Henriette of France: A Picture of Royal Virtuosity

Grace, poise, and elegance radiate from the young woman on the cover of this season's program book. Playing one of the most popular instruments in France during the eighteenth century, the *viola da gamba*, her wealth and magnificence are immediately perceptible from the detailed attention to her luxurious gown, the ornate chair on which she sits, the opulent drapery that cascades from grand columns, and the lavish harpsichord to her left. Frequently depicted in settings of the elite, the *viola da gamba* served as a symbol of wealth and elevated social status in the Renaissance and Baroque eras. Often mistaken for a cello by today’s audiences, the *viola da gamba* held a significant position in chamber music of the sixteenth, seventeenth, and eighteenth centuries in various parts of Europe. Scholar and performer Richard Boothby provides a valuable description and history of the *viola da gamba* on page 33 of this program book.

Our cover painting by Jean-Marc Nattier (1685-1766) depicts Henriette of France (1727-1752), daughter of Louis XV and queen consort Maria Leszczyńska, playing a *viola da gamba*. As portrait painter to the royal family at Versailles, Nattier depicted Henriette, her twin sister Louise Élisabeth, and other members of the royal family in multiple portraits. The painting on the cover of this program book was painted two years after Henriette's death from smallpox. The posthumous portrayal of the princess with her *viola da gamba* and the comfort and familiarity with which she handles the instrument indicates the significant status of the instrument in her daily life.

In addition to the *viola da gamba*'s status at Versailles, Nattier's painting also supports significant developments in performance practice among women in eighteenth-century France. First, Nattier’s painting confirms that women were no longer restricted to the socially accepted lute and virginals of previous centuries. Additionally, his depiction confirms that this performance practice extended beyond common society and was celebrated among the aristocracy.

Henriette studied with Jean-Baptiste Forqueray (1699-1782), the son of viol virtuoso Antoine Forqueray (1672-1745). Both father and son served the French court in the late-seventeenth and early-eighteenth centuries. Despite his estrangement from his jealous and derelict father, the younger Forqueray went on to enjoy musical success as a performer, teacher, and composer in the royal household. In 1747, Jean-Baptiste Forqueray dedicated a book of viol compositions to his royal student, Henriette. Acknowledging his musical legacy, the younger Forqueray accredited the collection of forward-looking, virtuosic works to his father by titling the volume, *Pièces de viole avec la basse continuë composées par Mr Forqueray le père* [Pieces for viol with basso continuo by Mr. Forqueray, the father]. Forqueray’s dedicatory note attests to the shared appreciation of the instrument between teacher and student. His confidence in Henriette's ability to cultivate and promote the viol's repertoire demonstrates that the princess placed a high value on the instrument.

There is an ascertainable parallel between Forqueray’s composition to his royal dedicatee and Nattier’s sumptuous depiction of the musical princess. Forqueray’s rich texture and colorful harmonies of the viol and the *basso continuo* echo the voluptuous depth and detail of Henriette’s lavish surroundings as depicted by Nattier. Listening to this virtuosic music while studying Nattier’s painting simultaneously provides a multi-sensory experience. The observer may almost feel transported back to eighteenth-century France, sitting among royalty in a setting of utmost extravagance, listening to music of absolute virtuosity and depth.

-Lacie Eades

Suggested Listening: Forqueray: *Pièces de viole avec la basse continuë* by Paolo Pandolfo, Glossa Music, GCD920412.
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COVER ART

PROGRAM BOOK CREDITS
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Christy Peterson
Accountant
Season Calendar
2019–2020

SEPTEMBER
CALIDORE STRING QUARTET
Saturday, September 28, 7:30 PM
1900 Building
International Chamber Music Series

OCTOBER
ROLSTON QUARTET
Friday, October 11, 7:30 PM
1900 Building
International Chamber Music Series

FRETWORK
Friday, October 25, 7:30 PM
Linda Hall Library
International Chamber Music Series

NOVEMBER
SERGEI BABAYAN
Sunday, November 3, 2:30 PM
Folly Theater
Master Pianists Series

BOSTON EARLY MUSIC FESTIVAL
CHAMBER ENSEMBLE
Sunday, November 24, 2:30 PM
Village Presbyterian Church
Early Music Series

DECEMBER
THE TALLIS SCHOLARS
Thursday, December 12, 7:30 PM
Cathedral of the Immaculate Conception
Early Music Series

JANUARY
FABIO BIDINI
Friday, January 24, 7:30 PM
Folly Theater
Master Pianists Series

FEBRUARY
AKADEMIE FÜR ALTE MUSIK BERLIN
Friday, February 21, 7:30 PM
C. Stephen Metzler Hall at The Folly Theater
International Chamber Music Series
Early Music Series

MARCH
PAVEL HAAS QUARTET
PIANIST BORIS GILTBERG
Friday, March 6, 7:30 PM
C. Stephen Metzler Hall at The Folly Theater
International Chamber Music Series

BENJAMIN GROSVENOR
Friday, March 20, 7:30 PM
C. Stephen Metzler Hall at The Folly Theater
Master Pianists Series

APRIL
RAFAŁ BLECHACZ
Friday, April 3, 7:30 PM
C. Stephen Metzler Hall at The Folly Theater
Master Pianists Series

BOSTON CAMERATA
Sunday, April 19, 2:30 PM
Linda Hall Library
Early Music Series
Join the Harriman-Jewell Series for its fabulous 2019–2020 season of performances held at landmark venues in downtown Kansas City!

The Four Italian Tenors 09/14/19; Kelli O’Hara, Broadway star 10/12/19; Nadine Sierra, soprano 10/19/19; Aspen Santa Fe Ballet 10/25/19; Jazz at Lincoln Center Orchestra with Wynton Marsalis 12/05/19; Anne-Sophie Mutter, violinist 01/21/20; Mark Morris Dance Group 02/08/20; The Siberian State Symphony Orchestra 03/05/20; Daniil Trifonov, pianist 03/12/20; Pianist Mitsuko Uchida and Mahler Chamber Orchestra 03/22/20; Keith Lockhart and the Boston Pops On Tour 04/06/20; Angela Gheorghiu, soprano 04/26/20; Joyce DiDonato, mezzo-soprano, and Il Pomo d’Oro, chamber orchestra 05/29/20.

See complete details for season performances, including free Discovery Concerts, at HJSERIES.ORG.
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I am honored to welcome you to the 2019-2020 Friends of Chamber Music concert season. This season features twelve programs spanning over 800 years of exquisite classical music. From solo piano music, to works for viol consorts, to music with video integration, to transformative representations of medieval festivals, this season boasts an array of musical styles, genres, eras, and nationalities. We look forward to enjoying this season with you!

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Jerome T. Wolf
Dear Friends,

The music for the upcoming season spans more than 800 years, beginning with a program presented by the Boston Camerata—“A Night’s Tale: A Tournament of Love.” This story is based on Le Tournoi de Chauvency, written circa 1285 by the French poet Jacques Bretel and is a narration of a courtly celebration that took place in the Lorraine region of France. As Anne Azéma, the Director of the Camerata, writes: “Mutual desire aroused during the day’s activities dominated by the men’s competitions, culminates in the evening when joined by the women with very different rites: of dance and music that is aggressive, courtly, passionate, and playful.”

Our next stop, the Renaissance, gives birth to one of music’s most extraordinary periods of music known as “The Golden Age” for the thousands of masterpieces that were commissioned and created by the Church. Kings and Queens, as well, competed with one another through their entourages of famous artists. The widely-acknowledged leader in Renaissance performance today, The Tallis Scholars, will bring us a thrilling program that transcends time, both Renaissance and twentieth-century works to give us some of music’s most spiritually profound music ever written.

We move ahead to the early Baroque Era when the Boston Early Music Chamber Ensemble combines music from three important operas written by Monteverdi and his contemporaries to give us the story of Orpheus, a tragic tale of love and loss. International super stars of Baroque music will perform, including the French countertenor Philippe Jaroussky singing Orpheus and the American soprano Amanda Forsythe singing Eurydice in one of history’s most compelling love stories.

Winner of numerous Grammy awards, countertenor Iestyn Davies will sing with Fretwork, a consort of five viols—string instruments descended from the Spanish guitar. While the four-stringed instruments that we know today were used for dances, the six-stringed viols were the instrument of choice for the aristocracy, prized for their expressiveness and subtlety, inspiring the creation of thousands of compositions.

For the later Baroque Era, we present Europe’s pride and glory with Akademie für Alte Musik Berlin (The Academy for Ancient Music Berlin). These Baroque experts will bring us vigorous, vital interpretations of works by Bach, Scarlatti, Handel, and others. Listen to one (or many!) of their numerous recordings and prepare to be dazzled.

We arrive at the 18th century with three world-class string quartets. The American quartet, the Calidore String Quartet, has an incredibly demanding schedule due to a residency program with the British Broadcasting Company (BBC) that broadcasts Calidore worldwide as well as showcasing them in the world’s greatest venues. For their Kansas City debut, they have invited violist Matthew Lipman to join them on two rarely heard works: Mozart’s viola quintet (K. 515) and Brahms’ viola quintet (Op. 111). The viola quintets are considered among the greatest chamber music masterpieces ever written.

Next, the Rolston Quartet performs three extraordinary works touching on discord. The program begins with Mozart’s “Dissonance” quartet, whose progressive harmonies make it unique to his canon of works. Ligeti’s Métamorphoses nocturnes is a powerful response to his native Hungary’s totalitarian regime. Finally, we hear one of the most important minimalist works, Different Trains, by Steve Reich, a moving reflection on train travel before, during, and after World War II. This performance includes a film by Beatriz Carravaggio that adds a poignant dimension to the dichotomy of train travel in Europe and America during that time.

Our final quartet, the Pavel Haas String Quartet, has cornered the Grammy awards in their field for the last several years. Their most recent Grammy included a collaboration with German pianist Boris Giltburg in a performance of the Dvořák Piano Quintet, one of the genre’s most lusciously romantic works, which will be included in their Kansas City performance.

Since The Friends of Chamber Music presented Richard Goode in 1987/88, the Friends has presented an annual series of the finest pianists to be heard on the world stage today. The Russian pianist Sergei Babayan will play an all-Chopin program followed by Italian pianist Fabio Bidini who will play warhorses of the literature with Beethoven’s “Waldstein” sonata and the “Carnaval” by Robert Schumann. Rafal Blechacz was the first pianist in history to win all five of the piano prizes awarded at the International Chopin Competition in Warsaw. Finally, Englishman Ben Grosvenor will dazzle you, returning to Kansas City after a stunning performance of the Brahms’ First Piano Concerto with the Kansas City Symphony last June. The entire Master Piano Series is performed in the incomparable Folly Theater.

As you can see, the extraordinary breadth and depth of this season promises to provide you a season of rare and unforgettable moments.

Thank you for your continued support and for the unique spirit of excitement you bring to every concert!

Sincerely,

Cynthia

Cynthia Seibert
President and Founder, The Friends of Chamber Music
What if I arrive late or need to leave early?

Wait until the end of a movement before exiting/entering the concert hall. If you are unsure of when that is, please ask an usher for assistance. If you know in advance that you will need to leave a concert early, please ask a box office attendant to reseat you to an aisle seat or a seat that is close to the door.

When should I applaud the performers?

Applaud at the end of the last movement. Unsure? Wait until those around you start clapping or watch for the musicians to lower their instruments.

Can I bring my cell phone?

Yes, but please turn off all electronic devices. This includes cell phones, pagers, watches, and all other devices that make noise.

Are children allowed at concerts?

Children 6 and under are always welcome at FCM performances. (They even get free tickets!) However, we ask that children under the age of 12 be accompanied by an adult.

May I photograph or video the concert?

No. Recording devices (including cell phone cameras) are strictly forbidden during the concert. However, feel free to take photos in the lobby with friends before or after the show or during intermission!

MEET THE ARTISTS

For more than 40 years, we have pioneered bringing the world’s greatest musicians to Kansas City. Get to know them a little better during one of our post-concert conversations. The artists will be available after the concert to sign autographs and greet fans. Select concerts will also feature Q&A sessions with the artist. Sing up for our weekly e-blasts at chambermusic.org to be "in the know" for these post-concert experiences.

VOLUNTEERS

If you enjoy what we do, consider volunteering for The Friends! Our volunteers help FCM reach the communities we serve and they are a vital part of the concert experience. Plus, they receive free tickets to our concerts!

Venues and Parking

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Parking is available on site or in close proximity to our venues. Detailed parking information, including parking costs, can be found on our website at chambermusic.org/venues.
PURCHASING OPTIONS

Buying tickets to a Friends of Chamber Music concert is easy! Purchase tickets online anytime at chambermusic.org or by calling The Friends of Chamber Music Box Office at 816-561-9999 during business hours (Monday through Friday, 9AM-5PM). Tickets are also available in person at the venue the night of the concerts up to 90 minutes before the performance.

DISCOUNTS

Keeping classical music accessible to a wide range of patrons is part of our mission at The Friends of Chamber Music. We offer the following discounts:

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TICKET EXCHANGE AND REFUND POLICY

All sales are final. There are no refunds. Ticket exchanges are free to series subscribers up to 48 hours before the performance. Tickets are non-refundable.

Unfortunately we are no longer able to issue acknowledgements of tax-deductible contributions for unused tickets. If you know that you are unable to attend a concert, please call our Box Office 48 hours in advance to release your tickets to the public.

