witches' Sabbath. Accompaniment for the Sabbath is provided by an orchestra of flies, mosquitoes, frogs, and crickets. The festivities end at dawn, and everything vanishes, represented by the final violin line at the end of the movement

In the *Presto* finale Mendelssohn pays tribute to two of his idols, Mozart and Beethoven, with a movement that contrasts lyrical melodies and incessant contrapuntal lines, ending in a symphonic outburst showing the power of eight instruments.

—© Ethan Allred

Thursday, June 25 | Friday, June 26

Dedicated to Per Sweetman

Available from Thursday at 7 pm until 11:59 pm Friday.



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Schumann & Tchaikovsky Delights

R. SCHUMANN

(1810–1856)

Originally performed on
Saturday, January 31st, 2015
Lincoln Performance Hall,
7:30 pm

Piano Quartet in E-flat Major, Op. 47 • (30')

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

Opus One Piano Quartet

Anne-Marie McDermott, *piano*
Ida Kavafian, *violin*
Steven Tenenbom, *viola*
Peter Wiley, *cello*

TCHAIKOVSKY

(1840–1893)

Originally performed on
Tuesday, July 2nd, 2019
Lincoln Performance Hall, 8 pm

String Sextet in D Minor, Op. 70 ("Souvenir de Florence") • (35')

Allegro con spirito
Adagio cantabile e con moto
Allegro moderato
Allegro con brio e vivace

Rolston String Quartet

Luri Lee, *violin*
Emily Kruspe, *violin*
Hezekiah Leung, *viola*
Jonathan Lo, *cello*
Yura Lee, *viola*
Sophie Shao, *cello*

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After **Robert Schumann's** "Year of Song" in 1840 and his "Year of Symphonies" in 1841, he devoted 1842 to composing chamber music. He capped off that year with the **Piano Quartet in E-Flat**



Major, Op. 47, dedicated to amateur cellist Count Mathieu Wielhorsky. The quartet begins with a hushed *Sostenuto assai* introduction that creeps cautiously before pouncing onto the opening chords of the *Allegro ma non troppo*. These four chords are the basic cell from which the movement develops – the crisp gesture

repeats several times during the first theme, and the second theme transforms the pitches into a lyrical melody for cello and violin that glides over the pulsating piano. The *Sostenuto* reappears at significant points of the movement, such as the beginning of the development and just before the energetic coda.

The cello and piano initiate the second movement *Scherzo* with a scampering staccato line, and the violin and viola follow suit. The choppy staccato smoothes out to long, flowing phrases from the viola in the first trio, though the piano interjects with brief echoes of the opening that eventually transition to a full return of the *Scherzo*. The second trio features heavy, syncopated chords peppered with quotes from the *Scherzo*, which returns once more before disappearing.

The *Andante cantabile* features a sweet, longing cello solo, reflecting the quartet's dedicatee. A sinking modulation leads to hymn-like solemnity at the center of the movement. The nostalgic opening melody returns, this time in the viola, as the violin adds running commentary. The cello reclaims the melody, bringing the movement to a cozy close.

The *Vivace* finale breaks the spell of the previous movement with heroic chords and a viola frenzy. When the piano enters, it appears to launch a dizzying fugue, an illusion perpetuated by the violin's entrance. At the cello entrance, the "fugue" transforms into a thoroughly Romantic *tour de force*. The idea of staggered imitation pervades the movement, building to a grandiose conclusion.

—© *Linda Shaver-Gleason*

Pyotr Ilyich Tchaikovsky visited Florence, Italy, a number of times and grew fond of wandering its bustling streets, surrounded by majestic Renaissance architecture. He particularly enjoyed meeting street musicians and hearing their exuberant renditions of Italian folk tunes.



In 1890, Tchaikovsky made his final journey to Florence, where he hoped to find the inspiration to finish his opera *The Queen of Spades*. Sadly, the often-troubled man was not in an appropriate mental state to enjoy this particular sojourn; as he wrote, "something is happening within the depths of me... a certain disenchantment, from time to time a dreadful melancholy." Still, he finished the opera and returned to Russia with melancholic memories of Florence fresh in his mind.

With the opera behind him, Tchaikovsky circled back to a project that had been lingering on his to-do list since 1886, when he had promised to write something for the St. Petersburg Chamber Music Society. Starting out with a melody he had written in Florence, he produced the **String Sextet in D Minor, Op. 70 ("Souvenir de Florence")**. As Tchaikovsky was well aware, writing a sextet for two violins, two violas, and two cellos posed a considerable challenge. "I'm hampered not by lack of ideas," he wrote to his brother, "but by the novelty of the form. There must be six independent and at the same time homogeneous parts... Haydn never managed to conquer this problem." Despite the difficulty, he finished the sextet during the summer of 1890.

The tune Tchaikovsky wrote in Florence comes to the fore in the *Adagio cantabile e con moto*. Plucked, guitar-like arpeggios transport the sextet to a Florentine street corner, as a romantic melody soars above. Suddenly, silence and then nervous, agitated chords interrupt the scene. When the Florence melody returns, something has changed; the rhythms are slightly different, and the melody ventures into increasingly melancholic territory. Like any souvenir (French for "memory"), the repetitions of the melody can never quite replicate the original.

—© *Ethan Allred*

Saturday, June 27 | Sunday, June 28

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CMNW Live from NY: Neubauer, Kavafian, Tenenbom & Wiley

The Neubauer family will play quartets by
J.S. Bach, Emil Söchting, Grażyna Bacewicz, Robert Schumann, and others.

Paul Neubauer, *violin & viola*
Clara Neubauer, *violin*
Oliver Neubauer, *violin*
Kerry McDermott, *violin*

MOZART

(1756–1791)

New exclusive performance

Divertimento in E-flat Major, K. 563 • (46')

Allegro
Adagio
Menuetto: Allegretto
Andante
Menuetto: Allegretto
Allegro

Ida Kavafian, *violin*
Steven Tenenbom, *viola*
Peter Wiley, *cello*

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It may be thanks to **Wolfgang Amadeus Mozart's Divertimento for String Trio in E-flat Major, K. 563** that the string trio endured



as a genre, however inconspicuously, into the nineteenth century. This work, unique among Mozart's compositional output, comes from late in his life and predates Beethoven's Opus 9 trios by only about a decade. In the Divertimento, Mozart showcases the virtuosity of each instrument and treats them essentially as equals. It is well-known that Mozart himself enjoyed playing the viola in chamber music settings, and that instrument is given its expressive spotlight throughout the work. Remarkable both for its expansive scale and its moments of significant gravity, the Divertimento defies the preconceptions of its title, by definition nothing more than a "diversion" or pure entertainment. This is music that can reveal new and surprising qualities with each of a thousand hearings.

Throughout the six movements, Mozart provides an encyclopedic account of styles, popular motives, and moods. In the first, the trio of soloists engage in complex interplay and counterpoint, showcasing the composer's mastery of polyphony. The movement ends on a note of ease: Mozart seeming to always know when a sigh will serve the music better than an outburst.

In the *Adagio*, the emotional core of the work, Mozart borrows much of his tone from operatic trios, and the movement is filled with drama. The songful expressive qualities of the three instruments – at times florid, at others remarkably simple – may remind one of the human voice. Throughout the Divertimento, Mozart "reminds" his listeners of other instrumental styles, as in the second *Menuetto*, whose theme would suit a pair of hunting horns very well, or in the finale: a peasant dance that the composer elevates to high art. This Divertimento is a testament to Mozart's skill at extracting as much as possible from small yet mighty groups of instruments.

—© *Ethan Allred*

Available from Monday at 7 pm until 11:59 pm Tuesday.



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Chamber Stories: *The Carnival of the Animals & More*

VALERIE COLEMAN

(b. 1970)

Originally performed on
Friday, July 28th, 2017
Lincoln Recital Hall, 12 pm

Portraits of Langston (2007) • (15')

Prelude: Helen Keller
Danse Africaine
Le Grand Duc Mambo
Silver Rain
Parisian Cabaret
Harlem's Summer Night

Valerie Coleman, *flute*
Mark Dover, *clarinet*
Daniel Schlosberg, *piano*
Monica Ellis, *narrator*

BRUCE ADOLPHE

(b. 1955)

Story by
Louise Gikow

Originally performed on
Saturday, July 23rd, 2016
Kaul Auditorium, 8 pm

Marita and Her Heart's Desire (1994) • (31')

Marita Talks to the Moon, but the Moon Does Not Answer
Marita Sets Out to Find the Moon
Marita Meets a Great Gray Cat
Marita and the Cat Meet a Rat
Marita, the Cat, And The Rat Meet a Golden Dog
They Cross the River to Get to Harper's Department Store
*They See the Moon, Sitting on the Top of Harper's
Department Store*
*They Try to Push the Door Open
and Are Helped by a Mouse*
Adventures Inside Harper's Department Store at Night
*Marita Asks for Her Heart's Desire, and the Moon
Answers Her*
Marita Goes Home

Jennifer Frautschi, *violin*
Tara Helen O'Connor, *piccolo*
Timothy Gocklin, *oboe*
Kari Dion, *clarinet*
Ryan Reynolds, *bassoon*
Charles Reneau, *trombone*
Angelo Xiang Yu, *violin*
Theodore Arm, *viola*
Mihai Marica, *cello*
Curtis Daily, *double bass*
Jennifer Craig, *harp*
Jonathan Greeney, *percussion*
Michele Mariana, *narrator*
Bruce Adolphe, *conductor*

SAINT-SAËNS

(1835–1921)

Text by
Orion Weiss

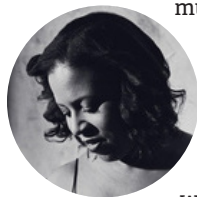
Originally performed on
Thursday, June 29th, 2017
Kaul Auditorium, 7:30 pm

The Carnival of the Animals • (25')

Introduction and Royal March of the Lions
Hens and Roosters
Wild Jackasses
Tortoises
The Elephant
Kangaroos
Aquarium
Personages with Long Ears
The Cuckoo in the Depths of the Woods
Aviary
Pianists
Fossils
The Swan
Finale

Joanna Wu, *flute*
David Shifrin, *clarinet*
Ani Kavafian, *violin*
Bella Hristova, *violin*
Paul Neubauer, *viola*
Peter Wiley, *cello*
Curtis Daily, *double bass*
Jonathan Greeney, *percussion*
Anna Polonsky, *piano*
Orion Weiss, *piano and narrator*

The early 1900s was a new era for African-Americans. For the first time in American history, the disciplines of visual art,



music, and literature simultaneously took a turn to celebrate African-American culture. As a result, the “Harlem Renaissance” was born. Langston

Hughes was in the center of that cultural explosion, and like many African-American artists who lived in Harlem, Hughes had dreams of living in Europe – living a life unfettered from segregation.

Portraits of Langston is a suite in six short movements, and is my take on Hughes’ poetic memories of Harlem and Europe (mainly Paris). These movements can be performed separately or in their entirety. I chose Langston not because of who he is in literature, but because he was in fact, an eye-witness to legends born. His poems are so descriptive of the era, with references to particular settings and individuals that influenced him: Josephine Baker, Helen Keller, the nightlife/music of Harlem jazz clubs and Parisian cabarets. The imagery that Hughes provides gives me quite a historical palette that inspires me to illustrate a work truly unique to duo repertoire. Stylistically, this work incorporates many different elements that are translated into woodwind technique: the stride piano technique, big band swing, cabaret music, Mambo, African drumming, and even traditional spirituals.

Each movement is a musical sketch of selected (and lesser known) poems from Langston Hughes’ vast library.

Helen Keller
Danse Africaine
In Time of Silver Rain
Jazz Band in a Parisian Cabaret
Summer Night

Le Grand Duc Mambo is the only exception. It is a musical sketch of the jazz club in the scandalous red light district of Montmartre, where Langston worked as a busboy for 25 cents a night.