Support Us

ANNUAL GIFT

Your annual gift supports our current operations, including our outstanding concert series and our educational outreach programs. If you prefer to fund your gift later in the year, a pledge now will allow us to recognize your support right away while your actual gift is deferred to a more convenient time. An outright gift of appraised securities such as stocks or bonds provides an extra tax benefit. In addition to receiving an income tax deduction for the fair market value of the security, you also avoid tax on the capital gain.

ENDOWMENT FUND

The Endowment Fund grows steadily with your gifts - permanent contributions, held as an asset, from which income may be used to assure an otherwise improbable concert event and to serve as a safety net when we launch bold programs or face challenging times.

Gifts to the Endowment Fund may be tailored to the specific desires of the donor - perhaps to perpetuate an annual concert or to fund an educational program. The Endowment Fund is often particularly attractive to those who are considering planned gifts.

For more information about supporting The Friends of Chamber Music or to make a donation or endowment contribution, please call 816-561-9999 and ask to speak with Howard Collinson, Development Director.
Dr. William Everett of the University of Missouri - Kansas City Conservatory of Music and Dance has curated an intellectual feast of pre-concert conversations to precede select performances. Conversations are free with concert admission.

**October 11 - Rolston Quartet**  
*Discord and the Human Condition*  
Dr. William Everett, UMKC Conservatory, presenter

In times of turmoil, music can on one hand offer solace and on the other can inspire us to seek innovative solutions to ongoing dilemmas. The three works on tonight’s concert reflect aspects of the trials and tribulations of human existence and the power of music to penetrate them. Whether it is György Ligeti responding to life under the totalitarian regime in Hungary during the 1950s, Steve Reich paying homage to victims and survivors of the Holocaust in *Different Trains*, or Wolfgang Amadeus Mozart challenging musical norms in his “Dissonance” String Quartet, each of these composers explores how the intimate language of music can allow us to experience inexplicable realms.

**October 25 - Fretwork with Iestyn Davis, countertenor**  
"Your hands lie open in the long fresh grass": The Musical Sublimity of the Present  
Dr. William Everett, UMKC Conservatory, presenter

Using Dante Gabriel Rossetti’s sonnet "Silent Noon" as inspiration, this conversation will explore the beauty of the moment. From Elizabethan music for string instruments to songs written for a Japanese animated film, the idea of savoring the present permeates this exquisite selection of repertoire. During our time together, we will explore how composers from Carlo Gesualdo to Michael Nyman have used musical means to keep listeners keenly attuned to the wonder and importance of the here and now.

**January 24 - Fabio Bidini, piano**  
*The Romantic Piano*  
Dr. William Everett, UMKC Conservatory, presenter

Featuring music by three of the nineteenth century’s iconic composers (Beethoven, Chopin, and Schumann), tonight’s program offers the distinctive opportunity to explore the idea of the piano in the Romantic era. From virtuoso concert performers to young aristocratic women, the appeal of the piano was immense. We will explore not only the various places people could listen to solo piano music and the types of music they would have heard but also the social role of the piano itself and references to the instrument in nineteenth-century literature.
New in the 2019/2020 Season!

Post-Concert Artist Conversations

The Friends of Chamber Music will offer three special post-concert presentations with selected artists following the performances!

Fretwork with countertenor Iestyn Davies
Friday, October 25, 2019
Linda Hall Library

Presented by Richard Boothby and Iestyn Davies
Artistic Director Richard Boothby was a founder of both the Purcell Quartet in 1984 and a founder member of Fretwork since 1985. He is a professor of Viola da Gamba at the Royal College in London.
Countertenor Iestyn Davies is widely recognized as one of the world's finest singers, celebrated for the beauty and technical dexterity of his voice and intelligent musicianship.

Boston Early Music Festival Chamber Ensemble with countertenor Phillip Jaroussky and soprano Amanda Forsyth
Sunday, November 24, 2019
Village Presbyterian Church

Presented by Artistic Co-Directors Stephen Stubbs and Paul O'Dette
Paul O'Dette has made more than 140 recordings, winning two Grammy awards and seven Grammy nominations. He has been described as "the clearest case of genius ever to touch his instrument" (Toronto Globe and Mail).
Stephen Stubbs is one of the world's most respected lutenists, conductors, and Baroque opera specialists. As a conductor, he won a Grammy Award in 2015 for Best Opera Recording.

Boston Camerata “The Night’s Tale”
Sunday, April 19, 2020
Linda Hall Library

Presented by Director Anne Azéma
French-born vocalist, scholar, and stage director Anne Azéma has directed The Boston Camerata since 2008. She is widely admired for her creative skill creating new productions that combine medieval scholarship with high performance standards.
Pre-Concert Conversations

February 21 - Akademie für Alte Musik Berlin with Xenia Lößler, solo oboe
*Concerto Grosso, Sinfonia, or Suite?: Questions of Genre in Baroque Orchestral Music*
Dr. Paul Laird, University of Kansas, presenter

In the scholarly order that we try to place on the history of music, we have attempted to develop precise definitions of the various genres of music throughout its history. This often was not the case during the Baroque period, when genre names could get thrown around to the point that one did not know what to expect in a piece of instrumental music. This presentation will address this issue, using the music from the program as examples for our consideration.

March 6 - Pavel Haas Quartet with pianist Boris Giltburg, piano
*Musical Dialogues*
Dr. William Everett, UMKC Conservatory, presenter

Tonight’s conversation focuses on the art of dialogue. Opening the concert is the U.S. premiere of L’ubica Cekovska’s string quartet, The Midsummer Quartet. Cekovska is one of the most dynamic young composers in the Slovak Republic, and like every composer who writes for the string quartet, she must deal with its impressive legacy. The other two works on the program, the first by the Russian giant Peĭr Ilyich Tchaikóvsky and the second by the Czech legend Antonín Dvořák, reflect the ways in which these two beloved composers created dialogues between distinctive features of their respective national traditions and the mainstream musical language of nineteenth-century Europe.

March 20 - Benjamin Grosvenor, piano
*Toward the Modern*
Dr. William Everett, UMKC Conservatory, presenter

Modernism is a philosophical and artistic movement that, in part, strives to redefine and reformulate what is thought to be absolute. In terms of music, the works on tonight’s program all demonstrate this attitude. In their own ways, Beethoven, Liszt, Debussy, and Scriabin each redirected the essence of music and how musical tones could be combined in new and often unexpected ways.

April 3, 2020 - Rafal Blechacz, piano
*Toward the Monumental*
Dr. William Everett, UMKC Conservatory, presenter

Whether through heights of buildings, lengths of books, or feats of endurance, humans strive for the monumental. This discussion will address the notion of monumentality in music and how Bach, Beethoven, Franck, and Chopin expressed this quest for not only the sizeable but more significantly the meaningful in their in their works for solo keyboard.
THE WILLIAM T. KEMPER INTERNATIONAL CHAMBER MUSIC SERIES

THE CALIDORE STRING QUARTET

with Matthew Lipman, guest viola

Saturday, September 28  ·  7:30 PM  ·  The 1900 Building

Jeffrey Myers, violin
Ryan Meehan, violin
Jeremy Berry, viola
Estelle Choi, cello

BEETHOVEN

String Quartet in G Major, Op.18, No. 2
Allegro
Adagio cantabile; Allegro; Tempo I
Scherzo: Allegro
Allegro molto quasi presto

MOZART

String Quintet in C Major, K. 515
Allegro
Menuetto and Trio: Allegretto
Andante
Allegro

BRAHMS

String Quintet No. 2 in G Major, Op. 111
Allegro non troppo ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo presto; Animato

This concert is underwritten by Charles and Virginia Clark.
String Quartet in G Major, Op. 18, No. 2
Ludwig van Beethoven (1770-1827)

By the time Beethoven undertook his first string quartets, he was an experienced chamber music composer. Prior to the appearance of the Op. 18 string quartets in 1800, he had already published the three Piano Trios, Op. 1; the two Cello Sonatas, Op. 5; several string trios; the Serenade for Violin and Viola, Op. 8; the three Violin Sonatas, Op. 12; the Mozart-modeled Quintet for Piano and Winds, Op. 16. And those are just the published works. In Bonn and during his early years in Vienna, he had also written three piano quartets, two piano trios, a wind octet, and several sets of variations for violin and piano or cello and piano.

String quartets were a different hurdle to clear. Beethoven had studied briefly with Joseph Haydn, whose monumental contribution to the string quartet literature constitutes its very foundation. Although teacher and student did not always see eye to eye, Beethoven revered the older master's accomplishments, and Haydn's hand is more evident than Mozart's in the six quartets of Op. 18.

The G major quartet sparkles with untroubled gaiety, often with barely suppressed mirth. Philip Radcliffe has described it as "coming nearest to the eighteenth century in its urbane." Daniel Gregory Mason elaborates, alluding to the opening Allegro as:

"... looking backward to the delicate grace of the eighteenth-century drawing rooms, where music could keep the dignity, even the formality, of a feudal court without losing its more intimate beauty. It is to this stately kind of charm that it owes its name of "Compliments Quartet."

That peculiar sobriquet -- which Joseph Kerman has dismissed as "a name matched in idiocy only by English quartet players' 'How d'you do' for Haydn's Quartet in G, Op. 33, No. 5 -- a work which may conceivably have planted the original seed for Beethoven's composition" -- derives from the opening paragraph of music. Beethoven's flowery theme and elegant phrases give a sense of breath and breadth, of hesitation and politesse, as if an exchange of courtly small talk were being punctuated by well-mannered silences.

If the first movement is reflective, the slow movement looks forward. More than any of the other Op. 18 slow movements, this one touches on the psychological depth so readily achieved in the slow movements of the magnificent early piano sonatas. Only in the later quartets did Beethoven approach such nobility of spirit on a regular basis.

The Adagio cantabile is doubly unusual for the insertion of a fast middle section; the only comparable precedent is the finale of Haydn's Quartet in C, Op. 54, No. 2. Beethoven's sketchbooks show several versions of the slow movement's theme in duple time, indicating that the movement went through several revisions before he arrived at a final version. Joseph Kerman has suggested that the insertion of the fast dance into the slow movement was an afterthought, since none of the sketches shows the music of the Allegro. Such a daring move is more in keeping with the unusual experiments that Beethoven began to make in the last three quartets of Op. 18, such as the Malinconia section of the sixth string quartet.

The Scherzo and Trio show Beethoven's razor wit at its most incisive, bordering on the flippant. The middle section, the Trio, makes hilarious use of the ascending scale; it is a classic example, with strong roots in Haydn, of making something out of nothing, building music from the simplest of materials. In the concluding movement of the quartet, Beethoven awards the cello a theme with a strong rhythmic profile. A sturdy peasant joy and dance-like character only thinly disguise its marked melodic similarity to the first movement. Not one to relinquish the zany humor so cleverly captured in the Scherzo, Beethoven capitalizes on his momentum with Haydn-esque glee.

String Quintet in C Major, K. 515
Wolfgang Amadé Mozart (1756-1791)

All but one of Mozart's string quintets are relatively late works. He transcribed some earlier woodwind compositions for string quintet, but the great works in the genre begin with this Quintet in C, K. 515. Mozart was hard at work on the opera Don Giovanni in 1787. In addition to the pressure of finishing an opera, Mozart also faced the emotional stress of his father's declining health; Leopold was gravely ill. No hint of these pressures interferes with the sunny radiance of the C Major Quintet. Remarkably, he also found time to compose the Quintet in G Minor, K. 516; the splendid Violin Sonata in A Major, K. 526, and the beloved string serenade, Eine Kleine Nachtmusik, K. 525.

In one sense, Mozart invented a new genre of chamber music with the string quintets. In another, he was adding to a venerable tradition already established by his contemporaries Michael Haydn and Luigi Boccherini. The difference lay in the scoring. Where Boccherini, a fine cellist, opted to double the lowest instrument of the string quartet, adding a second cello to the quartet, Mozart chose to add a second viola, which is why his quintets are generally called viola quintets. Mozart preferred to preserve the clarity of his bass line with the single cello. By adding another viola, he darkened the sound of the ensemble and provided opportunities to enrich the inner voices.
The change in texture manifests itself in several ways. In the opening Allegro, Mozart stresses interplay between the cello and the first violin. Sweeping, majestic arpeggios dominate the principal melodic material, and the inner voices have much triadic accompaniment. But the slow movement features a splendid dialogue between first violin and first viola that recalls Mozart’s Sinfonia Concertante, K. 364. Throughout the quintet, the extra viola functions alternately as a melody instrument and as the leader of a trio of lower instruments. Passages in the finale alternate duets of the two violins and the two violas, and imitative sections assure that each of the five players gets a final say in the proceedings.

The pianist and scholar Charles Rosen observed that the first movement of K. 515 is the largest sonata allegro movement before Beethoven. Its 368 measures take approximately fifteen minutes to perform. Mozart's development section is particularly rich, both in unexpected modulations and in new material. A stretto coda completes this expansive movement. Psychological weight at the opening is balanced by the song-like second movement, the Andante, with its elegant duet-writing. The third movement is a conventional minuet (with a poignant trio) followed by a delicious C major finale of unclouded gaiety complete this wonderful quintet.

String Quintet No. 2 in G Major, Op. 111
Johannes Brahms (1833-1897)

In the spring of 1890, Johannes Brahms traveled to Italy with his long-time friend Joseph Widmann, a Swiss poet, playwright, and critic who lived in Bern. As was his custom, Brahms spent the summer in the mountains, this time in Ischl, which was his preferred holiday venue from 1889 until he died. While in Ischl, he composed the String Quintet, Op. 111, intimating to friends after its completion that it would be his last composition. Although only fifty-seven, Brahms was feeling his age and began drafting a last will and testament.

Shortly thereafter, he met Richard Mühlfield, an excellent clarinetist in the Meiningen court orchestra. So impressed was Brahms by Mühlfield's technique and musicianship that he set to work on a series of chamber music works with clarinet, including the Clarinet Trio, Op. 114, for clarinet, cello, and piano; the Clarinet Quintet, Op. 115, for clarinet and string quartet; and the two Clarinet Sonatas, Op. 120, for clarinet and piano. It is our good fortune that Mühlfield inspired this flowering of chamber music, for as the String Quintet No. 2 in G Major eloquently demonstrates, Brahms was clearly at the height of his powers. The knowledge that he initially thought of Op. 111 as a swan song cannot help but color our thoughts when we listen; however, nor can its shared opus number with Beethoven's final piano sonata be far from one's mind.

When writing chamber music, Brahms was more comfortable when the piano was part of the ensemble. He claimed to have abandoned and destroyed more than twenty string quartets before allowing his first two completed quartets to be published; they appeared in 1873 as Op. 51. Most critics consider the duo sonatas, piano trios, piano quartets, piano quintet, and the late clarinet works to be on a higher artistic level than Brahms's string quartets, although they are quick to qualify that such discrimination is subjective at this level of genius. That stated, the two late string quartets, Op. 88 in F (1882) and the work we hear tonight, are a revelation. The richness of texture and the continuity of mood lift these works to a higher plane than any of Brahms' other string quartets, yet they have immediacy, warmth, and drive. As Brahms's biographer Peter Latham has written, "Except in the assurance of the style there is nothing middle-aged in this music, which breathes the freshness of Vienna in springtime."

We know comparatively little about the circumstances of the second quintet. Brahms probably wrote it at the request of the great violinist Joseph Joachim, who sought a companion piece to the Op. 88 Quintet. Brahms plays no favorites with the violins, however. To the contrary, he offers an abundance of musical material for lower strings. The ebullient opening is a famous challenge for the cellist, who must sail forth fearlessly in order to project over the busy tremolo activity of the upper four instruments. After this vigorous start, the lilting Viennese lyricism of the second theme provides wonderful contrast.

Both of Brahms's inner movements are in minor mode. The slow movement is a dark D minor Adagio with a passionate outburst in the middle. Using mournful chromatic sighs, Brahms slips in and out of different keys, leaving us with a feeling of tonal uncertainty. Is he questioning the certainty of life? He keeps us wondering in the Un poco Allegretto, a nervous waltz in G minor that echoes the subtlemodulations of the slow movement.

The Quintet in G Major concludes with a brisk Eastern European dance. It has musical cousins in Brahms's Hungarian Dances and the early Piano Quartet in G Minor, Op. 25. The Czech influence of his friend and contemporary Antonín Dvořák, however, cannot be discounted, for Brahms knew and admired Dvořák's chamber music. The finale is noteworthy for its deceptive beginning, momentarily implying B minor before establishing the tonality of G major. It closes with a presto csárdás, a tour de force that elevates the Gypsy fiddler from the folkloric to the sublime.
Matthew Lipman

American violist Matthew Lipman is recognized as one of the world's leading young instrumentalists. He has been hailed by the New York Times for his "rich tone and elegant phrasing" and by the Chicago Tribune for his "splendid technique and musical sensitivity." A 2015 Avery Fisher Career Grant recipient, he has appeared as soloist with the Illinois Philharmonic, Grand Rapids Symphony, Wisconsin Chamber, Juilliard, Ars Viva Symphony, and Montgomery Symphony orchestras, and in recital at the WQXR Greene Space in New York City and the Phillips Collection in Washington, DC.

He was the only violist featured on WFMT Chicago's list of "30 Under 30" of the world's top classical musicians and has been profiled by The Strad, Strings, and BBC Music magazines. Mr. Lipman performs internationally as a chamber musician with the Chamber Music Society of Lincoln Center and regularly at the prominent Music@Menlo, Marlboro, Ravinia, Bridgehampton, Seattle, Cleveland, and White Nights festivals.

A top prizewinner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Competitions, he received his bachelor's and master's degrees as an inaugural Kovner Fellow from The Juilliard School as a student of Heidi Castleman. He was further mentored by Tabea Zimmermann at the Kronberg Academy.

A native of Chicago, Illinois, Mr. Lipman was recently appointed viola faculty at Stony Brook University and performs on a fine 1700 Matteo Goffriller viola loaned through the generous efforts of the RBP Foundation and a Dominique Peccatte viola bow.

Calidore String Quartet

The Calidore String Quartet has been praised by the New York Times for its "deep reserves of virtuosity and irrepressible dramatic instinct" and by the Los Angeles Times for its balance of "intellect and expression." The Washington Post has said that "Four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one."

In the 2019-20 season, the Calidore String Quartet celebrates its tenth anniversary and the 250th anniversary of Beethoven's birth by presenting cycles of the Beethoven String Quartets in New York, Los Angeles, Buffalo, Toronto, the University of Delaware, Antwerp and Dresden. Additionally, the Calidore will premiere a new work by composer Anna Clyne inspired by Beethoven's Grosse Fuge and commissioned by Music Accord in performances at Lincoln Center, Princeton, Penn State, Caramoor, San Francisco Performances and Boston's Celebrity Series. The Quartet will also make their debuts at Strathmore and with the Kansas City Friends of Chamber Music. In Europe, the Calidore perform on important series in the Netherlands, Belgium, Germany, Italy, Denmark, Poland, Spain and Switzerland.

As a passionate supporter of music education, the Calidore String Quartet is committed to mentoring and educating young musicians, students and audiences. The Calidore serves as Quartet-in-Residence at the University of Delaware and the University of Toronto and has conducted master classes and residencies at Princeton, Stanford, University of Michigan, the Colburn School, Stony Brook University, UCLA and Mercer University.

Using an amalgamation of “California” and “doré” (French for “golden”), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from its home of origin, Los Angeles, California, the “golden state.”
THE WILLIAM T. KEMPER INTERNATIONAL CHAMBER MUSIC SERIES

THE ROLSTON STRING QUARTET

Friday, October 11 · 7:30 PM · The 1900 Building

Luri Lee, violin
Emily Kruspe, violin
Hezekiah Leung, viola
Jonathan Lo, cello

Dissonance, Dissidents, and Different Trains

MOZART

String Quartet in C Major, K. 465 (Dissonance)
Adagio; Allegro
Andante cantabile
Menuetto and Trio: Allegro
Allegro

LIGETI

String Quartet No. 1, "Métamorphoses nocturnes"
Allegro grazioso
Vivace, capriccioso
A tempo
Adagio, mesto
Presto; Prestissimo
Molto sostenuto; Andante tranquillo
Più mosso
Tempo di Valse; moderato con eleganza, un poco capriccioso
Subito prestissimo
Subito: molto sostenuto
Allegretto, un poco gioiiale
Allargando poco piu mosso
Subito allegro con moto, stringendo poco a poco sin al prestissimo
Prestissimo
Allegro comodo, gioiiale
Sostenuto, accelerando; Ad libitum, senza misura
Lento; Allegro grazioso
(Performed without pause)
REICH

Different Trains (1988) for string quartet and video
created by Beatriz Caravaggio of ArsVideo Producciones

I. America: Before the War
II. Europe: During the War
III. After the War
(Performed without pause)

The Rolston Quartet is the recipient of the Cleveland Quartet Award
Mozart moved from Salzburg to Vienna in 1781. Initially, still in the service of the Archbishop of Salzburg, he soon dissociated himself from the Archbishop’s entourage and embarked upon a career as an independent musician. The following few years proved to be Mozart’s happiest and most successful of his adult career. It seems very likely that the historic meeting between Franz Joseph Haydn (1732-1809) and Mozart took place during the winter of 1781. The older master encouraged Mozart, and the warm friendship and musical stimulation that each provided to the other enriched the creative output of both composers.

For his part, Mozart returned to the string quartet, a medium he had neglected for some ten years. Between 1782 and 1785 he completed six quartets, which the Viennese firm of Artaria published in 1785 as Op. 10. Collectively, they are known as the Haydn Quartets because of their dedication to the older master, who had become Mozart’s mentor and friend. They are an unusual example of Mozart freeing himself for a while from the restrictions, real or imagined, of commissioned music.

Mozart appears to have made a conscious effort to emulate Haydn’s innovative Op. 33 quartets (1781), and there is no denying the significant contact and strong mutual influence between the two composers during the early 1780s. Yet these quartets are highly individual, born of Mozart’s innermost soul. They are also the pivotal chamber music of Mozart’s first few years in Vienna. Though he described them in his dedication as the “fruit of a long and laborious endeavor,” all six quartets glow with the effortless polish of genius.

K. 465 was the last of the six to be completed; the composer seems to have cast it as the musical climax of the set. It earned its nickname, “Dissonance,” from the extraordinary opening measures, which are the only slow introduction in any of the Mozart string quartets. Mozart used the chromatic scale liberally throughout the so-called Haydn quartets, but this opening is unlike anything else in the Mozart canon and indeed has been the subject of great controversy since it was written.

What is its mood: Tragedy? Mystery? Mournfulness or, perhaps, regret? It is music that probes the heart, demanding entrance to emotional corners, the secret places to which one does not always admit.

The Adagio introduction is grounded in the key of C major, only tenuously, by the opening cello notes. The same measure also establishes, albeit ambiguously, a slow pulse of triple meter. Other than that initial bass line, we would have no clue that the piece is in C major until the sixteenth measure. Mozart swims through the circle of fifths, flirting with an impossible number of keys along the way, seemingly leaving no tonal implication untouched in the sinuous chromaticism of his contrapuntal fabric. It makes for dizzying listening.

The familiar brightness of sunny C major is a relief when we arrive at the Allegro that follows this remarkable opening. A highly imitative texture dominates. The listener will do well to note the cello part throughout the movement and the entire quartet, for Mozart had learned a great deal from Papa Haydn about sharing the development of musical ideas among his four players. C is the lowest note on both the cello and the viola which provides additional resonance in this C major work. Without compromising the integrity of his bass line, Mozart imparts much imagination to the lower voices, particularly the cello.

Many people are familiar with György Ligeti because of his Lux Aeterna, which Stanley Kubrick used for the soundtrack of the iconic 1968 film 2001: A Space Odyssey. New music aficionados may recall the big splash in 2010 when the New York Philharmonic presented Ligeti’s satirical “anti-anti-opera” Le grand macabre in concert.
All three of Ligeti’s quartets have been performed on The Friends of Chamber Music series.

Arguably the most distinguished Hungarian composer since Béla Bartók (1881-1945), Ligeti is best known for his textural shifts and masses of sound. In his later works, he often merged radical techniques with traditional approaches to musical form. Always, he sought unusual sonorities. From 1959 on, his compositions featured exotic, sometimes bizarre, sonic effects and unusual approaches to organization of time. He withdrew most of his youthful compositions. This first string quartet, which dates from 1953—1954, is one of the few early works he did not repudiate.

Ligeti was born in a Hungarian-speaking part of Transylvania to Jewish parents. His father and brother died in Nazi camps, and he barely survived the war himself, working with high explosives near the front line as a Nazi slave laborer. Postwar life in Communist Romania was not much better, but poor health kept Ligeti out of mandatory military service and he managed to graduate from the Budapest Academy of Music in 1949. He served on its faculty until he fled Hungary for Vienna after the unsuccessful Hungarian uprising in 1956.

Vienna was thus the locale of the first performance of this quartet, performed by the Ramor Quartet, on May 8, 1958. Ligeti did not publish this work until 1972, by which point he had composed a second string quartet (1968). In those intervening years, he had become active with the European avant-garde and was closely associated with the Darmstadt-Cologne school. Ligeti adopted Austrian citizenship in 1967.

*Métamorphoses nocturnes* is a central artifact of Ligeti’s first maturity. During the early 1950s, most of Eastern Europe consisted of Soviet puppet states. In both Hungary and Romania, public performance of Bartók’s music was officially banned; however, scores circulated among musicians. Ligeti was engrossed by Bartók’s compositions. He was drawn to their vigorous rhythms, skilled counterpoint, string sound effects, virtuoso ensemble writing, and the unapologetic blazes of dissonance flanked by fleeting snatches of tonal and modal anchors.

On one level, Ligeti’s quartet was part of an effort to transcend the shadow of Bartók that dominated modern Hungarian music in the postwar years. Yet Bartók was the obvious model for this work, which makes liberal use of string techniques that Bartók made *de rigueur* in his own quartets. These include *sul ponticello* (bowing near the bridge), *glissandi*; multiple stops, *sul tasto* (bowing near the fingerboard, producing a flute-like sound); harmonics, sliding pitches, and percussive *pizzicati*.

Ligeti’s subtitle, *Métamorphoses nocturnes*, presumably alludes to the mysterious "night music" passages in various Bartók compositions, as well as to the metamorphosis of musical form. The quartet consists of a single movement, approximately twenty-one minutes long. It subdivides into numerous sections, delineated sometimes by an abrupt stop, other times by a significant change in tempo. Near constant changes in mood, texture, and, above all, articulation, are characteristic of this quartet. Ligeti sprinkles "bent" pitches (pitches deliberately played slightly flat or sharp of the written pitch) and *glissandi* throughout the score, evoking everything from humor to mystery to suspense.