—© **Valerie Coleman, composer**

Marita and Her Heart’s Desire aims at a new audience: very young listeners who might not attend a chamber music



concert, and in particular little girls who don’t identify with Peter in *Peter and the Wolf*. As a nod to Prokofiev’s Peter, I let the cat remain a clarinet, but gave

it a new feline tune with a hint of meow. The bassoon seemed perfect for the dog, the trombone for the rat, the piccolo for the mouse, and the violin for Marita. The mysterious moon is represented by a mix of timbres: oboe, shimmering strings, harp and vibraphone.

Since Louise Gikow and I created *Marita* in 1994, we have created other story pieces for family audiences, including *Tough Turkey in the Big City*, *Zephyronia*, and a choral work for female voices called *Singing This Piece*. For the premiere of *Marita* in 1994, I had the luck to have actress Michele Mariana, who also recorded the piece for Telarc with a stellar ensemble, including Itzhak Perlman, David Shifrin, Dave Taylor, Ransom Wilson, Nancy Allen, and Edgar Meyer, among other luminaries.

—© **Bruce Adolphé, composer**

Camille Saint-Saëns’s tour to Germany in 1886 did not go as expected. Caught up in a whirlwind of anti-French furor, he



found audiences that were virulently hostile and had to divert his trip through Bohemia and Austria. He recovered from the experience in a small Austrian town,

deciding to return to a project he thought of in his student days: **The Carnival of the Animals**.

For Saint-Saëns, this fun project was a double-edged sword; he worried that *Carnival* would distract from his carefully curated reputation as an austere composer. Yet he also could experiment with unusual sounds, uncouth styles, and even a brand-new instrument, the celeste, which was first unveiled in 1886. He decided not to publish the piece, a prudent choice given how it has eclipsed his other works since its posthumous publication.

Saint-Saëns’ clever, loving musical depictions reflect his lifelong concern for animals, particularly insects.

After a brief *Introduction*, the two pianos herald the *Royal March of the Lions*, written in a quasi-Persian style. Then the *Hens and Roosters* banter back and forth as sharp accents, trills, and glissandos imitate their high-pitched cries, and the *Wild Jackasses* dash around in a non-stop sequence of scales and arpeggios.

The *Tortoises* saunter around in a tribute to Offenbach’s can-can from *Orpheus in the Underworld* – only the tortoises can’t quite keep up with the tempo or the harmony. *The Elephant* puts the double bass in the spotlight, with slowed-down scherzos by Berlioz and Mendelssohn.

Next, the *Kangaroos* bound around with Liszt-like piano arpeggios, and shimmering strings and pianistic flurries impressionistically evoke the wonder of the *Aquarium*. The *Personages with Long Ears*, also known as donkeys, appear as violins hee-hawing at the edge of their range.

The Cuckoo in the Depths of the Woods pokes out from afar, a clarinet among the pianos’ tree trunk-like block chords. The flute fills the *Aviary* with virtuosic birdsong, suggesting Mozart’s *Pagageno*, and the only human members of the carnival, the *Pianists*, clumsily practice away. In *Fossils* Saint-Saëns resurrects antique tunes including a Rossini aria and various folk songs, some still recognizable and others faded to history.

The climax of the set is *The Swan*, with its graceful cello solo over a rippling accompaniment. Then, for the *Finale*, the various animals join forces in a final hectic can-can.

—© **Ethan Allred**

Available from Thursday at 7 pm until 11:59 pm Friday.



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New@Night: Our Favorite New American Music

KEVIN PUTS

(b. 1972)

New exclusive performance

Home (Co-commissioned CMNW premiere, 2019) • (39')

Miró Quartet

Daniel Ching, *violin*

William Fedkenheuer, *violin*

John Largess, *viola*

Joshua Gindele, *cello*

Kevin Puts's Home has been co-commissioned by Chamber Music Northwest through the generous support of the CMNW Commissioning Fund.

HANNAH LASH

(b. 1981)

Originally performed on Thursday, July 13th, 2017 Kaul Auditorium, 7:30 pm

Form and Postlude (2017) • (20')

Hannah Lash, *harp*

Joanna Wu, *flute*

David Shifrin, *clarinet*

Emily Bruskin, *violin*

Rebecca Anderson, *violin*

Nokuthula Ngwenyama, *viola*

Julia Bruskin, *cello*

KRISTAPOR NAJARIAN

(b. 1991)

Originally performed on Friday, July 8th, 2016 Lincoln Recital Hall, 12 pm

A Tale for Two Violins (2014) • (22')

Introduction – Over the Plateau

Kef – Festivities (Loy Loy)

Rendezvous (Ambets Gorav, Lousengan)

Capture (Groung)

Misty Morning (Lament)

Escape (Nehavent Longa)

Ani Kavafian, *violin*

Ida Kavafian, *violin*

CHRIS ROGERSON

(b. 1988)

Originally performed on Friday, July 10th, 2015 Lincoln Recital Hall, 12 pm

Quiet Song (2014) • (2')

Tara Helen O'Connor, *flute*

Daniel Phillips, *violin*

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DAVID LANG

(b. 1957)

Originally performed on
Thursday and Friday,
July 27 and 28, 2017
Kaul Auditorium, 7:30 pm
Lincoln Recital Hall, 12 pm

Simple Song #3 for Soprano, Strings and Piano

(2015) • (6')

Cree Carrico, soprano
Theodore Arm, *violin solo*
Joel Link, *violin*
Bryan Lee, *violin*
Rebecca Anderson, *violin*
Milena Pajaro-van de Stadt, *viola*
Daniel Phillips, *viola*
Hamilton Cheifetz, *cello*
Fred Sherry, *cello*
Camden Shaw, *cello*
Curtis Daily, *double bass*
Jeffrey Grossman, *piano*

LERA AUERBACH (b. 1973)**AKIRA NISHIMURA** (b. 1953)**CHRISTOPHER****THEOFANIDIS** (b. 1967)**& JOAN TOWER** (b. 1938)*New exclusive performance***Four Seasons** (Co-commissioned Northwest
Premiere, 2019) • (42')*Fragile Autumn* (Theofanidis)*Frozen Dreams* (Auerbach)*Spring – Azure Dragon* (Nishimura)*Wild Summer* (Tower)

Jasper Quartet

J. Freivogel, *violin*Karen Kim, *violin*Sam Quintal, *viola*

Rachel Henderson Freivogel,

cello

Lera Auerbach's, Akira Nishimura's, Christopher Theofanidis's, and Joan Tower's Four Seasons has been co-commissioned by Chamber Music Northwest through the generous support of the CMNW Commissioning Fund.

The refugee crisis in Europe, documented in recent media by horrific stories and photos of displaced families, led me to compose **Home**.



The work begins in what is essentially C major, or with a tonal center of "C," which I intended as a sonic representation of "home" and one which is abandoned after the idyllic atmosphere of the work's first several minutes in search of new and unfamiliar harmonic terrain. As is my way, I worked through the piece in a linear fashion, never certain what lay around each corner. My only hope was that I would find my way back to the musical idea heard at the opening, and that it would present itself in a way that suggested this material (or one's perception of it) had been altered in some way by the journey the work represents.

I am grateful to Orcas Island Chamber Music Festival and to all co-commissioners for their support of this work. *Home* is the third work of mine written for the Miró Quartet, and it is dedicated with admiration and affection to its members.

—© **Kevin Puts, composer**

Form and Postlude is a piece in one continuous movement but with a distinct postlude which ends the work. I play throughout with the idea of pacing on many levels: the largest level is the idea of proportion of sections to one another, then,



harmonic rhythm (in the broad sense), then harmonic rhythm on a more local level, and of course then on the surface of the music, there is instrumental texture and how fast the notes go by. Along with this sense of play in terms of the pacing and motion is the idea of color. I love this ensemble, and its palette of color has been part of my DNA, as it were, for many years, because Ravel's wonderful work *Introduction and Allegro* is such a cornerstone in the harpist's repertoire. While composing, I found myself feeling that I was entering into this colorful world that is possible with this combination of instruments, almost as if it were possible to step into a painter's palette in a real and visceral way, physically interacting with all the different colors. The title *Form and Postlude* nods to Ravel's *Introduction and Allegro*, although my piece lives in its own very distinct space apart from Ravel.

—© **Hannah Lash, composer**

A Tale for Two Violins was written between 2012 and 2014. The piece draws heavily from Middle Eastern musical elements, particularly those from Armenian and Turkish traditions. Several movements of the piece are based on traditional Armenian or Turkish melodies, while others are born of original material. I heard many of these melodies as a child from my father, himself a virtuoso performer and master luthier of the oud. I now have the privilege to perform many of these melodies with him. This piece was commissioned by the Dilijan Chamber Music Series in Los Angeles and premiered by the renowned violinists and sisters, Ani & Ida Kavafian.

—© **Kristapor Najarian, composer**

Protégé Project composer Chris Rogerson was born in 1988 in Amherst, New York. He began playing piano at age 2 and cello at age 8, and his composition teachers have included Aaron Jay Kernis, Jennifer Higdon, and Steven Mackey. Rogerson's **Quiet Song**, a sweet, flowing work for flute and violin, was written in 2014.



—© *Ethan Allred*

In *Youth* Paolo Sorrentino had the great idea to make a movie about a composer, who is played in the film by Michael Caine.



Paolo and I spent a lot of time talking about what the music in the film could mean. It became clear to me that Paolo needed the music to be the doorway into the emotional life of the character, that we would learn different things about the character from his music than from his words. It is a beautiful trope of the film that the composer would use words to communicate with other people but would use music to communicate with himself.

Simple Song #3 is a communication across a very long distance, the entire creative life of the composer. Paolo needed the song to explore both ends of this communication – the young man who wrote it, when he was full of optimism and love, and the older man, whose life and love have changed. I thought of the song as a kind of time capsule, something to help us measure the distance all our lives must travel, on our way to age, from youth.

—© *David Lang, composer*

Fragile Autumn explores a sense of the precariousness that vulnerable seasons of our lives carry. The music climbs steadily upwards over time, like a mountain climber, past the musical slips of the foot that are inevitably on the path.



Beginning with a cello solo, the piece unfolds as a tapestry of lines in imitative counterpoint, insisting on lyricism, even as it trips on protruding punctuations like crags in the mountainside. In contrast to obstacles that arise, a still and steady thread interposes moments of spaciousness that culminate in a final bright, epiphanic moment.

—© *Christopher Theofanis, composer*

Frozen Dreams

The Seasons

I Life is an ouroboros. Spring
Doesn't keep count, but accurately binds
Everything and everyone, life and death.
For centuries, this world's rebirth has turned
The earth. Only God, surely, knows
What lies behind this endless rotation.



When life lies ahead, we are more honest;
Stripping down the earth, we lay our
deposit on love.

At times like this we can be happy in a cell
And the poorest shelter can become our palace.
At this age, the year seems long
And we battle windmills like the Don.

II The days pass, and in this time of life
Spent Spring feels Summer's farewell breath behind.
We grow used to maturity, and it always
Reminds us of home, of our native land,
Of household chores, and of the family,
Of work and the titles we have taken on ...

This time of hot middays, when the sun
Stares straight into its own reflection
It's single eye shattering the water
(Life allows us to submit to the flow) –
Stamping out grains of dust with yellow rays
It reaches the height of its paralyzed state.

III The days pass and the birds fly by, away.
The leaves fall, fall, but still they cannot
Quite find a way to settle on the ground ...
At times my thoughts cohere –
A sign offered up my senses
Like a question put to a departing God.

Life resembles a flowing garment. Sewn
Out of days like a toga's folds, the last
Made from foreknowledge of coming winter.
The cradle is draped with sunset's shroud.
And the fir tree's fractured trunk
Crooked, like a hanging question mark.