In the opening measures, Ligeti begins boldly with a series of ascending parallel semitones that cluster upon one another. When the first violin enters with a melody, it is a mere fragment, not unlike a fragment or motivic element Bartók may have used, constructed of two pairs of parallel seconds. These chromatic micro-cells are building blocks throughout the piece. Biographer Paul Griffiths describes the quartet as a series of episodes, quasi-variations on the chromatic scale, deconstructed into smaller fragments. Transformation (or metamorphosis) of the two-note motives becomes a principle of organization as the minor seconds expand to larger intervals.

Minor seconds and major seconds are dissonant intervals, thus traditional harmony plays only a peripheral role in this work. Ligeti’s debt to Bartók (and of course to Bach) is evident in the way he manipulates his materials, including the use of imitative and canonic writing. Dance rhythms are a powerful undercurrent, but Ligeti does not allow you to get comfortable with any of them. For example, a waltz interlude – his sendup of Viennese sentimentality – gives way to a wild Eastern European dance in 7/8 meter. In places Ligeti is capricious, as if he is thumbing his nose at us (or perhaps at the Communist authorities); elsewhere, he writes music of wrenching lyricism and beauty.

The string writing is highly virtuosic, requiring consummate technique, musicianship, and ensemble coordination from the four players.

*Different Trains* for string quartet (1988) and video (2016)

Steve Reich (b. 1937)

Beatriz Caravaggio

A resurgence of musical neo-romanticism in the late twentieth century was accompanied by a decline in favor for
the dry, serial compositions that had dominated the middle decades of the century. Rebelling against the cerebral auditory battles that often confounded listeners, audiences demanded music that was "listener friendly."

Along the way, the movement known as minimalism traveled a precarious route, sliding in and out of musical fashion. By its very definition, minimalism implies music that makes much out of little, maximizing musical material in such a way that repetition becomes a way of exploring more subtle aspects of a sonority, a melody, or a rhythmic pattern. Levels of complexity in such music may not be immediately perceived on a first hearing. In the hands of a lesser composer, minimalism can be a synonym for poverty of invention; critics have lambasted some examples as a sell-out to the pop audience. When the basic premise of minimalism is applied with imagination and skill, however, the results have been impressive, yielding some of the late-twentieth century’s most lasting compositions.

Three composers of our time — John Adams (b. 1947), Philip Glass (b. 1937), and Steve Reich (b. 1937) — have emerged as masters of minimalism, each having something significant to say and pursuing his art with innovation and thoughtfulness. Steve Reich, one of the two senior statesmen of that triumvirate, played drums and studied timpani as a teenager. Later, he studied African drumming in Ghana, traditional Hebrew cantillation in Israel (and here in the USA), and Javanese gamelan. His profound interest in rhythm is a compelling factor in his music.

Reich’s composer’s note for Different Trains explains both his title and the genesis of this piece, which has become a twentieth-century classic. The Kronos Quartet gave the first performance of Different Trains at London’s Queen Elizabeth Hall on November 2, 1988.

Reich is ingenious in melding his repetitive string patterns with the recorded voice snippets. They emulate the railroad sounds from the late 1930s to the 1940s. Shifts in tempo and chords move the narrative forward in what becomes an audio documentary, complete with air raid sirens as Hitler’s aggression escalates. We hear Jewish children’s fearful questions as they journey eastward in cattle cars to the camps. The urgency increases as Reich takes us through the inevitability of shaved heads, arms tattooed with numbers, and — heavily — a musical stasis as the children’s voices — as survivors — recall "flames going up in the sky."

Part III, After the War, opens with the cello, introducing the most complex gestures yet heard. Reich seems to ask, "Is industry forging ahead or has our world become forever more complex?" A child’s voice wonders, “Are you sure the war is over?” We are left hanging, not certain how to respond. Different Trains is a powerful cultural commentary that probes deeply into our souls.

ABOUT THIS PERFORMANCE

Reich’s score calls for string quartet and pre-recorded tape (the pre-recorded strings, now on CD, were made by the Kronos Quartet). This evening’s performance takes place in tandem with a video by Spanish filmmaker Beatriz Caravaggio, who has crafted a cinematographic recomposition using archival images from the Second World War. Ms. Caravaggio’s division of the video screen into three parts underscores the dramatic differences in the worlds that unfold in the three movements of Different Trains.

In 2017, one year after Ms. Caravaggio completed her video for Different Trains, composer Steve Reich reacted to her achievement with enthusiasm and admiration. He wrote:

Since we live in a time when many people want a visual accompaniment for music – even at concerts – several people have created videos to accompany my piece "Different Trains." To be honest, most of them I haven’t even seen, and those I have are generally just a distraction from listening to the music. The one exception is the brilliant multi-channel video by Beatriz Caravaggio, which really works as something to watch on its own and as a way to intensify listening to "Different Trains." She has taken documentary footage and, through multi-channel placement and fine editing, made a thoughtful and moving piece. Bravo, Beatriz!
Beatriz Caravaggio, born in Spain, has made documentary films, video art works and video installations.

Her documentaries have been shown at the Festival du Film de Montreal, Les Rencontres Internationales Paris / Berlin / Madrid, Bogota International Film Festival, Huelva International Film Festival and have been broadcast on Canal Plus España, TV3 Televisió de Catalunya, EITB Euskal Telebista, Canal Satélite Digital and Documania.

Her videos and video installations have been shown at the Reina Sofia National Museum, Círculo de Bellas Artes and La Casa Encendida in Madrid; at the Fundació Joan Miró and CCCB Centre de Cultura Contemporànea in Barcelona; at the Bilbao Fine Arts Museum; at Toledo Museum of Art, Ohio; at Rockport Chamber Music Festival in EE.UU; at Banff Centre; at Montreal Chamber Music Festival and at Sounstreams in Canada; and at Canon Digital Creators Context in Japan, among others venues.

She has been awarded various prizes and production grants, such as that of the Institute of Cinematography and Audiovisual Arts of the Spanish Ministry of Culture and Matadero Madrid Centre for Contemporary Creation; the Festival Minima Prize and the Net.Art Visual Prize for her work Mapping suspicion.

The 2018 recipient and first international ensemble chosen for the prestigious Cleveland Quartet Award, Canada’s Rolston String Quartet continues to receive acclamation and recognition for their musical excellence. In 2016, a particularly significant year in the career of the quartet, they earned First Prize at the 12th Banff International String Quartet Competition (BISQC). They were also prizewinners at the 2016 Bordeaux International String Quartet Competition and the inaugural M-Prize competition. The quartet was named among the Canadian Broadcasting Company Radio’s “30 Hot Canadian Classical Musicians Under 30” in 2016.

Notable collaborations include performances with renowned artists such as Andrés Díaz, Gilbert Kalish, Mark Morris, Arthur Rowe, Robert McDonald, Donald Palma, Jon Kimura Parker, and Miguel da Silva. Additionally, they have worked with songwriter Kishi Bashi and composers John Luther Adams and Brian Current.

The Rolston String Quartet was formed in the summer of 2013 at the Banff Centre for Arts and Creativity’s Chamber Music Residency. They take their name from Canadian violinist Thomas Rolston, founder and long-time director of the Music and Sound Programs at the Banff Centre.

Luri Lee plays a Carlo Tononi violin, generously on loan from Shauna Rolston Shaw. Emily Kruspe plays a 1900 Stefano Scarampella violin, generously on loan from the Canada Council for the Arts Musical Instrument Bank. The Rolston String Quartet is endorsed by Jargar Strings of Denmark.
FRETWORK
with Iestyn Davies, countertenor

Friday, October 25 · 7:30 PM · Linda Hall Library

Asako Morikawa
Joanna Levine
Sam Stadlen
Emily Ashton
Richard Boothby

Silent Noon

WILLIAM BYRD
(c. 1540 - 1623)

My mind to me a kingdom is
Fantasia à 5 in C
Ye sacred muses
In Nomine

RALPH VAUGHAN WILLIAMS
(1872 - 1958)

The Sky Above the Roof
“Silent Noon” from The House of Life

ORLANDO GIBBONS
(1583 - 1625)

Fantasia à 4, No. 1

JOHANN CHRISTOPH BACH
(1642 - 1703)

“Ach, dass ich Wassers gnug hättte” (Lamento)
CARLO GESUALDO
(1566 - 1613)
Beltà poi che t'assenti
Dolcissima mia vita
Sparge la morte al mio Signor nel viso

WILLIAM LAWES
(1602 - 1645)
Consort sett à 5 in A Minor
Fantazy, Fantasy, Aire

MICHAEL NYMAN
(b. 1944)
If
Why

JOHN JENKINS
(1592 - 1678)
Fantasia à 5

GEORGE FRIDERIC HANDEL
(1685 - 1759)
"Già l'ebro mio ciglio" from Orlando
Passacaille
"Piangerò la sorte mia" from Giulio Cesare
It is now considered commonplace for an advocate of any sixteenth-century instrument to claim it was considered the closest to the human voice. The answer to the question, "Which instrument is most like a voice?" depends on whom you ask and where you look for your answer. But there were certainly plenty who spoke up for the vihuela (an ancestor also of the guitar) and newly developed at the end of the fifteenth century.

The range of the consort of viols mirrored that of a vocal consort and its earliest repertory was nothing much more than vocal motets that were played rather than sung, without words - words which were probably well known to the listeners in any case.

The idea of combining voices and viols, while not revolutionary, took several decades before William Byrd (c. 1540-1623), master musician to Queen Elizabeth I of England (r. [reign] 1558-1603), invented and established the consort song — not his term — as a vehicle for a rather intense meditation on poetic text. This means that the words must always be heard, something of importance in the intense meditation on poetic text. This means that the words of the consort song — not his term — as a vehicle for a rather intense meditation on poetic text. This means that the words must always be heard, something of importance in the Protestant religion and carried through to secular music, even by the Catholic Byrd. Most texts were in English and Protestant religion and carried through to secular music, even by the Catholic Byrd. Most texts were in English and many were serious and weighty; but there were exceptions. The rather smug narrator in My mind to me a kingdom is comes across rather as one of those pub bores, endlessly telling you how wonderful their life is, and how everyone else is getting it all wrong - summed up by the last line: "Would all did so as well as I."

Byrd was the younger partner in a publishing venture with his friend and mentor, the great Thomas Tallis (c. 1505-1585). They managed to get a monopoly in printing music in England for twenty years which, together, led only to the Cantiones of 1575. However, shortly after Tallis's death in 1585, Byrd published his Psalms, Sonnets and Songs of Sadness and Pietie, much of which was reworked for five voices from earlier consort songs. The two composers must have been close, and Byrd's lament on the death of Tallis is an intimate and heartfelt tribute.

Byrd was a master in all the forms of music then current, the madrigal excepted. He may have at first have met Tallis when both were organists at the Chapel Royal. Byrd’s writing for consorts of viols is felicitous and uninhibited. The virtuosity of this fantasia consists in writing a strict canon between the top two parts, while creating a work that morphs from church to tavern without missing a beat. Another composer attracted to the music of Tallis was Ralph Vaughan Williams (1872-1958); but he came to it several centuries later while researching music for The English Hymnal in the first decade of the twentieth century. His Fantasia on a Theme by Thomas Tallis is his first masterpiece and surprising evidence of the benefits of his study with Maurice Ravel (1875-1937). The Sky Above the Roof is a setting of an English translation of a poem by Paul Verlaine (1844-1896), written while he was in prison in England. More straightforwardly English is Silent Noon, an earlier setting of Dante Gabriel Rossetti (1828-1882), and a justly celebrated evocation of the English countryside.

English music saw its golden age come to a summit around the end of Elizabeth I’s reign, and, apart from an ageing Byrd, the leading light was Orlando Gibbons (1583-1625). He started his musical life as a chorister at Kings College, Cambridge, in Elizabeth’s reign and ended it as a musician in the Chapel Royal under King Charles I (r. 1625-1649). He was a famed organist and harpsichord player, but composed extensively for the instrumentalists at the court, an institution which probably possessed an exceptionally large viol, capable of playing a fourth lower than other bass viols of the time. These fantasias are also exceptional in containing detailed performance instructions not otherwise found in consort music.

Johann Christoph Bach (1642-1703) was as good at inventing beautiful thoughts as he was at expressing words. He composed, to the extent that current taste permitted, in a galant and cantabile style, uncommonly full-textured. "On the organ and the keyboard he never played with fewer than five independent parts," so says the obituary notice of J.S. Bach in 1754, and it is clear that J.S. greatly admired his uncle’s music. While, like his nephew, he was primarily a keyboard player, it is his vocal music that has survived, and this "vocal concerto" is one of his most impressive achievements.

It’s easy to understand why Carlo Gesualdo (1566-1613), Prince of Venosa is as celebrated as much for his life as for his music. Indeed, they seem to fit together all too well. He murdered his wife Maria and her lover, Fabrizio Carafa, Duke of Andria, when he discovered them in flagran te delicto di fragrante peccato on October 16, 1590. He immediately became notorious, and his victims, aristocratic martyrs. Gesualdo’s nobility saved him from any serious consequences, and his actions were seen as almost a form of self-defense. But he was already unusually interested, even obsessed by music, especially as an aristocrat. This obsession led to a dilettante interest becoming a powerful skill, and by the end of his life in 1613 his madrigals were
some of the most celebrated in Europe. That fame for the exceptional nature of his harmony and counterpoint has continued up to the present day, with academic arguments over the nature of his achievements on the one hand, and the popular interest in his exceptional biography from the likes of Barnardo Bertolucci & Werner Herzog, and books with titles such as Music to Murder By on the other.

In a similar, if slightly less sensational vein, William Lawes (1602-1645)’s death while fighting in the English Civil War in 1645 has also coloured our appreciation of his idiosyncratic and wholly exceptional music. He was a friend and servant to King Charles I (r. 1625-1649), who also played the bass viol "exactly well," and his devotion to his sovereign led him to rush in to the siege of Chester when Charles had expressly forbidden him to take part in the battle. They were almost the same age and Lawes had provided the court with some of its most engaging and exciting instrumental music in the 1630s. His music for five & six viols is some of his most extravagant, employing a freedom in invention, harmony, and part-writing that were all of a piece with the disjointed times and circumstances in which he lived.

Michael Nyman (b. 1944) is well known today principally for his music for film, especially for Peter Greenaway’s oeuvre, and also that for Jane Campion’s The Piano. But he has been a prolific composer of symphonies, concertos, string quartets and operas. In addition to his current work as a composer, he is also a film maker, conductor, pianist, musicologist, writer & photographer. He studied at the Royal Academy of Music and, after his Ph.D. studies with Thurston Dart, he went to Romania to collect folk music.

While working as a music critic for The Spectator, he coined the term "minimalism" in 1968. He seminal work on new music, Experimental Music: Cage and Beyond, was published in 1974 and has recently been reprinted.

Some time during the 2000s, I came across Nyman’s song If, scored for piano and strings and thought it could work for viols. I made an arrangement and sent it to the composer, who approved. The calm simplicity of the harmonic pattern and melody makes for a compelling work, which expresses the child-like naïveté of the text. It was written, together with Why, to texts by Roger Pulvers as part of an animated film by Seiya Araki, The Diary of Anne Frank.

John Jenkins (1592-1678) lived to the unusual age of eighty-six, and could well have met a teenage Purcell at court in his later years. He had survived the turbulent years of the civil war, the interregnum, and the restoration largely by staying out of London and working for aristocratic families in the English countryside. He was a virtuoso viol player and wrote a large body of consort music for three to six viols. There is a deep well of melodic invention in Jenkins fantasias and a superb harmonic facility that gives his works a hugely satisfying completeness. He is buried in St Peter’s Church, Kimberley in Norfolk, with this inscription:

Under this Stone Rare Jenkins lie
The Master of the Musick Art
Whom from the Earth the God on High
Called up to Him to bear his part.
Aged eighty six October twenty seven
In anno seventy eight he went to Heaven.

It could be argued that England’s golden age ended with the arrival of George Frideric Handel (1685-1759) in 1712. His genius was such as to put all local talents in the shade. He came to London before the arrival of King George I and was employed by the aging and disabled Queen Anne (r. 1702-1707). Initially, opera was not part of Handel’s plans in London, but by 1719 he was looking for singers on the continent and the first opera he wrote in England was written and performed in 1724. Giulio Cesare (Julius Caesar) was a great success and Piangerò one of its most celebrated arias. It is sung by Cleopatra, lamenting the death of Caesar. Originally Cleopatra was sung by the famous soprano Francesca Cuzzoni and Caesar by the castrato Senesino.

Nearly ten years later, Handel composed and performed his opera, Orlando, at the King’s Theatre in London, where Senesino again starred as Orlando. The story is a reworking of Orlando Furioso, in which Orlando is driven mad by his love for Angelica, a pagan princess. He is made sane again by the magician Zoroastro, who has sprinkled magic potion on Orlando’s eyes. As he feels the effects of this, he sings Gia l’ebro mid ciglio (Although my eyes are already excited).

-Richard Boothby
The Friends of Chamber Music 2019-2020 Season

The Viola da Gamba

The viol family evolved from an ancestor of the guitar, the vihuela, and you can still see the similarity. Both instruments have six strings (some basses have grown an extra one), a flat back, frets, and are tuned in fourths and a single third.

The vihuela was played in Spain and Portugal in the fifteenth century; in Valencia they developed the idea of bowing it. When Rodrigo Lanzol Borgia became Pope Alexander VI in 1492, he brought with him some vihuela d'arco players (players who played with bows on the strings); the name was turned into Italian as "viola" and, as it was played between the legs, "da gamba" [It., legs] was added.

As a family of bowed string instruments, it became very popular very quickly and spread throughout Europe, arriving in England around 1520. In the sixteenth century it was the preferred medium for the most refined and expressive musical invention, while the violin family, which had also emerged at a similar time, was considered rather crude and more fitted to dance music. In England in particular, a consort of viols - from three to seven - was the vehicle for some of the most profound and sophisticated instrumental music of the time.

It was also the medium for powerful virtuosity, and great players emerged such as Diego Ortiz in Naples and Silvestro Ganassi in Venice. Later, the great players were English, such as Alfonso Ferrabosco and Christopher Simpson. This virtuosity migrated across the channel later in the century, and great player/composers emerged such as Marin Marais and Antoine Forqueray in France.

However, at the beginning of the seventeenth century, the violin’s virtuosity was a challenge to the viol, and Italians especially, almost entirely gave up the viol. In England it still flourished until the Restoration of the monarchy in 1660, when the new king, Charles II, who could not abide music to which he could not tap his foot, focused his patronage on French and Italian dance music.

In Germany and Holland the two string families lived in relative harmony throughout the century with wonderful music written for viols by the great predecessors of Johann Sebastian Bach (1685-1750): Heinrich Schütz (1585-1672), Heinrich Biber (1644-1704), Matthias Weckmann (?1616-1674), and Dieterich Buxtehude (1637-1707). J.S. Bach himself knew the instrument well and wrote many fine works for the viol, notably arias in both the St. John and St. Matthew Passions.

Carl Friedrich Abel (1723-1787), a friend of the Bach family, moved to London in 1758 and revived the instrument there until his death. There was less interest in the instrument in the early nineteenth century. A revival of interest then was spearheaded in England by Arnold Dolmetsch (1858-1940). Cellists in Germany and The Netherlands contributed to the revival by looking to play the Bach passion solos. These instruments were played without frets and with the overhand bow grip of the cello, yet led to a remarkable revival of the instrument, particularly in the inter-war years.

The revival of viol music started once more after the Second World War, led by efforts in England in the realm of English consort music and on the continent in the realm of the vast solo repertory. Today, there are probably more viol players than ever, as well as a growing body of contemporary music written for consort of viols. These works, commissioned by Fretwork and other consorts, come from composers as diverse as George Benjamin, Michael Nyman, Elvis Costello, Gavin Bryars, Sir John Tavener and Nico Muhly.

-Richard Boothby
Iestyn Davies is a British countertenor widely recognised as one of the world’s finest singers celebrated for the beauty and technical dexterity of his voice and intelligent musicianship. Critical recognition of Iestyn’s work can be seen in two Gramophone Awards, a Grammy Award, an RPS Award for Young Singer of the Year, the Critics’ Circle Award and, recently, an Olivier Award Nomination. He was awarded the MBE in the Queen’s New Year’s Honours List 2017 for services to music.

Although blessed with a Welsh name, Iestyn hails from York. He was born into a musical household, his father being the founding cellist of the Fitzwilliam String Quartet. He began his singing life as a chorister at St John’s College, Cambridge under the direction of Dr. George Guest and later Christopher Robinson. Later, after graduating in Archaeology and Anthropology from St John’s College, Cambridge, Iestyn studied at the Royal Academy of Music, London of which he is now a Fellow.

His concert engagements have included performances at the Teatro alla Scala, Milan, with Dudamel, the Concertgebouw and Tonhalle with Koopman, and at the Barbican, Théâtre des Champs-Élysées, Lincoln Centre and at the BBC Proms in the Royal Albert Hall. Orchestral appearances include the Bournemouth Symphony Orchestra, London Philharmonic, Britten Sinfonia, Concerto Köln, Concerto Copenhagen, Ensemble Matheus, the Orchestra of the Age of Enlightenment, Academy of Ancient Music and the Scottish Chamber Orchestra. He recently made his debut, in recital, at Carnegie Hall, New York. He enjoys a successful relationship with the Wigmore Hall, where, in the 2012/13 season, he curated his own residency program.

He is the recipient of the 2010 Royal Philharmonic Young Artist of the Year Award, the 2012 & 2014 Gramophone Recital Award, the 2013 Critics’ Circle Awards for Exceptional Young Talent (Singer).

Fretwork looks forward to a challenging and exciting future as the world’s leading consort of viols.

After thirty years of performing music old and new, Fretwork looks forward to a challenging and exciting future as the world’s leading consort of viols.

Few other ensembles can match the range of Fretwork’s repertory, spanning as it does the first printed music of 1501 in Venice, to music commissioned by the group this year. Their recordings of arrangements of Johann Sebastian Bach have won particular praise, but they have recently issued a disc containing music by Grieg, Debussy, Shostakovich, Warlock and Britten. This extraordinary breadth of music has taken them all over the world in the decades since their debut and can be heard in their numerous recordings of the classic English viol repertory – Purcell, Gibbons, Lawes & Byrd – which have become the benchmark by which others are judged. Their 2009 recording of the Purcell Fantazias won the Gramophone Award for Baroque Chamber Music.

Fretwork have also become known as pioneers of contemporary music for viols, having commissioned over forty new works, and the group now frequently presents programs consisting entirely of contemporary music. Most audiences find that the creative tension of juxtaposing old and new leads to a thrilling experience.

The consistently high standards Fretwork has achieved have brought music, old and new, to audiences hitherto unfamiliar with the inspiring sound-world of the viol.
My mind to me a kingdom is
William Byrd

My mind to me a kingdom is;
Such perfect joy therein I find
That it excels all other bliss
Which God or Nature hath assign'd;
Though much I want that most men have,
Yet still my mind forbids to crave.

No princely port nor wealthy store,
No force to win a victory,
No wily wit to salve a sore,
No shape to win a loving eye;
To none of these I yield as thrall,
For why my mind despise them all.

I see that plenty surfeits oft,
And hasty climbers soonest fall;
I see that such as are aloft
Mishap doth threaten most of all;
These get with toil, and keep with fear,
Such cares my mind can never bear.

I press to bear no haughty sway;
I wish no more than may suffice;
I do no more than well I may;
Look, what I want my mind supplies;
Lo, thus I triumph as a king,
My mind content with anything.

I laugh not at another's loss,
Nor grudge not at another's gain;
No worldly waves my mind can toss;
I brook that is another's bane;
I fear no foe, nor fawn on friend,
I loath not life, nor dread mine end.

My wealth is health and perfect ease,
And conscience clear my chief defence;
I never seek by bribes to please,
Nor by desert to give offence.
Thus do I live, thus will I die;
Would all did so as well as I.

Ye sacred Muses
William Byrd

An elegy for Thomas Tallis, died November 23, 1585

Ye sacred Muses, race of Jove,
Whom Music's lore delighteth,
Come down from crystal heav'ns above
To earth, where sorrow dwelleth,
In mourning weeds with tears in eyes:
Tallis is dead, and Music dies.

The Sky Above the Roof
Ralph Vaughan Williams

The sky above the roof
Is calm and sweet:
A tree above the roof
Bends in the heat.
A bell from out the blue
Drowsily rings:
A bird from out the blue
Plaintively sings.

Ah God! A life is here,
Simple and fair,
Murmurs of strife are here,
Lost in the air.

Why dost thou weep, O heart,
Poured out in tears?
What hast thou done, O heart
With thy spent years?

-Dante Gabriel Rossetti

Words attributed to Sir Edward Dyer (ca. 1540-1607)
**Silent Noon**  
*Ralph Vaughan Williams*

Your hands lie open in the long fresh grass, --  
The finger-points look through like rosy blooms:  
Your eyes smile peace. The pasture gleams and glooms  
'Neath billowing skies that scatter and amass.  
All round our nest, far as the eye can pass,  
Are golden kingcup-fields with silver edge  
Where the cow-parsley skirts the hawthorn-hedge.  
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragon-fly  
Hangs like a blue thread loosened from the sky: --  
So this wing'd hour is dropt to us from above.  
Oh! clasp we to our hearts, for deathless dower,  
This close-companioned inarticulate hour  
When twofold silence was the song of love.

-Dante Gabriel Rossetti

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**Lamento: Ach, daß ich Wassers gnug hätte**  
*Johann Christoph Bach*

Ach, daß ich Wassers gnug hätte in meinem Haupte,  
und meine Augen Tränenquellen wären,  

daß ich Tag und Nacht beweinen könnte meine Sünde.  
Meine Sünde gehe über mein Haupt.  
Wie eine schwere Last ist sie mir zu schwer worden,  
darum weine ich so, und meine beiden Augen fließen  
mit Wasser.

Meines Seufzens ist viel, und mein Herz ist betrübet,  
denn der Herr hat mich voll Jammers gemacht  
am Tage seines grimmigen Zorns.

**Da Capo**

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**Lament: Oh, that I had tears enough in my head**  
*Johann Christoph Bach*

Oh, that I had tears enough in my head,  
And that my eyes were springs from which they  
flowed,  
That I could weep for my sin, day and night.  
My sin towers above my head,  
Like a heavy burden it has become more than I can  
bear,  
Therefore do I weep, the tears flowing from both my  
eyes.

Manifold are my sighs, heavy is my heart,  
For the Lord has filled me with sorrow  
On the day of His furious wrath.

**Da Capo**
**Beltà, poi che t’assenti**  
Carlo Gesualdo

Beltà, poi che t’assenti  
Come ne porti il cor porta i tormenti.  
Che tormentato cor può ben sentire  
La doglia del morire  
E un alma senza core  
Non può sentir dolore.