IV The days pass. Crows' nests –
Old rags on the bare branches.
The snow settling on your temple
No longer even melts, and iron nails
Start to come loose, and the frame of the house
Breaks up, springing leaks like a canoe

Or like an ancient ship. And the heart's gasp
Oppresses. Something weighs down on your breast
Sounds are muffled ... The deadly scaffold
Rises up suddenly, a cross on your path;
So unexpected is it that you have
Time for just three words: "For everything – forgive."

—© *Lera Auerbach, composer (originally in Russian)*
English translation by Maria Donde and Lera Auerbach

Azure Dragon is Akira Nishimura's eighth string quartet. It was composed in Tokyo in February and March 2019 by commission of Jasper String Quartet.



The theme of this work is spring, and the piece is composed as a hymn to spring. The title *Azure Dragon* is a magical sacred symbol of spring in East Asia. It is also a symbol of the eastward orientation of the rising sun. (The other symbols of the seasons are Vermillion Bird in summer, White Tiger in autumn, and Black Tiger in winter.) The azure color represents the blue of the sky as well as the greenery of the plants that cover the earth.

Azure Dragon awakens from winter sleep, saturates its vitality, rises to heaven, and dances in the spring sky. Dragon is also a symbol of springs and the powerful flow of water, and is said to have the power to evoke spring storms. This song is also a hymn to Azure Dragon, the holy spring beast. Part of the song depicts a row of cherry blossoms in full bloom, a symbol of Japan's spring, shining in the spring sunlight.

—© *Akira Nishimura, composer*

Wild Summer was commissioned by the Jasper String Quartet as part of a four-season set composed by four composers. I was asked to represent summer. The first thought



I had about summer were memories of when I was younger and going to school. Although I was expected to get a summer job, it was also a time for a vacation to finally be free and to have a really good time. Since I was a rather wild teenager, I vividly remember being intent on as much dancing, partying, and going after the boys as possible. This goal had an intense manic side to it that bordered on an anxiety, a possible failure of actually having a good time, sort of the like the vacation you fantasized about that never quite worked out the way you expected. This nine-minute piece alternates between a driving, wild, and manic type of energy with a relaxed, meditative, slow feeling in between – a breathing and recuperating space (on the beach).

—© *Joan Tower, composer*

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CMNW LIVE from Austin: Miró Plays Beethoven's Late Quartets

Miró Quartet

Daniel Ching, *violin*

William Fedkenheuer, *violin*

John Largess, *viola*

Joshua Gindele, *cello*

BEETHOVEN

(1770–1827)

String Quartet in A Minor, Op. 132 • (49')

Assai sostenuto – Allegro

Allegro ma non tanto

Molto adagio – Andante

Alla marcia, assai vivace

Allegro appassionato

BEETHOVEN

String Quartet in B-flat Major, Op. 130, with *Grosse Fuge*, Op. 133 • (51')

Adagio ma non troppo

Presto

Andante con moto ma non troppo

Alla danza tedesca – Allegro assai

Cavatina. Adagio molto espressivo

Grosse Fuge



Opus 132 and Opus 130 represent the pinnacle of **Ludwig van Beethoven's** Late Style dramatic language, and are perhaps the two most enduringly popular of Beethoven's Late Quartets. They are each the longest of Beethoven's quartets (49 and 51 minutes respectively), and both can be said to represent the ultimate expansion of the string quartet to the

possible limits of its scope. Instead of the expected four movements, Opus 132 has five, and Opus 130 has six. Indeed, these pieces were completely unprecedented works in their time, and remain truly inimitable in their depth and profundity by any compositions in any genre written by anyone since.

The **String Quartet in A Minor, Op. 132** was written during the first 5 months of 1825, closely following the completion of

Opus 127 in December 1824. The **String Quartet in B-flat Major, Op. 130** and the **Grosse Fuge, Op. 133** followed Opus 132 almost immediately, being written in the months from May to September. During most of these ten months Beethoven was seriously and dangerously ill, suffering from an intestinal inflammatory disease that alarmed both the patient and his doctor. To make matters worse, the extremely stressful family situation involving Beethoven's 18-year-old ward

Karl was also coming to an explosive head during this time: these ten months were full of personal confrontations, recriminations, mutual personal threats and outright rebellions (by both uncle and nephew). The high pitch of Beethoven's personal emotions, the rollercoaster of his physical health, and his morbid premonitions of death, were strangely balanced by the sheer positive success the composer was receiving after the premiere of the Ninth Symphony the previous year and the resulting flood of new business offers, as well as the remarkable feeling of almost limitless creative power and inspiration he was experiencing in the afterglow. In such a context, it's no wonder that these two quartets cover the tremendous emotional ground that they do, but it's even more astonishing that under such circumstances they could be so quickly written and coherently organized.

Opus 132 opens with a four-note germ motif in the cello, immediately and eerily echoed in each of the other three parts. Pay close attention to these four notes: a half-step up, a leap, half-step down. This simple yet ominous theme forms the backbone of the entire quartet, and it is hidden like strands of DNA inside every tune and melody of each of the five movements to come. In fact, Beethoven was so taken with the possibilities of these four notes that they form not only the basis for this quartet, but also the basis (in slightly varied form) for Opus 130 and 133 and even 131! (Listen carefully to the opening of the final movement on tonight's program: the *Grand Fugue* opens with almost exactly the same four notes/intervals that you heard at the beginning of the concert opening the first movement of Opus 132.)

The drama and struggle, the joy and the sorrow of the Opus 132 quartet clearly speak for themselves from beginning to end and need no verbal explanation of their "story," but special mention must be made of the movement labeled "*Holy Song of Thanks from a Convalescent to the Godhead (in the Lydian Mode)*." In this slow movement, Beethoven chooses to set a fragment of Gregorian plainchant that would have been familiar to every Catholic churchgoer of the time: *Veni Creator Spiritus (Come Holy Spirit Creator)*, and using the primitive sound of the ancient Lydian

church mode, he weaves three variation sections that float ethereally through space, evoking transcendent visions of God's very presence. In between each of these sections we return to earth in two passages labeled *Neue Kraft fühlend (Feeling new strength)*, in which Beethoven captures a remarkable feeling of musical exhilaration, as if feeling the sun on your face and the fresh breeze on your skin for the first time after months sick in bed. It is an astonishing movement, one that never ceases to move me to tears.

Opus 130 is a very different work entirely: its wit and charm, and sheer variety of characters it contains remind me of watching an opera full of ever-changing sets and costumes; the constant contrasts keep the listener entertained and guessing from beginning to end. Opus 130 contains Beethoven's shortest movement of the cycle (II, *Presto*: 3 minutes), the longest movement (VI, the *Grand Fugue*: 20 minutes), two folk dances, his own avowed "favorite" slow movement the *Cavatina* (an operatic aria), an overture, an intermezzo.... What doesn't this composition have up its sleeve? It even has TWO finales!

The story of its two finales does deserve special mention here as well. Beethoven's original idea was to crown this third and final Galitzin quartet with a remarkable final movement: the *Grosse Fuge* or *Grand Fugue*. This ground-breaking movement is a 20-minute exploration of contrapuntal techniques, dissonance and titanic emotional extremes, but it also thematically and emotionally ties together the various movements of Opus 130 that precede it. It was a revolutionary way to end a string quartet, and Beethoven was very satisfied with his achievement; he sent Galitzin a copy of it in this form and made arrangements with the publishing house Artaria to have it published this way as well.

A year later, in March 1826, the quartet received its first live performance (though it was still yet to be published) by Beethoven's friends the Schuppanzigh Quartet – and although the piece generally was a success (the *Presto* and *Alla danza tedesca* were encores), the *Grand Fugue* completely mystified the audience, and from all reports the performers too, who struggled to play it accurately. This is no surprise, as

this music sounds contemporary and is challenging to play even today – but the gossip about its difficulty and strangeness began to circulate around Vienna. Alarmed, Beethoven's publisher grew concerned that he wouldn't be able to sell the work with the *Grand Fugue* as finale, and enlisted Beethoven's friends to try to convince him to make a substitution. Artaria offered to pay Beethoven an additional fee and publish the *Fugue* separately if he would write a different (and easier to play) final movement. After five or six months of back and forth, and the strong persuasion of friends and the exchange of cash, Beethoven agreed to separate the *Grand Fugue* out as Opus 133, and set to work on writing another, lighter finale.

But this was already a year in the future! At the time of its completion in 1825 it is clear that there existed no doubt in Beethoven's mind as to the effectiveness of the *Fugue* as the finale of Opus 130; and frankly it is clear that composing a substitute ending was not his own idea at all. There is no denying that separating out the *Fugue* in 1826 as its own Opus 133 meant that it was hardly heard again in the century following Beethoven's death – and consequently it was not until the 20th century that it was recognized as the masterpiece it truly is. Tonight in our chronologic cycle of Beethoven Quartets the Miró Quartet chooses to present the Opus 130 quartet in its original daring form as conceived by Beethoven, with the *Grand Fugue* as its ending. In our humble opinion, to do otherwise only cheats the audience of the grandness and revolutionary quality of Beethoven's tremendous 1825 achievement, not only in the context of his time, but in the context of all time.

—© John Largess, *Miró Quartet*

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Breaking Boundaries: Tango, Jazz, Bluegrass & More

ELLINGTON

(1899–1974)

Arr. David Schiff

Originally performed on
Wednesday, July 26th, 2017
Alberta Rose Theatre, 7:30 pm

Ducal Suite • (7')

Clarinet Lament (1936)

Air-conditioned Jungle (1946)

Dover Quartet

Joel Link, *violin*

Bryan Lee, *violin*

Milena Pajaro-van de Stadt, *viola*

Camden Shaw, *cello*

David Shifrin, *clarinet*

LALO SCHIFRIN

(b. 1932)

Originally performed on
Thursday, July 19th, 2018
Kaul Auditorium, 8 pm

Selections from *Letters from Argentina* (2005) • (15')

Tango del Atardecer

Danza de Los Montes

Tango a Borges

David Shifrin, *clarinet*

Cho-Liang Lin, *violin*

Pablo Aslan, *bass*

Alex Brown, *piano*

Héctor del Curto, *bandoneon*

Satoshi Takeishi, *percussion*

LALO SCHIFRIN

Arr. Composer

Originally performed on
Thursday, July 19th, 2018
Kaul Auditorium, 8 pm

Theme from *Mission Impossible* (2005) • (3')

David Shifrin, *clarinet*

Cho-Liang Lin, *violin*

Pablo Aslan, *bass*

Alex Brown, *piano*

Héctor del Curto, *bandoneon*

Satoshi Takeishi, *percussion*

PIAZZOLLA

(1921–1992)

Originally performed on
Thursday, July 19th, 2018
Kaul Auditorium, 8 pm

Six by Piazzolla (various) • (15')

La muerte del ángel

Oblivion

Libertango

David Shifrin, *clarinet*

Cho-Liang Lin, *violin*

Pablo Aslan, *bass*

Alex Brown, *piano*

Héctor del Curto, *bandoneon*

Satoshi Takeishi, *percussion*

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ROBBIE McCARTHY

(b. 1989)

Originally performed on
Thursday, July 22nd, 2015
BodyVox Dance Center, 7 pm

Four-Letter-Word (2012) • (9')

First Offense
Second Chance
Final Warning

Akropolis Reed Quintet

Tim Gocklin, *oboe*
Kari Dion, *clarinet*
Matt Landry, *saxophone*
Andrew Koeppe, *bass clarinet*
Ryan Reynolds, *bassoon*
BodyVox Choreography
Jamey Hampton and
Ashley Roland, *Artistic Directors*
BodyVox Dancers
Alicia Cutaia, Brent Luebbert,
Anna Marra, Ashley Roland

VARIOUS

Originally performed on
Thursday, July 3, 2014
Kaul Auditorium, 7:30 pm

**Selections of Traditional and New Music from
An Evening with Edgar Meyer and Mike Marshall**

Edgar Meyer, *double bass*
Mike Marshall, *mandolin*
George Meyer, *violin*

Edward Kennedy “Duke” Ellington was one of the greatest composers of the twentieth century. His vast oeuvre



includes a long list of jazz standards, popular songs, symphonic works, movie scores, sacred music, and a ballet. In the fall of 2015

Reed College hosted the 23rd International Duke Ellington Study Group Conference, attracting scholars and experts from around the globe to a celebration of the music of Duke Ellington and Billy Strayhorn. A high point of the conference was a concert featuring clarinetist David Shifrin and pianists Darrell Grant and Matt Cooper. For this event I arranged four Ellington pieces for clarinet and piano. The concert attracted an overflow audience to Kaul

Auditorium, and afterwards David Shifrin asked me to re-score the work so he could perform it with the Dover String Quartet and so my *Ducal Duo* was re-born as the ***Ducal Suite***.