Beauty, since you absent yourself,  
How can you carry such torments in your heart?  
A heart so tormented can well feel  
The sorrow of death;  
A soul without a heart  
Cannot feel sorrow.

**Dolcissima mia vita**  
Carlo Gesualdo

Dolcissima mia vita,  
A che tardate la bramata aita?  
Credete forse che’l bel foco ond’ardo  
Sia per finir perché torcete il guardo?  
Ahi, non sia mai, che brama il mio desire  
O d’amarti ò morire.

My sweetest life,  
Why delay the longed-for favour?  
Do you perhaps believe that the sweet fire of my ardour will cease if you turn away your gaze?  
Alas, that shall never be; my yearning, my desire,  
Is to love you or to die.

**Sparge la morte al mio Signor nel viso**  
Carlo Gesualdo

Sparge la morte al mio Signor nel viso  
Trà squallidi pallori  
Pietosissimi horrori;  
Poi lo rimira e ne divine pietosa,  
Geme, sospira e più ferir non osa;  
Ei, che temer la mira,  
Inchina il capo, asconde il viso, e spira.

Death draws over the face of my Lord,  
Spreading a terrible paleness,  
Pitiful anguish;  
Then, Death looks once more and feels pity,  
Groans, sighs and dares not harm him further;  
And he, seeing Death afraid,  
Bows his head, hides his face, and dies.

**If**  
Michael Nyman

If at the sound of a wish, the summer sun would shine,  
And if just a smile would do to brush all the clouds from the sky.  
If at the blink of an eye the autumn leaves would fall;  
And if you could sigh a deep sigh to scatter them over the earth,  
I’d blink my eyes and wave my arm,  
I’d wish a wish to stop all harm.

If at the wave of a hand the winter snows would start  
And if you could just light a candle to change people’s feelings and hearts,  
I’d whisper love in every land,  
To every child, woman and man;

That’s what I’d do if my wishes come true.

-Roger Pulvers
Why
Michael Nyman

We ask our father why,
Why people cannot love,
Why people hate all day and night,
Spoiling children’s dreams.

We ask our mother why,
Why people cannot live,
Why they won’t let the children be,
Crushing their belief.

Tell us why, Papa, your children want to know:
“Some day you’ll find out”
Leave us lonely and cold.

Tell us why, Mama, your children want to know:
“You shouldn’t ask such things”
Leaves us no room to grow.

- Roger Pulvers

"Gia l’ebro mio ciglio" from Orlando
George Frideric Handel

Gia l’ebro mio ciglio,
Quel dolce liquore invita a posar;
Tu, perfido Amore, volando
o scherzando, non farmi destar!

"Gia l’ebro mio ciglio" from Orlando
George Frideric Handel

Although my eyes are already excited
This sweet potion makes me want to sleep;
You, deceitful Cupid, whether you are flying or play-
ing,
Don’t wake me up!

"Piangerò la sorte mia" from Giulio Cesare
George Frideric Handel

Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in petto avrò.
Ma poi morta d’ogn’intorno
il tiranno e notte e giorno
fatta spettro agiterò.

"Piangerò la sorte mia" from Giulio Cesare
George Frideric Handel

I will cry for my fate,
so cruel and so hard,
as long as my heart beats in my breast.
But, night and day, I will rouse myself,
with this tyrant among the dead.
The Muriel McBrien Kauffman Master Pianist Series

SERGEI BABAYAN

Sunday, November 3  ·  2:30 PM  ·  C. Stephen Metzler Hall at the Folly Theater

An Afternoon Of Chopin

Polonaise in C-sharp Minor, Op. 26, No. 1
Valse in C-sharp Minor, Op. 64, No. 2
Barcarolle in F-sharp Major, Op. 60
Valse in B Minor, Op. 69, No. 2
Nocturne in B Major, Op. 9, No. 3
Polonaise-Fantasy in A-flat Major, Op. 61
Impromptu No. 1 in A-flat Major, Op. 29
Valse in A-flat Major, Op. 34 No. 1

Mazurka in C-sharp Minor, Op. 6 No. 2
Mazurka in C-sharp Minor, Op. 63 No. 3
Mazurka in F Minor, Op. 63 No. 2
Mazurka in F Minor, Op. 7 No. 3
Mazurka in B-flat Minor, Op. 24 No. 4
Mazurka in B-flat Major, Op. 7 No. 1
Mazurka in G Minor, Op. 67 No. 2
Mazurka in C Major, Op. 67 No. 3
Mazurka in A Minor, Op. 67 No. 4
Mazurka in A Minor, Op. 68 No. 2
Mazurka in F Major, Op. 68 No. 3
Mazurka in E-flat Minor, Op. 6 No. 4
Mazurka in A-flat Major, Op. 41 No. 4
Mazurka in C Minor, Op. 30 No. 1
Mazurka in B Minor, Op. 30 No. 2
Mazurka in B Minor, Op. 33 No. 4
Mazurka in C Major, Op. 56 No. 2
Valse in F Major, Op. 34 No. 3

This concert is underwritten by the Sanders and Blanche Sosland Music Fund.
The music of Frédéric François Chopin (1810-1849) falls into a category all its own. He wrote almost exclusively for piano. Few composers have established so broad and lasting a berth in music history within such a relatively narrow range of composition. Yet the capabilities of the piano expanded significantly during his lifetime; Chopin (together with his friend, Franz Liszt) made technical demands performers never before thought possible. Chopin’s instrument was larger than Haydn’s and Mozart's fortepiano or even Beethoven’s Hammerklavier – but it had not yet grown to the full nine-foot, eighty-eight-key instrument on which his music is played today. As both a performer and a composer, he had an uncanny communion with the French mid-nineteenth-century piano. The potential of that instrument, a keyboard in transition, was territory begging for exploration. Through the keyboard, Chopin ventured to previously unimagined musical continents, speaking a language unmistakably identifiable as his own.

Sergei Babayan treats us this afternoon to a full program of works by Chopin, who is surely on most music lovers’ lists of favorite composers. His selections are striking for the absence of sonatas, ballades, or scherzos. Instead, he has chosen to focus on Chopin’s smaller forms. Of the works on the first half, only two approach the length and impact of the ballades and scherzi: the polonaise with which he opens, and the barcarolle. The remainder of Mr. Babayan’s selections sample from other, more modest genres that Chopin cultivated: the waltz, impromptu, nocturne, prelude, and mazurka.

A significant aspect attesting to the care with which Mr. Babayan has assembled this program is his attention to key centers. The first two pieces we hear are in C-sharp minor. After the barcarolle (which is sui generis; Chopin only composed one), we hear a waltz and nocturne in B minor and B major, respectively. The first half concludes with four short pieces, all in A-flat major.

The pattern of tonal organization continues after intermission. The second half of the program is devoted almost exclusively to the mazurka, except for the final work which is a waltz. Once again, Babayan favors pairing works in the same or closely related keys, often juxtaposing a piece from Chopin’s youth with one from his maturity. To conclude, he has chosen one of the flashiest of Chopin’s concert waltzes, ending the program with a flourish.

**Polonaise in C-sharp Minor Op. 26 No. 1**

The polonaises show Chopin at his most virile. When he concertized, he looked to the polonaises as a virtuoso vehicle. The two of Op. 26 were his first mature works in the form. They were published in July of 1836 with a dedication to Josef Dessauer, a Bohemian composer best known for his vocal works.

The C-sharp Minor polonaise is a heroic work with an amorous middle section that switches enharmonically to D-flat major and uses contrary motion effectively. It is the more lyrical of the Op. 26 pair and has a surprisingly quiet ending.

An introduction establishes this polonaise as "gesture" music. Chopin takes a simple ternary structure and makes it more interesting through his digressions and bridge passages. As always in his more dramatic works, agitation and martial music find their foil in occasional moments of repose.

**Waltz in C-sharp Minor, Op. 64, No. 2**

Aspiring young pianists usually obtain their first acquaintance with Chopin’s music through the waltzes. As a group, the waltzes are not destined for the ballroom, but are rather dances of the spirit. Most of them are intimate pieces, perhaps best appreciated in the privacy of one’s
living room or for a small group of treasured friends. A few of the waltzes, however, are concert works requiring the same virtuosity and polish as Chopin’s larger compositions.

Mr. Babayan has chosen representatives from both types among the four waltzes on this afternoon’s program. Op. 64 No. 2 in C# minor uses a recurring refrain that serves as a unifying link between sections. The refrain is a slightly faster passage marked *tempo giusto*, with characteristic right hand passage work in fleet eighth notes. It makes for striking contrast to the nostalgic opening idea, with its lingering trill.

Barcarolle in F-sharp Major, Op. 60

Among Chopin's 74 published opus numbers (about a dozen of which appeared posthumously), there is only one barcarolle. Whereas he completed dozens of mazurkas, waltzes, and nocturnes, 26 preludes and 24 études, four each of ballades and scherzi, and some 16 polonaises, the barcarolle stands alone. Unlike the other Polish dances he favored, the barcarolle has Venetian origins: its gentle rocking meter (Chopin uses 12/8) is associated with gondoliers' songs.

Chopin's barcarolle is a late work, begun in 1845 and published the following year. He spins a spellbinding tale in the deliciously rich, and rarely used, key of F-sharp major. Following an understated introductory flourish, a lilting left-hand accompaniment establishes the groundwork. Above it, he builds an intricate and lovely melodic edifice. Often the right hand is responsible for two melodies — even double trills — a compositional ploy that requires immense technical and musical control from the performer. Despite the inherent delicacy of the barcarolle, Chopin brings this work to a convincing climax that never compromises the subtlety and refinement of the whole. The coda is sublime, spinning magic with a succession of new ideas that enchant the ear. His barcarolle gives one as much pleasure to play as it does to hear.

Waltz in B Minor, Op. 69, No. 2

Though published together, the two Opus 69 waltzes are not contemporaneous. The first dates from 1835, but this B-minor waltz is earlier. Chopin composed it in 1829, when he was only 19. It was published posthumously in 1852 in Poland, then three years later in Germany. No autograph has survived, and significant differences exist among the extant copies and editions. Some pertain to pitches, others to the repeat.

Many listeners who studied piano as a youngster will recognize this waltz, which is among Chopin’s most popular. Because it is less difficult technically, it is often assigned to intermediate pianists as they become acquainted with more advanced piano literature. In the hands of a master player, its expressive lines and delicate chromaticism speak with eloquence.

The form is tripartite, with the middle section in B Major. There are subtleties of articulation, for example, passages marked staccato but beneath a phrase line. Chopin also introduces a melody in double notes. Details like these remind us that even his so-called "easier" pieces demand control and sensitivity as well as technique.

Nocturne in B Major, Op. 9, No. 3

We have come to associate the nocturnes with Chopin’s melancholic, lyric style. He is at his most vocal in these pieces, with a clear delineation between melody and graceful accompaniment. In his most ambitious nocturnes, he interrupts the tranquil outer sections with more dramatic content. The early Nocturne in B Major, Op. 9, No. 3 is a prime example. Its dreamy opening barely hints at the restless left hand meandering in the central section, when storm clouds disrupt the serenity. Restlessness continues through multiple modulations. Whence comes this nervous agitation? How will Chopin effect the transition back to his lilting, gentle B major section? He does so with grace and aplomb. When the recapitulation occurs, Chopin’s tranquil strains speak to us in a completely different way. The coda is like a gentle fireworks display, soaring upward, but
settling back to earth with gentleness, grace, and beauty.  
**Polonaise—Fantaisie in A-flat Major, Op. 61**

The late Polonaise—Fantaisie is an exploratory work that may well have heralded a new phase in Chopin’s evolution as a composer. Alas, that phase was never to flower. Chopin’s health was declining in 1845 and 1846 when he composed his Opus 61. The consumption that would claim his life in 1849 compromised his productivity during his final years.

This work’s ambiguous title is the key to its structure. Chopin refused to cubbyhole himself. The distinctive polonaise rhythm is sometimes present, elsewhere conspicuous by its absence, almost as if we focus in and out of an awareness of the dance. The concept is quite original, with an extended introduction that traverses a remarkable span of harmony. Cadenzas and improvisatory passages give vent to Chopin’s lyric impulses, supporting the idea of a fantasy. The triumphant conclusion bursts through the earlier moodiness and melancholy.

The Polonaise—Fantaisie was misunderstood by Chopin’s contemporaries. One reviewer observed that its “pathological contents” caused it to “stand outside the realm of art.” Even Liszt felt that it was “overshadowed by a feverish apprehension.” He wrote: “An elegiac sadness reigns here, broken by startled movements, melancholy smiles, and sudden gasps.” The piece was slow to achieve popularity and acceptance. Yet it has a peculiar unity and persuasiveness that has won over connoisseurs. Today the Polonaise—Fantaisie is regarded as one of Chopin’s late masterpieces.

**Impromptu No. 1 in A-flat Major, Op. 29**

The term "impromptu" suggests a spur-of-the-moment inspiration, generally liberating the composer from formal restrictions. Chopin composed four works with that title, the most familiar of which is the flashy Fantaisie-Impromptu, Op. Posth. 66. The Impromptu No. 1, Op. 29, which is on tonight’s program, was published in 1837.

In the outer sections, he uses triplets in both hands to navigate the full keyboard. The central portion moves to F minor and alters the relationship between the two hands. The left hand provides a conventional foundation which supports the Chopinesque flights of fancy in the right hand. The rhythmic variety and melodic wanderings provide welcome contrast. A series of trills leads to the reprise of those delicious triplets. Chopin’s brief coda introduces a surprising series of chords as the impromptu draws quietly to a close.

**Prelude in A-flat Major, B. 86 (Op. posth.)**

Chopin’s 24 Preludes Op. 28 were a landmark for the piano literature. Historically, keyboard preludes were either paired with fugues, or combined with several succeeding movements in the same key as in a suite. As the term implies, a prelude was a precursor, an introduction to something additional that followed – generally something more important than the prelude itself. In grouping these twenty-four together, Chopin was breaking from pianistic tradition by making them the main event. In effect, he was elevating the miniature piano piece to a loftier status.

Three other pieces survive to which Chopin gave the title Prelude. One remained incomplete. The other two are the Prelude in C-sharp minor, Opus 45, and this one in A-flat Major, Op. Posth. It has a curious story.

Chopin composed it in July of 1834 as a gift to Pierre Wolff, a professor of piano at the Geneva Conservatory whom he had met through a mutual Polish friend. Wolff in turn gave it to Aline Forget, one of his students. The manuscript was discovered in 1918 among the Forget family papers and catalogued by M.J.E. Brown in 1960 as B. 86. The family arranged for its publication in Geneva in the August 1918 issue of Pages d’Art, a Swiss arts journal. Its brevity (barely a minute), capricious character, and quasi-perpetual motion have led to its being compared to Chopin’s ‘Butterfly’ Etude.

**Waltz in A-flat Major, Op. 34 No. 1**

The Opus 34 waltzes date from 1838 and also appeared in editions in Leipzig and London (1838) and Paris (1839). The first one of the set is a Grand Valse Brillante, complete with a fanfare introduction and fleet right hand passage work. It is sectional with recurrent refrains - a clear precursor to the Viennese waltzes of Johann Strauss II. The codetta is among Chopin’s most brilliant. Listeners who know Schumann’s Carnaval may notice similar figuration to Schumann’s Préambule to that work – but it was Schumann who would have been emulating his Polish-French contemporary.
Mazurkas

Nocturnes and mazurkas, two genres associated closely with Chopin, typify the defining sources of his music: song and dance. Most of his nocturnes and mazurkas share a more introspective character than the other more "public" genres – the waltz, étude, and polonaise. Chopin’s genius allowed him to expand his harmonic and expressive vocabulary regardless of the vessel enclosing his ideas.

The mazurka is a folk dance in triple meter, often with the principal emphasis on the second or third beat, rather than the first. Several types exist. The mazur or mazurek, from the province of Mazovia, is spirited and aggressive, with a second beat accent. Obertas or oberek are also from Mazovia. These mazurkas are even faster, usually buoyant, and they accent the first beats, but not necessarily in every bar. A third type is the kujawiak from the Kujawy region, which is a slower, languorous cousin to the mazurka, generally displacing the accent to the second beat. Chopin adapted all three types, sometimes within one piece.

His mazurkas are both an expression of Polish nationalism and a laboratory for harmonic experimentation. He published eleven sets of mazurkas in the 1830s and 1840s. Nearly sixty examples survive - more than any other genre in which Chopin chose to write. Chopin was probably encouraged by the dance’s popularity in aristocratic Parisian circles. His imagination and formal variety were limitless. Some draw their inspiration from rustic energy while others pursue an elegiac path. Nearly all of them employ modal scales, relating them to Polish folk music. The use of modes lends the mazurkas a wistful, exotic character.

Mr. Babayan’s first two pairs of mazurkas on his program highlight the differences in Chopin’s early and late styles. In the case of the B-flat minor pair, the contrast is early versus mid-1830s. The first of them, Op. 24, No. 4, demonstrates Chopin’s marvelous gift for poetic melody; its coda is a jewel. The Op. 67 set (of which we hear Nos. 2, 3, and 4) were published posthumously. There is no chronological consistency to them. Nos. 2 and 4 were written fairly early in Chopin's life in 1835, while No. 4 in A minor was written in 1846, just three years before his death.

The Mazurka in A-flat Major, Op. 41, No. 4 is the closest to salon music in the set Mr. Babayan will play. It breathes the same air as Chopin’s concert waltzes, but the quirky accents, unexpected harmonies, and cadences that stop in midair are a dead giveaway that it is a mazurka. Indeed, Chopin’s unflagging inventiveness and imagination populate every one of these tiny, intimate jewels.

The program concludes with the Waltz in F Major, the last of a set of three composed in 1838. Opus 34 also appeared in editions in Leipzig and London (1838) and Paris (1839). This is a valse brillante: whirling, rapid, fleet, with another opening fanfare that gives way to a first segment in perpetual motion. The structure is sectional, akin to the large orchestral waltzes of the Strauss family. Like those works, this waltz is the souvenir of a fancy dress ball. A chordal coda provides a flashy close.

Program Notes by Laurie Shulman ©2019
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He is one of the leading pianists of our time: Hailed for his emotional intensity, bold energy and remarkable levels of color, Sergei Babayan brings a deep understanding and insight to an exceptionally diverse repertoire. Le Figaro has praised his "unequaled touch, perfectly harmonious phrasing and breathtaking virtuosity." Le Devoir from Montreal put it simply: "Sergei Babayan is a genius. Period."

His engagements have brought him to preeminent international concert venues such as Carnegie Hall in New York, the Warsaw Philharmony, Severance Hall in Cleveland, Mariinsky Theatre in St. Petersburg, Herkulessaal in Munich, Liederhalle in Stuttgart, Meistersingerhalle in Nuremberg, Konzerthaus Berlin, Beethovenhalle Bonn, Rudolfinum-Dvorak Hall in Prague, Victora Hall in Geneva.

Sergei Babayan is a Deutsche Grammophon exclusive artist; his latest release of his own transcriptions for two pianos of works by Sergei Prokofiev, with Martha Argerich as his partner (Prokofiev for Two; DG 2018), was praised by reviewers as "the CD one has waited for" (Le Devoir), an "electrifying duo that leaves the listener in consternation" (Pianiste), taking "the piano duo to a new level: If all music was like this, there would be no sorrow in the world. (Norman Lebrecht, MyScena).

Born in Armenia into a musical family, Babayan began his studies there with Georgy Saradjev and continued at the Moscow Conservatory with Mikhail Pletnev, Vera Gornostayeva and Lev Naumov. Following his first trip outside of the USSR in 1989, he won consecutive first prizes in several major international competitions including the Cleveland International Piano Competition, the Hamamatsu Piano Competition, and the Scottish International Piano Competition. An American citizen, he now lives in New York City.
The William T. Kemper International Chamber Music Series
and The Friends of Chamber Music Endowment Early Music Series

BOSTON EARLY MUSIC FESTIVAL CHAMBER ENSEMBLE

Philippe Jaroussky, countertenor
Amanda Forsythe, soprano

Sunday, November 24 · 2:30 PM · Village Presbyterian Church

Robert Mealy, concertmaster
Julie Andrijeski, violin
Laura Jeppesen, viola
Sarah Darling, viola
David Morris, violoncello & lirone

Doug Balliett, double bass
Paul O’Dette, co-director & chitarrone
Stephen Stubbs, co-director, chitarrone & Baroque guitar
Michael Sponseller, harpsichord
Maxine Eilander, Baroque harp

La storia di Orfeo

SARTORIO
Sinfonia to L’Orfeo
Cara e amabile catena (Euridice, Orfeo)

MONTEVERDI
Rosa del Ciel - Io non dirò (Orfeo, Euridice)

MARINI
Passacaglia
from Sonate per ogni sorte di stromento musicale, Op. 22
(Venice, 1655)

ROSSI
Mio ben, teco il tormento (Euridice)
Che dolcezza è la certezza (Euridice, Orfeo)
Sinfonia

MONTEVERDI
Vi ricorda, o boschi ombrosi (Orfeo)

CASTELLO
Sonata decimaquinta

ROSSI
M’ami tu? (Orfeo, Euridice)
A l’imperio d’amore (Euridice)
La storia di Orfeo

This project, inspired by three key seventeenth-century operas, is based on "The Story of Orpheus" [La storia di Orfeo] by Sartorio, Monteverdi, and Rossi. We have created a kind of opera in miniature or a cantata for two solo voices and chorus, which features just two characters: Orpheus and Eurydice. The three operas focus on different aspects of the story: Sartorio and Rossi depict the happiness of the young lovers and the scene in which Eurydice is bitten by the snake while Monteverdi concentrates more on Orpheus's search for Eurydice in the underworld. The highpoint of Monteverdi's work is an aria that has remained without parallel in the history of opera: the magical “Possente spirto” [O powerful spirit].

Three instrumental works are interspersed throughout "The Story of Orpheus," one each by Mari- ni, Castello, and Rosenmüller.
**The Invention of Opera**

**Orpheus: An Operatic Myth**

Before he became a key figure in the history of opera, Orpheus was already a Renaissance myth. When Italy rediscovered the literature of Classical antiquity in the mid-fifteenth century, neo-Platonism—in which music played an important role—became the dominant philosophical model, with Marsilio Ficino its principal trailblazer. One of Ficino’s pupils, Angelo Poliziano (known in the English-speaking world as Politian), a friend of Giovanni Pico della Mirandola, wrote the first modern theatrical adaptation of the story, *La favola d’Orfeo* ("The Story of Orpheus"), which was probably staged in Florence in 1480 with sets designed by Leonardo da Vinci.

We know that the performance was punctuated by musical numbers (interludes, choruses, and solo pieces) principally composed by Bartolomeo Tromboncino. Poliziano drew on two main classical sources, Virgil’s *Eclogues* and Ovid’s *Metamorphoses*, which also provided material for the first opera composers.

For Poliziano as for Ficino, the figure of Orpheus was primarily a signifier for humanism, symbolizing the power of man’s creativity, a power derived from the expressive quality of his language, the magical force of poetic language which has the power to bring man closer to God. But the play is disjointed and its impact diminished by gaps in the narrative that undermine its dramatic power (for example, we never find out why Orpheus turns around). On the other hand, Poliziano respected the tragic conclusion of the myth, which was all too often sidestepped in later musical settings.

When opera was invented in Florence, Orpheus became the favorite character in what was then a revolutionary new form, “a spectacle truly worthy of a prince,” in the famous words of the composer Marco da Gagliano. From the outset this new dramatic form created a kind of poetic-dramatic synthesis that was to become firmly established as the genre evolved. The pastoral, which grew out of the eclogue, was already the dominant literary form, and the two masterpieces of the genre by Tasso and Guarini ensured that it was a major influence on the first operas.

However, as these operas were performed only before an aristocratic elite, comedy was deemed to be out of place. The folk-like, almost carnivalesque aspect of the end of the story, in which the Bacchantes tear Orpheus’s body apart, was omitted from the first musical settings. Monteverdi’s *L’Orfeo* (1607), as originally conceived, adhered closely to the classical myth, but the circumstances of its first performance (it was commissioned by the Duke of Mantua for a court performance during Carnival) obliged Monteverdi to substitute a happy ending, and the only residual trace of the original conclusion is the frenzied *moresca*, or Moorish dance.

**Tonight's Program**

It is this pastoral and joyful element that dominates in the three works represented in this program. Striggio and Monteverdi’s *favola* opens with the preparations for the wedding ceremony of Orpheus and Eurydice. Musically speaking, the work is a synthesis of different genres, combining older forms such as choruses, madrigal-like numbers, and dances derived from courtly ballets with new forms such as solo arias. A particularly festive chorus precedes the entry of Orpheus, who with his famous *Rosa del Ciel* [Rose of Heaven] by Monteverdi sings a hymn to the sun.

The literary style reveals the influence of Marsilio Ficino and his Orphic songs, as well as the poetry of Petrarch, which is paraphrased here. The hymn to the sun is the first example of the religious syncretism—the combining of different forms of belief or practice—and which informs much of the work: Apollo stands for God, while Orpheus is a Christ-like figure whose eventual ascension to heaven takes place in the final scene. The nobility of the subject-matter at this point in the work implies a static declamation, and the hieratic style of this section forms a sharp contrast to the preceding dances.

The playful style is very much in evidence in Orpheus’s famous canzone *Vi ricorda,* o boschi ombrosi [Do you remember shady groves] by Monteverdi based this time on an anapaestic meter (two short syllables followed by a long one) and accompanied by five viols which play the *ritornello*, a short instrumental refrain or interlude, that precedes each verse—all of which share the same rhythm. Painful memories are transformed into extreme joy by the use of antithesis or a paradoxical image so beloved of the madrigalists: Orpheus hails the torment that gives rise to his happy meeting with Eurydice. The sudden intrusion of drama and the unexpected death of Eurydice are the main drivers of the plot.

Orpheus is at first plunged into despair before being revived by the hope of finding Eurydice again in the realm of the dead. His aria *Possente spirto* [Powerful spirit], which comes exactly halfway through the work, is the musical highpoint of Monteverdi’s opera. A distillation of all the techniques developed by the Florentine school, it is intended to represent
the super-human singing of the demi-god, by means of which he is able to charm even savage beasts, especially through his use of cantar passaggiato—a florid vocal style characterized by virtuoso embellishments. The aria pays tribute to Dante, from whose metrical structure it borrows. Over the course of its six verses, it illustrates the three aspects of music—worldly, human and instrumental—with an unprecedented, evocative power. Orpheus’s hymn of praise to his lyre in the infernal fourth act serves as a prelude both to the disaster of his irreversible loss and to the celestial transfiguration with which this first great masterpiece in the history of opera comes to an end.