The first two movements of the suite, *Clarinet Lament* (1936) and *Air-conditioned Jungle* (1946) are tributes to Ellington's two great clarinetists, Barney Bigard and Jimmy Hamilton. Ellington composed these two pieces as one-movement concertos, and they display the very different styles of the two clarinetists. *Clarinet Lament* represents Barney Bigard, who was from New Orleans and was a follower of Sidney Bechet. Like Bechet he played with considerable vibrato and could bend pitches up and down to give the music emotional intensity. Ellington subtly

hinted at the New Orleans setting of *Barney's Concerto* (his alternative title) by basing the middle section on the harmonic changes of *Basin Street Blues*.

Jimmy Hamilton replaced Bigard in the Ellington Orchestra in 1943 (when Bigard joined Louis Armstrong's All-Stars). He brought a more modern approach to the instrument, strongly influenced by Benny Goodman. *Air-conditioned Jungle* is modern with a vengeance, updating the “jungle” style that Ellington deployed at the Cotton Club in the 1920s, to the more dissonant idiom of bebop, and even beyond. Some sections dispense with harmonic “changes” altogether, forecasting the free jazz and modal jazz styles of the 1960s.

—© David Schiff

Like the clear sky, like the rain, like the clouds, music has always been part of the Argentinean atmosphere, ever present in the literature, in the visual arts, and in the history of the country.

—Lalo Schifrin, composer

These words vividly describe the inspiration for **Lalo Schifrin's *Letters from Argentina***. In these eight vignettes,



the composer weaves the nostalgic sounds of his childhood into a wistful musical impression. Schifrin describes recreating an “unreal past in which a memory persists and invites us to a journey full of promises and dreams.” He draws from the auditory imprints of having grown up in the vibrant sonic landscape of his homeland – his father’s violin playing, the drums of indigenous peoples, the impassioned strains of tango that emanate from forbidden cafés and radio speakers, the festive dance music that saturates the streets of entire villages and barrios, the faint strumming of the gauchos’ guitars on tranquil evenings in the pampas – and fashions an imagined reawakening of these experiences.

Schifrin brought these musical memories with him to Paris, where he ventured at the age of twenty to study at the Conservatoire. In the nightlife of the city of lights he discovered jazz and found a way to fuse Argentinian folk and tango with this newfound medium. It was in Paris that Schifrin shared the stage with the great Piazzolla, playing piano alongside the composer/bandoneonist. His life changed forever when the legendary Dizzy Gillespie, passing through Paris, met and commissioned music of the young Schifrin, later inviting him to New York to join his quintet. The rest is history: Schifrin would go on to write numerous Hollywood scores and, most famously, the theme from the television series ***Mission Impossible***.

As the opening *Tango del Atardecer* begins, the style seems grounded in Argentina, yet like Schifrin himself, it evolves to absorb new influences as the dance progresses.

The tango takes place, as its title suggests, in the late afternoon, but after a time the sun descends and evening closes in, announced by ghostly *sul ponticello* violin and distant drumming. In the subdued *Tango Borealis*, dawn dances as she wakes from her slumber, and a sense of hazy relaxation pervades the music (this is tango before coffee). *The Danza de Los Montes* reflects Schifrin’s New York jazz influence, while frequent shifts in mood give the movement a capricious quality.

The *Tango a Borges* is possibly inspired by, or a tribute to, the Argentine writer. Like its namesake, the piece is adventurous, often humorous, and inventive, with wild flourishes and an air of witty nonchalance. At the start of the closing *Malambo de Los Llanos*, a lone rustic violin seems to improvise on a repeated dance motive; perhaps this is a subtle childhood memory of his father practicing at home. Soon, other instruments join in as the piece awakens and comes alive, as though more dancers of a village on the plains were spilling into the streets from their homes in jubilant celebration. The drumming rhythms of the Calchaquí peoples of the northern heath dominate the scene, and we become lost in the carnivalesque frenzy of festivity.

Letters from Argentina was jointly commissioned by the Chamber Music Society of Lincoln Center, Santa Fe Chamber Music Festival, La Jolla Music Society, and Chamber Music Northwest. Composed in 2005, it was premiered on April 17, 2005, in New York City by members of the Chamber Music Society of Lincoln Center.

—© Patrick Campbell Jankowski

Born into an Italian family on the Argentine coast, **Astor Piazzolla** came of age in Greenwich Village in the 1920s: a



vibrant, working-class neighborhood of immigrants with an air of an emerging Bohemian art scene.

The melodious mélange of noises from the street, the sounds of jazz halls and gramophone records, and of course the strident, pained sounds of the bandoneon formed the eclectic mixture from which the young Piazzolla would cultivate his musical style. By the late 1930s, he had settled in Buenos Aires and begun to perform frequently in tango orchestras. The genre had grown immensely popular both at home and abroad: it is said that of all gramophone records sold in the first decades since their invention, one-third were tango recordings.

While delving further into the tango world, Piazzolla cultivated a strong interest in classical music, and worked to pay for his own composition lessons with Alberto Ginastera, the preeminent classical musician in Argentina at the time. These lessons, along with his later composition studies in Paris (where he met and recorded with Lalo Schifrin) helped to form the composer’s distinctive approach to the genre: an amalgam of tradition and experimentation, folk and classical, old and new.

Piazzolla’s *Nuevo tango* was a free tango that he defined with the equation *Nuevo tango = tango + tragedy + comedy + whorehouse*. By virtue of that instantly recognizable rhythmic pattern and pulse, percussive drive, and passionate tone, Piazzolla’s music encapsulated the traditions and origins of tango while elevating the genre to new heights of craftsmanship and art. The selections heard this evening span decades of the composer’s output and offer a snapshot of the various stages of his career, from *La muerte del ángel* of the 1960s to *Libertango*, written while in Milan in 1974.

—© Patrick Campbell Jankowski

After one glance at the score to **Robbie McCarthy's *Four Letter Word***, four particularly ubiquitous letters may come to mind: B-A-C-H.



McCarthy's modern spin on counterpoint is perfectly suited to the instrumentation of the work, which affords him both the contrast necessary to weave together multiple lines, as well as the capacity to blend these sonorities. This blend particularly emerges in the second movement, in which the layering of voices and subtle charges and relaxations of dissonance evoke the vocal music of the Renaissance. The echoes of Palestrina give way to an interior section of great rhythmic drive and a dancing character. The "final warning" seems akin to a macabre cabaret waltz. The reedy sonority of McCarthy's instrumentation creates the effect of the eerie calliope on a carousel that ultimately spins out of control.

—© *Patrick Campbell Jankowski*

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Impressions of France

SAINT-SAËNS

(1935–1921)

Originally performed on
Thursday, June 26th, 2014
Kaul Auditorium, 8 pm

Fantaisie for Violin and Harp in A Major,
Op. 124 • (13')

Ida Kavafian, *violin*
Nancy Allen, *harp*

DEBUSSY

(1862–1918)

Originally performed on
Monday, June 23rd, 2014
Kaul Auditorium, 8 pm

Sonata for Flute, Viola and Harp • (13')
Interlude
Finale

Tara Helen O'Connor, *flute*
Paul Neubauer, *viola*
Nancy Allen, *harp*

POULENC

(1899–1963)

Originally performed on
Thursday, July 17th, 2014
Kaul Auditorium, 8 pm

Clarinet Sonata (1962) • (14')
Allegro tristamente
Romanza: Très calme
Allegro con fuoco

David Shifrin, *clarinet*
André Watts, *piano*

RAVEL

(1875–1937)

Originally performed on
Saturday, July 11th, 2015
Kaul Auditorium, 8 pm

String Quartet in F Major • (28')
Allegro moderato – Très doux
Assez vif – Très rythmé
Très lent
Vif et agité

Emerson String Quartet
Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
Paul Watkins, *cello*

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Camille Saint-Saëns, the patriotic and often irascible patriarch of French Romanticism, started life as a gifted



youngster comparable to Mozart; he learned piano from the age of three, and entered the Paris Conservatoire at 13, meanwhile acquiring a taste for not only music but also mathematics and the natural sciences, including astronomy, archaeology, and philosophy.

His friends included Berlioz, Liszt, and Fauré, and Charles Gounod called him “the French Beethoven.” At 72, Saint-Saëns wrote his *Fantaisie* over the course of about 10 days in 1907 during a stay on the Italian Riviera. During the previous decade his work had moved from lush density to a more sparse and translucent sound, and the clarity of the *Fantaisie* exposes violin melodies over harp arpeggios, along with a noteworthy lilting section written in 5/4 time.

The composer dedicated his work to the talented Moravian-born sisters Marianne and Clara Eissler, both musicians for the Duke of Saxe-Coburg Gotha. Clara was court harpist, and Marianne, the court violinist, reportedly described the *Fantaisie* as “the great success of our career.”

—© Katrina Becker

Born in 1862 and admitted to the Paris Conservatoire at the age of 10, **Claude Debussy** won the Prix de Rome at 22 and became an influential,



quintessentially French voice in Romantic music, creating harmonic innovations with new tone colors and ultimately moving

away from Wagner’s influence. Debussy’s major works include the groundbreaking opera *Pelléas et Mélisande*, the ballets *Jeux* and *Khamma*, and the orchestral *Nocturnes*, *la Mer*, *Images*, and *Prélude à l’après-midi d’un faune*.

Despite financial anxiety, physical challenges, estrangement from friends, and the emotional toil of the First World War, Debussy began writing chamber music again during the summer of 1915, which he spent with his family on the coast. He intended to compose six sonatas

paying tribute to the French traditions established by Couperin and Rameau but completed only three, each with a markedly different personality.

Ethereal and reminiscent of *La mer*, the **Sonata for Flute, Viola and Harp** features overlapping textures and arpeggios, demanding countless subtle technical articulations for all three instruments. The work hints at the East Asian music heard by Debussy at the 1889 Exposition Universelle (World’s Fair) in Paris. In a letter, the composer described the sonata as “frightfully mournful...the music of a Debussy whom I no longer know.”

—© Katrina Becker

The largely self-taught **Francis Poulenc** was a colleague of Erik Satie and a member of *Les Six*, a group of French



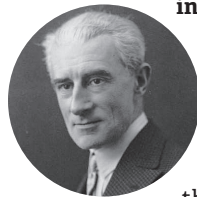
composers – George Auric, Louis Durey, Arthur Honegger, Darius Milhaud, and Germaine Tailleferre – drawn together by friendship.

Poulenc’s unique mixture of deep Catholic faith and artistic temperament led Claude Rostand to famously say, “In Poulenc there is something of the monk and something of the rascal.”

Late in life, while he was working on his *Gloria* for the Boston Symphony, Poulenc decided to write sonatas for the wind instruments he favored, completing one for oboe and one for clarinet in 1962 and telling his publisher that both were “gorgeous (of course).” The **Clarinet Sonata**, which Poulenc dedicated to the memory of Honegger, recalls the works of Couperin and Rameau with hints of melancholy leavened with Poulenc’s characteristic energy. Benny Goodman and Leonard Bernstein performed the premiere at Carnegie Hall on April 10, 1963, three months after Poulenc’s death.

—© Katrina Becker

The remarkable, polished **String Quartet in F Major** seems all the



more impressive when one considers that **Maurice Ravel** was only twenty-eight when he wrote it. Even this student work clearly embodies the principles for which the

composer would be best remembered: his careful craftsmanship and ability to infuse a broad palette of colors into perfectly assembled forms.

Unlike Debussy, whose own string quartet may well have inspired many elements of this work, Ravel frequently looked to the models of Mozart and Haydn as inspiration for his own inventive handling of form and counterpoint. The composer himself valued the “classical” virtues of this work, once boasting that “Stravinsky is often considered the leader of neoclassicism, but don’t forget that my String Quartet was already conceived in terms of four-part counterpoint, whereas Debussy’s Quartet is purely harmonic in conception.”

The first movement, like Debussy’s, often uses a modal rather than a tonal harmonic language, yet still adheres very clearly to the traditional sonata-allegro form. The ascending scale in the cello that opens the work clearly outlines F major, yet the theme in the upper strings seem stuck in the aeolian mode. The composer’s ability to create synthesis between disparate harmonic poles is astounding.

The second movement, justifiably popular, is a *scherzo pizzicato*, in which the plucked strings perhaps evoke the strumming guitars of Ravel’s Basque heritage, while the interplay between simple and compound meters create a polyrhythmic texture akin to Balinese gamelan which Ravel, like Debussy, had encountered in Paris around the turn of the century.

In the third movement, a nocturne of sorts, Ravel is most free with his form: the instruments seem to improvise on themes, as though meditating on elements, yet frequently and mercurially shift in character. Listen closely and you will hear traces of the opening theme from the first movement, cast in new guises.

In his exciting finale, Ravel goes farther with the concept musical memory, as recollections of previous themes in the earlier movement enter the scene, taking their stage bows as the quartet comes to an energetic close.

—© Katrina Becker

Saturday, July 11 | Sunday, July 12

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CMNW LIVE from Austin: Miró Quartet Beethoven's Finale

Miró Quartet

Daniel Ching, violin

William Fedkenheuer, violin

John Largess, viola

Joshua Gindele, cello

BEETHOVEN

(1770–1827)

String Quartet in C-sharp Minor, Op. 131 • (39')

Adagio ma non troppo e molto espressivo

Allegro molto vivace

Allegro moderato – Adagio

Andante ma non troppo e molto cantabile – Andante moderato e lusinghiero –

Adagio – Allegretto – Adagio, ma non troppo e semplice – Allegretto

Presto

Adagio quasi un poco andante

Allegro

BEETHOVEN

String Quartet in F Major, Op. 135 • (24')

Allegretto

Vivace

Lento assai, cantante e tranquillo

Grave, ma non troppo tratto – Allegro

BEETHOVEN

Finale: Allegro from String Quartet in B-flat Major, Op. 130 • (9')

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Despite finishing the three quartets of the Galitzin commission (Opuses 127, 130, and 132), miraculously **Ludwig van**



Beethoven found he had not yet exhausted his ideas for the string quartet, and by the beginning of 1826 he had already begun on yet another one, the

Opus 131, which was written from January to July of that year. Upon its completion, Beethoven considered the Opus 131 to be his greatest achievement in the quartet form: it is a work completely unified and uninterrupted, based on a single theme (the four notes it opens with might remind you once again of the opening of Opus 132 from our last concert). Its seven movements are played together without pause, and in fact the movements are given numbers only and no true titles; each one is only a stage in the endless flow of the work.

Opus 131 is often considered the apex of the Beethoven string quartet cycle, and it is in fact my own personal favorite quartet of the sixteen. No single word can sum up this ineffable work for me better than the word “Revelation.”

By August of 1826 the situation with Beethoven's nephew had reached its own desperate climax. Beethoven had forcibly wrested the guardianship of his nephew from his sister-in-law Johanna several years previously after the untimely death of his brother. Beethoven had brought up this teenage boy to have the strongest antipathy to Karl's mother, but at the same time the boy rebelled against the harsh strictness and even cruelty of his uncle, clearly feeling estranged from both. Now, at age eighteen, this young man was a simmering stew of resentment and anger, and his sanity had reached a breaking point. On August 5, Karl snapped: he pawned his watch, bought a pistol, and having written a suicide note, climbed a hill and shot himself in the head. Unbelievably, he failed to kill himself, and wounded with a bullet in his skull, he was taken by a stranger to his mother's house in Vienna, where his uncle found him. This is perhaps the most shocking incident of Beethoven's entire personal life, all the more so because he held himself emotionally responsible for this boy he thought of as his son. His last dream of family happiness lay in

bloody ruins at his feet, and at long last Beethoven was forced to see himself and his family in a harsh, but mercilessly truthful light. It was time for Beethoven to let go.

For the next three months Beethoven and Karl retired to the village of Gneixendorf in the Vienna countryside, to talk and to heal; it was a tentative time of reconciliation and rediscovery. As Karl's wounds scar and his hair grows back, arrangements are made to save him from the personal scandal created by his suicide attempt: he will leave Vienna and enlist in the military, an idea that he himself embraced with excitement. It is also during these suddenly quiet months of personal reflection that the last works of Beethoven's last year were written: the **Opus 135** quartet and the replacement **finale for the Opus 130 quartet**. Perhaps unsurprisingly under the circumstances, both these pieces share a lightness and a sense of release that was not heard in the quartets of the previous year; one might even hear in them a return to a certain pastoral spirit and simplicity. Nonetheless, the slow movement of Opus 135 is weighty with a sense of farewell, perhaps both to his nephew and to his own dreams. The final movement of Opus 135, entitled *Muss es sein? (Must it be?)* is saturated with both deep pain and a giddy sense of final relief. To my ear, the replacement finale of Opus 130 shares far more stylistically with the Opus 135 quartet than with the year-old Opus 130 quartet, which it was meant to complete. The twinges of humor, the feeling of release, the playful acceptance, and the simplicity of this lone movement echo the final bars of *Es muss sein!* in its joyful mystery. There is even a sense of miraculous expectation that the two movements share...we are turning the final corner, and what is about to come next? The substitute finale of Opus 130 is a brilliant movement in its own right, and stands on its own as Beethoven's final composed work.

The emotional drain of these months was to prove the final straw that broke the camel's back as far as Beethoven's health was concerned. By December Beethoven was coughing up blood, having difficulty breathing, progressively less able to move, with swollen painful limbs and abdomen. It was clear to his doctors and friends that there was nothing to be done,

and that years of poor physical health and emotional strain were coming to their inevitable climax. Each week that passed brought the composer greater weakness and greater physical suffering, and by March 26, 1827, Beethoven at age 56 was dead.

Tonight, as we review the final year of Beethoven's life, the final compositions of Beethoven's string quartet cycle, and the absolutely final compositions of this great man's creative output, it is impossible not to hear the tragic elements of this music in their sad context. Yes, these works mark the difficult end of a fellow human being's life, and yes, the thoughts and emotions that the end of life provokes in each one of us are integral to the understanding of these pieces. Yet these works are so much more than ruminations on death and suffering. They are much more even than simple exhortations of hope in the face of death. Beethoven the man has much, much more to say about his own life than simple despair and hope. These final great pieces of music are the true explorations of a great human soul, one who suffered much, failed at much, and yet despite it all, achieved so much. As works of art they answer no questions, nor do they provide facile solutions to the many uncertainties our human lives pose. These pieces are, however, the triumphs of a flawed person like ourselves, who, despite shortcomings and great odds, lived his dream to its fulfillment. They are messages, created for us at a great cost, meant to provoke and to inspire every human to truly consider what is most challenging and mysterious about our own lives. They contain in total honesty the ultimate contradictions of human existence, and form a priceless mirror in art of our very selves: what we feel, what we are and what we could be.

On behalf of Ludwig van Beethoven, thank you for coming on this great journey with us.

—© *John Largess, Miró Quartet*

Available from Monday at 7 pm until 11:59 pm Tuesday.



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20th Century Masters: Stravinsky, Bartók & Shostakovich

BARTÓK

(1881–1945)

Originally performed on
Tuesday, July 2nd, 2019
Lincoln Performance Hall, 8 pm

Contrasts (1938) • (15')

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

Gloria Chien, *piano*
Soovin Kim, *violin*
David Shifrin, *clarinet*

SHOSTAKOVICH

(1906–1975)

Originally performed on
Tuesday, July 2nd, 2019
Lincoln Performance Hall, 8 pm

Piano Trio No. 2 in E Minor, Op. 67 (1944) • (35')

Andante
Allegro con brio
Largo
Allegretto

Gloria Chien *piano*
Soovin Kim, *violin*
Sophie Shao, *cello*

STRAVINSKY

(1882–1971)

Originally performed on
Thursday, January 29th, 2015
Lincoln Recital Hall, 7:30 pm

The Rite of Spring for Piano, Four Hands • (32')

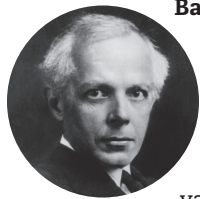
Part 1: Adoration of the Earth
Introduction
The Augurs of Spring: Dances of the
Young Girls
Ritual of Abduction
Spring Rounds
Ritual of the Rival Tribes
The Procession of the Sage
The Sage
Dance of the Earth
Part 2: The Sacrifice
Introduction
Mystic Circles of the Young Girls
Glorification of the Chosen One
Evocation of the Ancestors
Ritual Action of the Ancestors
Sacrificial Dance of the Chosen One

Anne-Marie McDermott, *piano*
Gilles Vonsattel, *piano*

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During the lead up to World War II, fear of the impending disaster consumed the thoughts of Hungarian composer **Béla**



Bartók. By 1938, German troops were stationed on the Austrian side of the Hungarian border; to make matters worse, Bartók's income vanished when the Nazi regime assumed control of his German publisher. He contemplated emigration, but had to stay to support his ailing mother, who would soon pass away.

During these difficult months, Bartók's friend Joseph Szigeti, a well-known violinist, coordinated a commission from American jazz clarinetist Benny Goodman for a "clarinet-violin duet with piano accompaniment." Thus, during the final months before the war, Bartók wrote an unusual work he called **Contrasts**. He, Goodman, and Szigeti would soon have an opportunity to play the trio together once Bartók and Szigeti finally fled Hungary for the United States.

Verbunkos (Recruiting Dance) references an old-fashioned Hungarian dance meant to enthrall young men into joining the military, whose heavily dotted rhythms infuse Bartók's music. A virtuosic cadenza was meant to highlight Goodman, for whom Bartók also wrote many of the clarinet lines in a vaguely jazz-like manner.

The Pihenő (Relaxation) movement provides a pause between two dance movements. Still and sparse, its introspective tone comes from quiet dynamics, gentle dissonances, and obscure melodies in Bartók's characteristic night music style. For the *Sebes (Fast Dance)*, all three musicians participate in a densely virtuosic dance at a breakneck pace, hesitating only for a calm jazz interlude and the frenzied violin cadenza Bartók wrote for Szigeti.

—© **Ethan Allred**

Dmitri Shostakovich's Piano Trio No. 2 in E Minor dates to the even darker years of 1943–44. To make matters worse,



Shostakovich's closest friend, Ivan Sollertinsky, died unexpectedly in February 1944; he was only 41 years old. Shostakovich wrote to Sollertinsky's widow, "To live without him will be unbearably difficult."

Around that time, Shostakovich completed the first movement of a new trio "on Russian folk themes," but he could not continue, writing "it seems to me that I will never be able to compose another note again." Only later in the summer, at the artists' colony of Ivanovo, was he able to complete the final three movements.

The trio begins with a somber cello incantation, played in whistling harmonics at the top of the cello's range then imitated in a lower register by the violin and piano. A morose, affectless character continues until the piano breaks the trio into more expressive territory, retaining an undercurrent of strained frustration.

Sollertinsky's sister described the ensuing *Allegro con brio* as "an amazingly exact portrait of Ivan." Quintessentially Shostakovich, the hurried and overly accentuated pacing of the movement gives a disquieting sarcastic tone to its outwardly cheery melodies.

The pianist spends the *Largo* playing a monumentally abstract chord progression in a seemingly random rhythm, adding drama to the plaintive dialogue between violin and cello. In the final *Allegretto*, Shostakovich merges melodies from earlier in the trio with Jewish folk dances, a juxtaposition that bonds Shostakovich's response to Sollertinsky's death, at once biting and sorrowful, with the tragedy of the Jewish experience during the war.

—© **Ethan Allred**

The Rite of Spring's connection to dance is obvious; the infamous 1913 premiere of the ballet nearly caused a riot in Paris.



Much of the audience was unable to hear **Igor Stravinsky's** aggressive score, as the music was drowned out by outrage over Vaslav Nijinsky's unconventional

choreography. Although the original ballet was performed with an orchestra, this version for piano, four hands was used in rehearsals, and Stravinsky was fond of playing it as a duet with Debussy. The ballet does not follow a traditional narrative, but instead depicts scenes of rituals tied to nature and spring's renewal. Stravinsky uses several melodies from a collection of Lithuanian folksongs, though he often extracts phrases and repeats them several times to form an ostinato.

The Introduction to Part I: Adoration of the Earth begins with a folk melody left intact. Originally played by a solo bassoon in an unusually high register, it tumbles downward and seems to beckon other folk tunes into existence. Violent chords with unexpected accents mark *The Augurs of Spring*, as members of an ancient tribe prepare for the ritual. These dances come to an abrupt end as the frantic *Ritual of Abduction* takes flight. The harsh dissonances melt away as the *Spring Rounds* begins with a sweet tune. The dancers divide into two groups for the combative *Ritual of the Rival Tribes*. Again, patterns condense and overlap for *The Procession of the Sage*. Activity ceases as *The Sage* quietly blesses the earth. Then the *Dance of the Earth* erupts to bring *Part I* to a brutal close.

The Introduction to Part II: The Sacrifice is eerily quiet, building suspense for the impending climax. Activity increases for the *Mystic Circles of the Young Girls* as the melodies repeat in seemingly endless cycles before stopping suddenly for a new, marching pattern as the young girl to be sacrificed is selected. Once she is revealed, the *Glorification of the Chosen One* ensues with violent outbursts. The *Evocation of the Ancestors* features portentous chords and incantations that lead to the march toward inevitability in the *Ritual Action of the Ancestors*. In the vicious *Sacrificial Dance*, the Chosen One dances herself to death.

—© **Linda Shaver-Gleason**

Thursday, July 16 | Friday, July 17

Available from Thursday at 7 pm until 11:59 pm Friday.



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Peter Schickele Celebration

PETER SCHICKELE

(b. 1935)

Originally performed on
Saturday, July 18th, 2015
Kaul Auditorium, 8 pm

Spring Forward (2014) • (22')

Reawakening
Cantilena
Scherzo
Interlude
A Perfect Picnic

Miró Quartet

Daniel Ching, *violin*
William Fedkenheuer, *violin*
John Largess, *viola*
Joshua Gindele, *cello*
David Shifrin, *clarinet*

PETER SCHICKELE

This and the following works
originally performed on
Friday, July 17th, 2015
Portland Center Stage, 5:30 pm

Serenade for Three (1992) • (13')

Dances
Songs
Aria: "Howdy, there" from P. D. Q. Bach's
Oedipus Tex
Variations

David Shifrin, *clarinet*
Daniel Phillips, *violin*
Yevgeny Yontov, *piano*
Peter Schickele, *voice*

VARIOUS

Cabaret Songs • (15')

Peter Schickele, *voice and piano*

P.D.Q. BACH

(1742–1807, fictional)

Schleptet in E-flat Major, S. 0 (1967) • (8')

Larghissimo – Allegro Boffo
Menuetto con Brio ma Senza Trio
Adagio Saccharino
Yehudi Menuetto
Presto Hey Nonny Nonnio

Peter Schickele, *conductor*
Tara Helen O'Connor, *flute*
Timothy Gocklin, *oboe*
Julie Feves, *bassoon*
John Cox, *horn*
Theodore Arm, *violin*
Daniel Phillips, *viola*
Hamilton Cheifetz, *cello*

P.D.Q. BACH

"Safe" Sextet, S. R33-l45-r[pass it once]78 • (9')

Peter Schickele, *conductor*
Tara Helen O'Connor, *piccolo*
Timothy Gocklin, *english horn*
Andrew Koeppe, *bass clarinet*
Julie Feves, *contrabassoon*
Yevgeny Yontov, *celeste*
Heidi Lehwalder, *harp*

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Composer, musician, author, and satirist **Peter Schickele** is internationally recognized as one of the most versatile artists in the field of



music – under his name and the persona P.D.Q. Bach. His well over 100 works for symphony orchestras, choral groups, chamber

ensembles, voice, movies, and television, have given him “a leading role in the ever-more-prominent school of American composers who unselfconsciously blend all levels of American music” (*The New York Times*).

His commissions range from the National Symphony, Saint Louis Symphony, Minnesota Opera, Chamber Music Society of Lincoln Center, The Audubon and Lark Quartets, Minnesota Orchestra, and many other organizations and artists. His many recordings include *Spring Forward*, commissioned and premiered by Chamber Music Northwest in 2016 on Delos Records; his *Concerto for Clarinet and Orchestra* on Summit Records; and the Grammy Award-winning *Hornsmoke* on Newport Classics, among others.

Schickele arranged one of the musical segments for the Disney feature film, *Fantasia 2000*. He also created the musical score for the film versions of Maurice Sendak’s children’s classics *Where the Wild Things Are* and *In the Night Kitchen*, which Mr. Schickele narrates. Schickele has scored four feature films, including the prize-winning *Silent Running*, documentaries, *Sesame Street* segments, and even the musical *Oh! Calcutta!* For many years he did a weekly, syndicated radio program, Schickele Mix on Public Radio International which won ASCAP’s prestigious Deems Taylor Award.

A complete list of Peter Schickele works performed by Chamber Music Northwest:

- 1980 *A Sermon, A Narrative, and A Prayer, In That Order* (Commissioned world premiere)
- 1982 *Cabaret Songs* (1st performance)
- 1982 *Concerto for Piano and Winds No. 3 in A-flat*
- 1982 *Quartet for Clarinet, Violin, Cello and Piano* (Commissioned world premiere)
- 1982 *Serenade for Eleven Instruments*
- 1982 *The Lowest Trees Have Tops*
- 1982 *Tombeau de P.D.Q. Bach* (Sonata for Violin and Piano)
- 1984 *Dances for Three*
- 1985 *Quartet for Clarinet, Violin, Cello and Piano*
- 1995 *Little Suite for Summer* for Piano, Four Hands
- 1995 *Selected Rounds* (1st performance)
- 1995 *Selected Songs*
- 1995 *The Civilian Barber Overture* for Piano, Four Hands
- 1996 *Last Tango in Bayreuth* for Bassoon Quartet (1st performance)
- 1997 *Suite from The Rivals* (Co-commissioned world premiere) (1st performance)
- 2008 *Quartet for Clarinet, Violin, Cello and Piano* (2nd performance)
- 2008 *Selected Rounds* (2nd performance)
- 2008 *Suite from The Rivals* (2nd performance)
- 2008 *Three Canons*
- 2008 *Three Songs*
- 2008 *Two for the Road*
- 2008 *Four Next-to-Last Songs, S. Ω-1*
- 2008 *from Little Notebook for "Piggy" Bach, S.3 Little*
- 2008 *Shepherd on the Rocks, with a Twist, S. 12 to 1*
- 2008 *The Musical Sacrifice, S. 50% Off*
- 2009 *Last Tango in Bayreuth* for Bassoon Quartet (2nd performance)
- 2015 *Cabaret Songs* (2nd performance)
- 2015 *Serenade for Six*
- 2015 *Serenade for Three*
- 2015 *Spring Ahead* (Commissioned world premiere)
- 2015 *The Emperor's New Clothes*
- 2015 *Safe Sextet, S. R33-l45-r[pass it once]78*
- 2015 *Schleptet in E-flat Major, S. ∅*
- 2019 *Monochrome III*

Saturday, July 18 | Sunday, July 19

New, exclusive performance!

Available from Saturday at 7 pm until 11:59 pm Sunday.



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CMNW LIVE from Boston: Beethoven's Archduke Trio & More

Gloria Chien, *piano*
Soovin Kim, *violin*
Paul Watkins, *cello*

BEETHOVEN
(1770–1827)

Piano Trio in E-flat Major, Op. 1, No. 1 • (30')
Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

BEETHOVEN

Piano Trio in E-flat Major, Op. 70, No. 2 • (33')
Poco sostenuto – Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: Allegro

BEETHOVEN

Piano Trio in B-flat Major, Op. 97 (“Archduke”) • (40')
Allegro moderato
Scherzo: Allegro
Andante cantabile ma però con moto – Poco piu adagio
Allegro moderato

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In 1795, a 25-year old **Ludwig van Beethoven** had just moved from Bonn to Vienna. Having made the acquaintance of



Joseph Haydn and some aristocratic patrons of the arts, Beethoven knew he next needed to find the right way to announce himself in Vienna's crowded music scene through his first publication: his "Opus 1."

At the home of Prince Karl von Lichnowsky in 1795, Beethoven unveiled the music that would serve just that purpose: his first three trios for violin, cello, and piano. Favorable reactions among those in attendance, including Haydn, encouraged Beethoven to continue working on the trios until he was confident enough to have them published – a highly conscious way of announcing that he had come into his own as a composer.

Today, the **Piano Trio in E-flat Major, Op. 1, No. 1**, might seem conservative in comparison with Beethoven's later trios. But his contemporaries saw all three Opus 1 trios as highly original, establishing his reputation as a composer willing to go well beyond established rules of composing. Beethoven wrote all three Opus 1 trios in four movements rather than the traditional three, expanding their scope to match that of a string quartet or a symphony. Additionally, whereas prior piano trio composers essentially used the cello to double the keyboard's bass line, Beethoven attempted to integrate it as a full member of the trio.

The E-flat trio, as the first in the set, served as Beethoven's true introduction to the musical world. Appropriately, it begins in bold fashion, with a so-called "Mannheim rocket," a swiftly ascending chord that was a trademark of the Mannheim Orchestra. Throughout the trio, Beethoven deftly integrates his two strongest influences, Haydn and Mozart, while hinting at the characteristics that would come to define his own trademark sound.

By 1808, Beethoven believed he had matured enough as a composer that the time had come to give the piano trio another try. At the time, he occupied living quarters at the apartment of Anna Maria, Countess Erdödy, a dear friend and supporter who shared a special bond with him due to their mutual experience coping with chronic health issues. Beethoven premiered his fourth and fifth piano trios (Op. 70, Nos. 1 and 2) for a small audience at Countess Erdödy's apartment in December 1808. He played the piano part himself, despite his growing hearing loss, to an enthusiastic response – particularly from the Countess. As composer Johan Reichardt recalled, "[the Countess and her friend] showed such enthusiastic enjoyment of every beautiful, bold passage and every fine, effective new idea in the music that the sight of them was as agreeable to me as was Beethoven's masterly work and execution. Fortunate is the artist who can be certain of having such listeners!"

Composed the same year as his fifth and sixth symphonies, the **Piano Trio in E-flat Major, Op. 70, No. 2**, reveals the remarkable progress Beethoven had made since his Opus 1. His student Carl Czerny claimed that Beethoven's inspiration for the pastoral-sounding trio came from folk melodies he heard on a trip to Hungary with Countess Erdödy. Author E.T.A. Hoffman, for his part, viewed the Opus 70 trios as a turning point in Beethoven's career, writing, "It is as though the master thought that, in speaking of deep, mysterious things – even when the spirit feels itself joyously and gladly uplifted – one may not use an ordinary language; only a sublime and glorious one."

Two years later, in the spring of 1810, Beethoven decided the time had come to finally get married. Unfortunately, he chose to propose to Therese Malfatti, a woman 20 years younger than him who also happened to be his doctor's niece. His proposal rejected, Beethoven moved for the summer to Baden, where he worked his feelings out with two of the true masterpieces of his middle period – the "Serioso" Quartet, Op. 95, and the "Archduke" Trio, Op. 97. These, along with his tenth and final violin sonata, Op. 96, represent the pinnacle of his middle period chamber music.

Beethoven made one of his final public performances as a pianist in an 1814 Viennese charity concert, the premiere of his **Piano Trio in B-flat Major, Op. 97 ("Archduke")**. Despite his hearing loss, by then quite significant, the trio received a warm reception. Its nickname refers to its dedicatee, the Archduke Rudolf of Austria, who played the triple roles for Beethoven of patron, student, and friend.

The "Archduke," Beethoven's final piano trio, goes far beyond his earlier trios – nearly symphonic in scope, it has become one of a corner stone of the chamber music repertoire. Its first movement begins with an elegant first theme, flowing smoothly into a contrasting but equally subtle second. During his development of the themes, the music takes a delicate, balletic excursion, with piano trills and plucked strings. The second movement *Scherzo* initially pits the violin and cello against one another, then brings the piano in for an uninterrupted outpouring of melody between the instruments.

The third movement theme and variations begins with a majestic harmonic progression introduced by the piano. The variations build slowly to expressive heights, always keeping the theme's serenity intact. A final rondo breaks sharply from the third movement, with its playful melody and jocular interjections. Here, the players can show off a little more, building to a shimmering *Presto* finale.

—© *Ethan Allred*

Monday, July 20 | Tuesday, July 21

Available from Monday at 7 pm until 11:59 pm Tuesday.



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Protégés at the Alberta Rose

RAVEL

(1875–1937)

Originally performed on
Wednesday, July 15th, 2015
Alberta Rose Theatre, 8 pm

Chansons madécasses (1926) • (15')

Nahandove

Aoua

Il est doux ("It is sweet")

Evanna Chiew, *mezzo-soprano*

Tara Helen O'Connor, *flute*

Jay Campbell, *cello*

Yevgeny Yontov, *piano*

MOZART

(1756–1791)

Originally performed on
Wednesday, July 27th, 2016
Alberta Rose Theatre, 8 pm

Violin Sonata in B-flat Major, K. 378 • (20')

Allegro moderato

Andantino sostenuto e cantabile

Rondeau: Allegro

Angelo Yu, *violin*

Andrew Hsu, *piano*

MESSIAEN

(1908–1992)

Originally performed on
Wednesday, July 15th, 2015
Alberta Rose Theatre, 8 pm

Quartet for the End of Time (1940–1941) • (50')

Crystal Liturgy

*Vocalise, for the Angel who Announces
the End of Time*

Abyss of the Birds

Interlude

Praise to the Eternity of Jesus

Dance of Fury, for the Seven Trumpets

Jumble of Rainbows, for the Angel who

Announces the End of Time

Praise to the Immortality of Jesus

Nikki Chooi, *violin*

David Shifrin, *clarinet*

Jay Campbell, *cello*

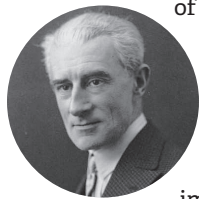
Yevgeny Yontov, *piano*

Chamber Music Northwest's Protégé Project is a world-class residency for emerging professional musicians.
The Protégé Project is made possible with the generous support of Ronni Lacroute.

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The printed score to **Maurice Ravel's** 1926 song cycle *Chansons madécasses* includes the wood-blocked illustrations



of Jean-Emile Laboureur, made in 1920, and, like Ravel's music, inspired by a centuries old poetic work. The images are impressionistic: they

depict the figures of the inhabitants of Madagascar against a vibrant wash of blue and green, invoking the sea and forests. The text and inspiration for these *Chansons* comes from the poetry of Évariste de Parry, a French man of letters who was born and raised on the Isle of Bourbon, off the southeastern coast of Africa. De Parry was exceptionally well-travelled in his lifetime, and it was while in India that he set to work on his *Songs of Madagascar*, among the first examples of prose poetry in the French language.

The cycle begins with the solo cello, with its repeated figure invoking Ravel's impression of the ostinato accompaniments of Madagascan music. In this first song, a sensual ode to a beautiful woman named Nahandove, Ravel writes a nocturnal setting, complete with the call of the night birds in the flute. With a quickening tempo towards the middle, Ravel underscores the excitement of the protagonist as he thinks fondly of his beautiful visitor. The middle song is the most politically charged. In it, the speaker angrily laments the coming of the white man, and warns "Aoua!" or beware these new tyrants. The shrieking warnings of the flute and piano at the opening give way to an undulating texture, incessant in its repetition, in which the singer seems to give an impassioned speech to the listener. The final chanson depicts the relaxed daily life of the inhabitants of Madagascar. One can almost imagine, at the opening, the speaker playing a flute as she lies under the shade of a tree in the afternoon, as the sun begins to fall and a breeze cools the climate. The singer is left alone as the accompaniment fades and night falls. After drifting off in meandering thought, she is suddenly shaken back to the realities of the day: to "go and prepare the meal."

—© Patrick Campbell Jankowski

In 1781, **Wolfgang Amadeus Mozart** published six sonatas "with the Accompaniment of a Violin." Among these was the **Violin Sonata in B-flat Major, K. 378**, a work he had written following an expedition to Paris, Munich, and Mannheim from 1777–78. This mostly

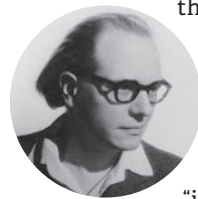


unproductive voyage led to Mozart's mother's death, made worse by Mozart's father's accusations that his son had been partially responsible for her death. Yet the trouble seems not to have rubbed off much on this cheery sonata.

Its first movement involves the violin integrally, which was uncommon in violin sonatas prior to Mozart. A sudden minor-mode excursion leads to a turbulent exchange, but the more upbeat character of the rest of the movement quickly returns. The *Andantino sostenuto e cantabile* maintains a clear texture, allowing its simple yet insistent melodies to breathe. A quick detour gives the violin complete melodic control – quite unusual for an "accompaniment" instrument. The final *Rondo's* acrobatic lines trade between piano and violin above the piano's constant motion. A last departure from the rondo theme, at an even faster tempo, eases into the theme's final repetition with a delicate duet.

—© Ethan Allred

The title of **Olivier Messiaen's** *Quartet for the End of Time* carries multiple meanings. The composer's inscription in the score alludes to the Biblical description of the end of time, depicted in the Book of Revelation. Messiaen writes that the work is "in homage to the Angel of



the Apocalypse, who lifts his hand toward heaven, saying, "There shall be time no longer." Surely, in 1940, at such an ominous moment in history, the idea of the apocalypse seemed discomfitingly familiar. Messiaen was captured in 1940 while fighting in the French military, and, after acquiring a pen and paper from a sympathetic guard, began work on a trio for violin, cello, and clarinet, as three fellow prisoners played these instruments. The work was later expanded to include piano, which the composer himself played in the prisoner of war camp.

The "end of time" is likewise manifested musically, both by the choice of tempo – the fifth movement is marked "infinitely slow" – and by the composer's unique treatment of rhythm, which is often in flux and does not adhere to a steady pulse. In the eight movements, which might be thought of as tableaux, the composer depicts the joyous songs of birds, the kaleidoscopic colors of rainbows, and in the sixth movement – the climactic *Dance of Fury* – gongs and trumpets tolling the catastrophic end of the world. Though we cannot fully comprehend the experience that Messiaen and his colleagues shared in a time of war and devastation, we can, just as they did, share in this beautiful notion of an imagined paradise. The final, glimmering chords of the piano, under the slowly fading, delicate sonority of the violin, shine like a faint ray of light through a dark cloud. We can, if we allow ourselves, lose ourselves in time's end.

—© Patrick Campbell Jankowski

Thursday, July 23 | Friday, July 24

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GEORGE MEYER
(b. 1992)

Duo for Violin and Viola (Commissioned
world premiere, 2020) • (15')

Katie Hyun, *violin*
George Meyer, *viola*

George Meyer's Duo for Violin and Viola has been commissioned by Chamber Music Northwest through the generous support of the CMNW Commissioning Fund.

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Duo for Violin and Viola is a new step in an ongoing collaboration with the wonderful violinist Katie Hyun. Happily, we owe our meeting (in 2012) to Chamber Music Northwest. I had written a tune to play with friends at fiddle camp, and in Portland I quickly wrote an arrangement of that tune that involved Katie. She was kind to play it. Back on the East Coast, she founded an exciting string ensemble called Ensemble Quodlibet, and in 2016, she programmed a piece of mine on the group's New York debut. In the years since, we've played together in New York in other situations (as well as in Quodlibet). Maybe our biggest collaborative project came this year, when she commissioned me to write a solo violin piece for her solo recital for Astral Artists in Philadelphia, in January of 2020.

It's a privilege to write for her for many reasons. She makes a beautiful and clear sound; her imagination and diligence are uncommon. I think it is also true that we share many musical values and sources. We are both interested in a variety of musical inputs (she is a new music specialist and a baroque specialist. In addition to her accomplishment within the bounds of the standard repertoire, she even has a degree of exposure to and experience with fiddle music, and other music that has been influential to me). There are shared tendencies in these performance traditions, especially a focus on rhythm and a moderate approach to vibrato.

I see many benefits to our common frame of reference: I can write music that relies on the performer sharing some of my awareness, and I know that she will understand; I can write rhythm that I find ambitious, and I know that she will prioritize it; and I can rely on her sound in my head to suggest possibilities. Of course, I learn from her continually (playing with her as well as writing for her). I'm particularly enjoying coming up with music to play in a duo with her.

I am immensely grateful to CMNW and to David Shifrin for supporting this project, and for finding a way to make it happen in these circumstances. More broadly, I am grateful to David and the people at CMNW for building and being a wonderful organization, and I feel lucky to know them.

—© *George Meyer, composer*

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Summer Festival Grand Finale!

DAVID LUDWIG

(b. 1974)

Work for solo clarinet honoring David Shifrin

(2020, world premiere) • (7')

David Shifrin, *clarinet*

A gift of the composer in honor of David Shifrin's 40th anniversary as Chamber Music Northwest's Artistic Director

J.S. BACH

(1685–1750)

Originally performed on
Saturday, July 6th, 2019
Kaul Auditorium, 8pm

Concerto for Violin and Oboe in C Minor,

BWV 1060R • (14')

Allegro
Adagio
Allegro

Soovin Kim, *solo violin*

Allan Vogel, *solo oboe*

Yevgeny Yontov, *harpsichord*

Tyler Abbot, *bass*

Calidore String Quartet

Jeffrey Myers, *violin*

Ryan Meehan, *violin*

Jeremy Berry, *viola*

Estelle Choi, *cello*

BEETHOVEN

(1770–1827)

Originally performed on
Thursday, July 16th, 2015
Kaul Auditorium, 8pm

Violin Sonata No. 9 in A Major, Op. 47 ("Kreutzer") •

(44')

Adagio sostenuto – Presto
Andante con variazioni
Presto

Augustin Hadelich, *violin*

Inon Barnatan, *piano*

TCHAIKOVSKY

(1840–1893)

Originally performed on
Thursday, July 6th, 2017
Kaul Auditorium, 7:30pm

Serenade for Strings in C Major, Op. 48 • (30')

Pezzo in forma di Sonatina
Walzer
Élégie
Finale: Tema Russo

Arnaud Sussmann, *violin I*

Rebecca Anderson, *violin I*

Bella Hristova, *violin I*

Jeffrey Myers, *violin II*

Ryan Meehan, *violin II*

Soovin Kim, *violin II*

Nokuthula Ngwenyama, *viola*

Jeremy Berry, *viola*

Dmitri Atapine, *cello*

Estelle Choi, *cello*

Curtis Daily, *double bass*

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From 1717–1723, **Johann Sebastian Bach** lived and worked in the small town of Cöthen under the patronage of Prince



Christian Leopold, a young monarch who employed a large (and expensive) cadre of eighteen musicians.

Disapproving of Lutheran church music, Leopold employed Bach specifically to write secular music for his court. Bach probably wrote most of his concertos during this period. Sadly, only seventeen survive in any form today, and only nine in their original instrumentation. We have music for the other eight, but only as Bach arranged them for different solo instruments later in his career.

Determined scholars, however, have determined the original solo instruments and reconstructed what the concertos might have sounded like in their original forms. Based on the range of its solo lines, the Concerto for Two Harpsichords, BWV 1060, was likely originally written for violin and oboe. The **Concerto for Violin and Oboe in C Minor, BWV 1060R**, therefore, is an approximation of what Bach's original concerto might have sounded like.

—© *Ethan Allred*

The history of **Ludwig van Beethoven's Violin Sonata No. 9 in A Major** (the “Kreutzer” Sonata), is old and highly mythologized. Beethoven



originally wrote the sonata for a young virtuoso named George Bridgetower, who premiered it with

Beethoven to the composer's great pleasure. Apparently the two later had a quarrel over a romantic interest, and Beethoven decided he would rather dedicate the sonata to Rodolphe Kreutzer, the French violinist with whom he played one of the Opus 12 sonatas years earlier. According to Hector Berlioz, Kreutzer found his sonata “outrageously unintelligible,” but others since have disagreed. Leo Tolstoy, for one, took particular interest in the sonata, depicting it as holding a special power to arouse erotic feelings in his novella *The Kreutzer Sonata*. Beethoven published the “Kreutzer” with the title “almost in the manner of a concerto,” emphasizing

the importance of the violinist as well as the sonata's extreme virtuosity. Indeed, this is the first violin sonata that truly treats both players as equals.

The massive three-movement sonata begins with a legendary and dissonant introduction, immediately showing off difficult techniques in both piano and violin. The sonata does not reach its “key” of A major (Beethoven didn't actually give the piece a key) until a suddenly calm section well into the development. Up to then, he rapidly moves between related keys with quasi-orchestral textures, created by a liberal use of the ranges of both piano and violin – that is to say a lot of notes. The “Kreutzer” Sonata is far beyond any other Beethoven violin sonata in its breadth, its virtuosity, and its incessant development of small melodic fragments.

The equally broad second movement, an *Andante* theme and variations, is based around a long and complex melody – this is unusual because such themes are generally simple so that the variations can build in many different directions. The “Kreutzer” dates from fairly early in Beethoven's career, 1803, but he already shows the incredible talent for creating variations that would be the source of later masterpieces like the *Diabelli Variations*. After the intensity of the first movement, the variety of this central movement provides a much-needed respite.

The *Presto* finale was originally composed for the Violin Sonata No. 6 in A Major, but Beethoven chose to use it for the “Kreutzer” instead. This bouncy movement gives the feeling of perpetual motion, with occasional moments of pause. The overall tone is lighter than that of the first movement, leading some to wonder whether Beethoven intended the sonata to end with this movement or added it in at the last minute. Regardless, it presents a fittingly enigmatic and long-winded conclusion to what certainly represented a giant step in the history of the violin sonata.

—© *Ethan Allred*

Pyotr Ilyich Tchaikovsky, who once dubbed Mozart “the Christ of music,” wrote the **Serenade for Strings in**



C Major as a tribute to his favorite composer. “It is intended to be an imitation of his style,” Tchaikovsky wrote, “and I should be

delighted if I thought I had in any way approached my model.” Tchaikovsky composed his *Serenade* in 1880, at the same time as the 1812 *Overture*, but his feelings about the two works could not have differed more strongly. “You can imagine, beloved friend, that my muse has been benevolent of late when I tell you that I have written two long works very rapidly,” Tchaikovsky wrote to his patron Nadezhda von Meck, “the festival *Overture* [the 1812] and a *Serenade* in four movements for string orchestra. The *Overture* will be very noisy; I wrote it without much warmth or enthusiasm and therefore it has no great artistic value. The *Serenade*, on the contrary, I wrote from inner conviction. It is a heartfelt piece and so, I dare to think, is not without artistic qualities.”

Tchaikovsky was so pleased with his *Serenade* that upon its completion he wrote to his publisher, “I am violently in love with this work and cannot wait for it to be played.” At its premiere on October 30, 1881, in St. Petersburg, the audience responded in a similar fashion, calling for an encore of the second movement. The *Pezzo in forma di Sonatina* (*Piece in the form of a Sonatina*) begins with a slow introduction, in the manner of an 18th-century string serenade. This rich, hymn-like melody gives way to an energetic tune that suggests the buoyant joy of Mozart's music. The lilting *Walzer* (*Waltz*) has delighted audiences since its first performance; here Tchaikovsky captured its essential Viennese flavor, and the music sparkles throughout. In the *Élégie* we hear hints of the brooding, murmurous quality most suggestive of Tchaikovsky's style, but the overall mood of this movement is meditative rather than melancholy. In the final movement, Tchaikovsky uses a Russian theme, and the slow introduction is indeed a Russian folk tune, paired with another Russian folksong full of hustle and bustle. The first movement hymn concludes the *Serenade*.

—© *Elizabeth Schwartz*



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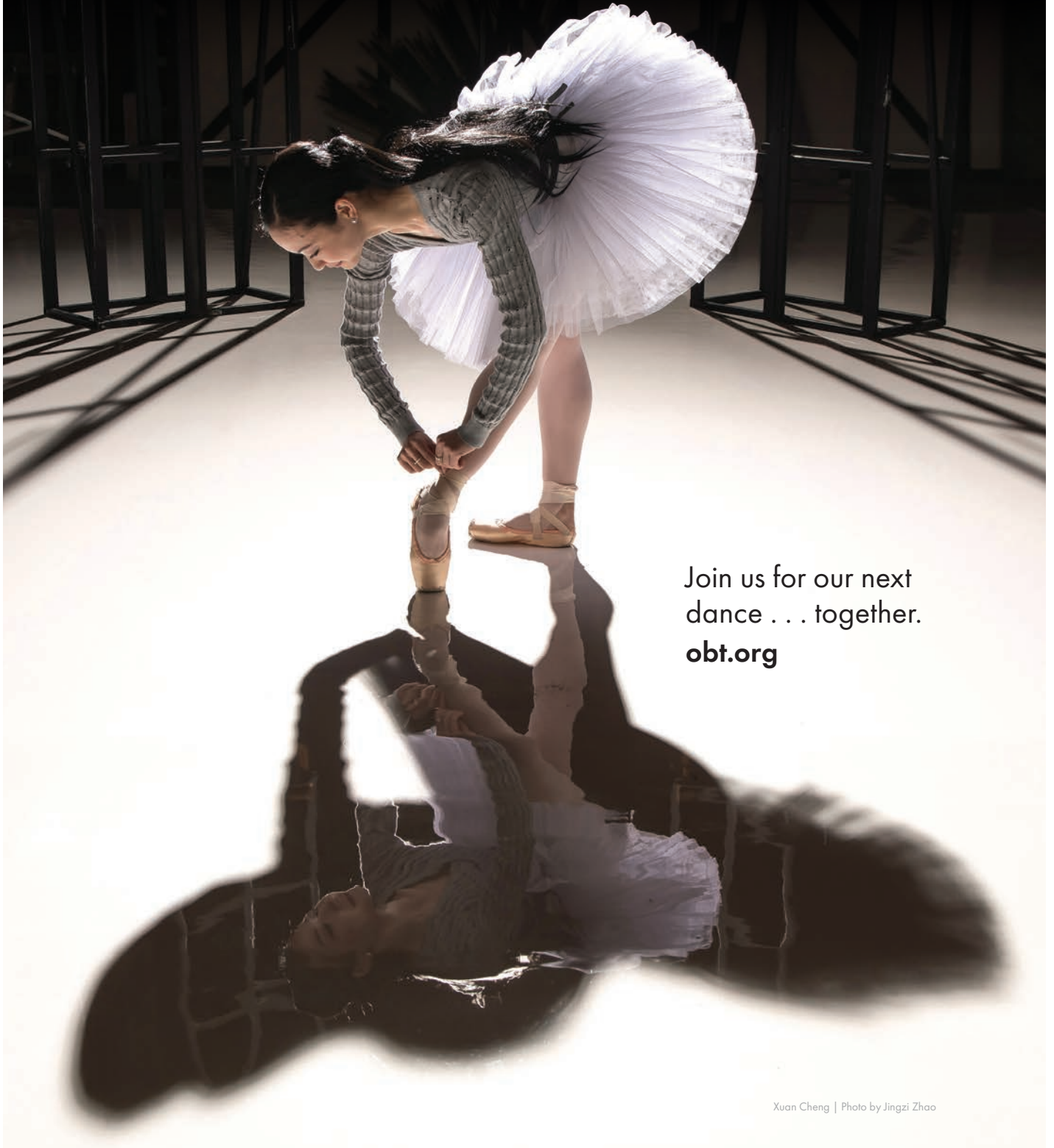
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Now in its 50th season, Chamber Music Northwest serves more than 50,000 people in Oregon and SW Washington with exceptional chamber music through over 100 events annually, including our flagship Summer Festival, year-round concerts, community activities, educational programs, broadcasts, and innovative collaborations with other arts groups. CMNW is the only chamber music festival of its kind in the Northwest and one of the most diverse classical music experiences in the nation, virtually unparalleled in comparable communities

As one of the nation's leading chamber music producers, Chamber Music Northwest brings to our community the world's greatest musicians and composers, from rising stars and exceptional local musicians, to world-renowned artists that include Grammy Award winners, Avery Fisher Prize honorees, and MacArthur "Genius Award" recipients. Together they collaborate to perform the expansive 500-year chamber music repertoire, ranging from beloved classics and hidden masterpieces, to contemporary works and less conventional projects. They also share their love of this diverse, intimate art form through community and educational partnerships that engage audiences and thousands of students through free concerts, previews, conversations, coachings, and masterclasses.

CMNW also invests in the future of chamber music. Our Protégé Project features exceptional young artists who perform with and learn from veteran festival artists, and present free community and education activities. Through our New Music Initiative launched in 2014, CMNW is also a leader in the creation of new music, with more than 100 world, West coast, and Northwest premieres in recent years. We commission and present 4-6 new works annually by some of the world's best established and emerging composers.

A recipient of the Governor's Arts Award, Chamber Music Northwest is among our region's most acclaimed and well-run arts organizations, with an exceptional record of nearly four decades of balanced budgets. Performances from CMNW are broadcast nationally on "Performance Today" and "America's Music Festivals," and locally on Portland's own All-Classical FM.

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