Luigi Rossi
The myth of Orpheus was the subject of many other adaptations during the seventeenth century. Stefano Landi’s La morte d’Orfeo (Rome, 1619) introduced a comic element for the first time, an element that was even more pronounced in Luigi Rossi’s Orfeo, first performed in Paris in 1647. With its mixture of registers and its numerous secondary characters—some of which, like the old nurse (here, Venus in disguise), already belong to the Baroque world—this work is cast in a completely different mould. The score is notable for its stylistic versatility, and contains an abundance of richly melodic arias and ariettas.

One of the best-known numbers is Mio ben, teco il tormento [Beloved, with you torment], sung in the second act by Eurydice, who for once plays an important role in this opera. The first part of the aria is based on a basso ostinato and is followed by a harmonically freer second part. In Che dolcezza è la certezza [How sweet the certainty], the lovers’ duet from the festive first act, the syllabic word-setting and the unison singing represent the tender feelings evoked by the poetic text, before Orpheus and Eurydice begin to respond to each other with alternating phrases characterized by subtle dissonances. The celebrated wedding chorus, Deh, più lucente [Ah, more brilliant] has a more solemn tone than the corresponding number in Monteverdi’s opera; the ballo that comes immediately afterwards, and which precedes the two protagonists’ big duet. Se così dunque Amor fà [If love has thus willed], also has a more stately pace. A l’imperio d’Amore [Who can fail to yield], another chorus celebrating the power of love and punctuated by some confident interjections from Eurydice, is followed by the great mourning scene, Ah, piantete [Ah, weep], to which this opera owed its success. Ah, piantete forms the centerpiece of the work, and looks forward to Orpheus’s final Lasciate Averno [Forsake Hades], which leads to the same transfiguration as concluded Monteverdi’s Orfeo.

Antonio Sartorio (1630-1680)
The style of Antonio Sartorio’s Orfeo (Venice, 1672) is even more accessible, and the work relies heavily on closed forms (poetic forms that follow specific patterns of lines, rhymes, meters, and stanzas versus free verse) and a complicated plot. The libretto, by Aurelio Aureli, takes still greater liberties with the classical myth.

It provides Aristaeus (Orpheus’s half-brother) with a wife who is jealous of her husband’s infidelities, makes Orpheus jealous of Aristaeus as well, and adds two comic servants. It also creates roles for Achilles, the centaur Chiron and Hercules (who kills the wild boar) and the opera ends very unusually with the wedding of Aristaeus and Autonoe, symbolising conjugal fidelity. Here Aureli allows his imagination to run away with him and pays scant regard to the classical sources of the myth.

The emphasis on smooth melodic writing becomes immediately apparent in the opening scene, with the duet Cara e amabile catena [Cherished bond of love] for the two lovers. This Orfeo may be a late example of the genre but the transition from a declamatory style to ariosi and aria is here achieved harmoniously. Sartorio’s model was Francesco Cavalli and in his opera pathos is conveyed by means of languor, notably in the aria È morta Euridice [Eurydice is dead] and even more so in the following scene, in which the magnificent aria “Se desti pietà” [You whose song moves] is preceded by a recitative of great expressive power. The recitar cantando of the Florentines has by now given way to the cantar recitando of the Venetians, and the myth of Orpheus, which was previously presented in an idealized interpretation to an aristocratic audience, has become a modern representation of a banal marital crisis.

—Jean-François Lattarico
Translation: Paula Kennedy
The American soprano Amanda Forsythe, highly praised for her performances on both sides of the Atlantic, is a regular soloist with the highly acclaimed baroque ensembles Philharmonia Baroque Orchestra (PBO), Apollo’s Fire, Handel and Haydn Society, Boston Baroque, Pacific Musicworks, the Boston Early Music Festival, and the Monteverdi Choir and Orchestra.

Forsythe made her USA stage début with the Boston Early Music Festival, where her many roles have included Poppea and Drusilla in L’incoronazione di Poppea, Niobe and Manto (recording) in Steffani’s Niobe, regina di Tebe, Aglaure in Psyché (Lully), Venus in Venus and Adonis (John Blow), Pallad in The Judgment of Paris (Eccles), Isabelle in Le Carnaval de Venise (Campra), Serpina in La serva padrona and Edilia in Almira, Königin von Castilien, for which she received rave reviews.

She made her European operatic début in the role of Corinna in Il viaggio a Reims at the Rossini Opera Festival in Pesaro, subsequently returning to perform Rosalia in L’equivoco stravagante, and Jemmy in Guillaume Tell, described by one critic as “...the best singing of this crucial part I’ve ever encountered...” By invitation, Forsythe joined the distinguished American mezzo soprano Joyce di Donato in a performance of Bellini duets in the festival’s Malibran recital.

Major European opera house engagements have included Dalinda in Ariodante in Geneva and Munich and Barbarina in Le nozze di Figaro, Manto in Steffani’s Niobe, regina di Tebe, Amour in Gluck’s Orphée and Nannetta in Falstaff at London’s Royal Opera House. Her performance as Nannetta was described by Gramophone Magazine as “meltingly beautiful”.

Born in Versailles in 1978, this young singer with the tone of an angel and the virtuosity of the devil has established himself as the most admired countertenor of his generation. He won the French Victoires de la Musique awards (Revelation Artiste Lyrique in 2004, Artiste lyrique de l’année in 2007 and 2010, as well as CD of the Year in 2009) and multiple Echo Klassik Awards in Germany (2005, 2008, 2011-2012 and 2015).

Jaroussky’s technique allows him the most audacious nuances and impressive pyrotechnics. He has explored a vast Baroque repertoire, from the refinement of the Italian Seicento with the works of Monteverdi, Sances and Rossi, to the staggering brilliance of Handel and Vivaldi.

He has been praised for performances in all the most prestigious concert halls in France (Théâtre des Champs-Élysées, Théâtre du Châtelet, Salle Pleyel, Salle Gaveau, Opéra de Lyon, Opéra de Montpellier, Opéra de Nancy, Arsenal de Metz, Théâtre de Caen) and abroad (The Barbican Centre and Southbank Centre in London, the Palais des Beaux Arts in Brussels, Grand Théâtre du Luxembourg, the Konzerthaus in Vienna, the Staatsoper and Philharmonie in Berlin, Teatro Real in Madrid, Carnegie Hall and the Lincoln Center in New York).

In recent years he has collaborated with singers including Cecilia Bartoli and Nathalie Stutzmann, as well as singing with and directing the Ensemble Artaserse, the Baroque orchestra he founded in 2002. The group takes its name from the Vinci opera Artaserse, which Jaroussky revived in its spectacular modern-day première as one of five exceptional countertenors in the cast.

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Philippe Jaroussky Amanda Forsythe
Stephen Stubbs

The American baroque guitarist and lutenist, Stephen Stubbs, enjoyed a 30-year career in Europe before returning to his native Seattle in 2006 as one of the world’s most respected lutenists, conductors, and baroque opera specialists. In 2007 he established his new production company, Pacific MusicWorks, based in Seattle. Together with Paul O’Dette, Stubbs is Co-Artistic Director of the Boston Early Music Festival (BEMF), whose recordings have been nominated for five GRAMMY awards. Also in 2015, BEMF recordings won two Echo Klassik awards and the Diapason d’Or de l’Année. His extensive discography as conductor and solo lutenist includes well over 100 CDs many of which have received international acclaim and awards. In 2013, Stubbs was appointed Senior Artist in Residence at the University of Washington School of Music.

Paul O’Dette

Paul O’Dette has been described as "the clearest case of genius ever to touch his instrument" by the Toronto Globe and Mail. He appears regularly at major festivals throughout the world performing lute recitals and chamber music programs with leading early music colleagues. O’Dette has made more than 140 recordings, winning numerous international record awards. While best known for his recitals and recordings of virtuoso solo lute music, he is also active as an ensemble director. Together with Stephen Stubbs, he is the Co-Artistic Director of the Boston Early Music Festival (BEMF). In 2015 they won a Grammy for Best Opera Recording two Echo Klassik Awards, and a Diapason d’Or de l’Année. Other awards for BEMF include the Jahrespreis der Deutschschallplattenkritik for Charpentier’s La Descente d’Orphée aux Enfers and Steffani’s Niobe, Regina di Tebe. O’Dette is Professor of Lute and Director of Early Music at the Eastman School of Music.

Robert Mealy

Robert Mealy is one of America’s leading historical string players. He has been praised for his "imagination, taste, subtlety, and daring" by The Boston Globe; The New Yorker called him "New York’s world-class early music violinist." He has recorded and toured a wide variety of repertoire with many distinguished ensembles both in the U.S. and in Europe. Since 2004, he has led the Boston Early Music Festival Orchestra, making three Grammy-nominated recordings with them and many festival concerts. He has also led the Mark Morris Dance Group Music Ensemble in performances in New York, New Haven, and Moscow, and accompanied Renée Fleming on the David Letterman Show. A devoted chamber musician, he directs the seventeenth-century music ensemble Quicksilver, and is a member of the King’s Noyse and the Medieval quartet Fortune’s Wheel. He was recently appointed Director of Juilliard’s Historical Performance Program.
ANTONIO SARTORIO (1630-1680)

Euridice, Orfeo
Cara e amabile catena
Eur. che mi stringe al mio tesoro.
Orf. che m’unisce al ben ch’adoro.
à 2. Imeneo fausto e felice.
Eur. Son d’Orfeo. Lieta gozo.
Orf. Io d’Euridice. Si bel nodo radolcisce ogni mia pena.
à 2. Cara e amabile catena.

CLAUDIO MONTEVERDI (1567-1643)

Orfeo
Rosa del Ciel, vita del mondo e degna prole di lui che l’universo affrena
sol che ’l tutto circondi e ’l tutto miri,
da gli stellanti giri,
dimmi: vedesti mai
di me più lieto e fortunato amante?

Euridice
Io non dirò qual sia
nel tuo gioir, Orfeo, la gioia mia,
che non ho meco il core,
ma teco stassi in compagnia d’Amore;
chiedilo dunque a lui s’intender brami
quanto lieta gioisca, e quanto t’ami.

Eurydice, Orpheus
Cherished bond of love
Eur. that binds me to my dearest.
Orf. that unites me with the one I adore.
à 2. Happy and auspicious marriage.
Eur. I am Orpheus’s. I am filled with joy.
Orf. And I am Eurydice’s. A knot so gentle soothes my every pain.
à 2. Cherished bond of love.

Orpheus
Rose of Heaven, life of the world, and worthy son of him who curbs the universe,
great Sun, all-encompassing and all-beholding,
tell me, have you ever seen
from the starry orbits
a lover happier or more blessed than I?

Eurydice
I cannot express the joy
your joy, Orpheus, inspires in me,
since my heart is not with me
but with you, companioned by Love.
Ask him, therefore, if you long to know
how it rejoices and how much it loves you.
LUIGI ROSSI (1597/98-1653)

Euridice
Mio ben, teco il tormento
più dolce il troverei
che con altri il contento.
Ogni dolcezza è sol dove tu sei,
e per me Amor aduna
nel girar de’ tuoi sguardi ogni fortuna.

Euridice, Orfeo
Che dolcezza è la certezza
di due cori amanti e fidi,
che trà lor del pari annidi
con Amor la fedeltà!
Ah no, no, che non si può
dar maggior soavità.

Eurydice
Beloved, with you
torment would be sweeter far
than contentment with another.
Every sweetness lies only with you,
and Love has gathered every happiness
for me in your glances.

Eurydice, Orpheus
How sweet the certainty
of two devoted and loyal hearts,
in whom both love and fidelity
have made their homes!
Ah no, no, there could be
nothing more delightful.

CLAUDIO MONTEVERDI

Orfeo
Vi ricorda, o boschi ombrosi,
de’ miei lunghi aspri tormenti,
quando i sassi ai miei lamenti
rispondean fatti pietosi?

Dite, allor non vi sembrai
più d’ogni altro sconsolato?
Or fortuna ha stil cangiato
ed ha volto in festa i guai.

Vissi già mesto e dolente,
or gioisco, e quegli affanni
che sofferti ho per tant’anni
fan più caro il ben presente.

Sol per te bella Euridice
benedico il mio tormento,
dopo ’l duol vie più contento,
dopo ’l mal vie più felice.

Orpheus
Do you remember, shady groves,
my long and bitter torments
when stones, moved to pity,
responded to my laments?

Tell me, did I not seem
more wretched than any other man?
Now fortune has changed her tune
and turned my griefs to joy.

My life was melancholy then,
but now I rejoice, and those sorrows
I endured for so many years
make the present joy yet more dear.

For your sake alone, fair Eurydice,
I bless my torment;
having sorrowed we are more content,
having suffered we are happier.

Sinfonia
DARIO CASTELLO (fl. early seventeenth century)
**LUIGI ROSSI**

**Orfeo**  
M’ami tu?  

**Euridice**  
Sì, mio ben, sì!  

**Orfeo**  
Quanto, di’?  

**Euridice**  
Quanto mai sò. E tu, no?  

**Orfeo**  
Di te vi è più.  

**Euridice**  
O più no, più non si può!  

**Orfeo, Euridice**  
Se così dunque Amor fà,  
ch’alma io sia  
dell’alma mia,  
chi divider ne vorrà?  
O felice il mio cor!  
O beato il mio ardor!  

E che posson le sfere  
contro del nostro seno,  
s’egli è di gioia ripieno  
d’infinito piacere?  

**Orfeo**  
Versin pur del tormento  
ch’egli è tutto contento.  

**Euridice**  
Versin pur delle noie  
ch’egli è colmo di gioie!  

**Orfeo, Euridice**  
Ah no, ah no, ch’egli in se  
più mai di guai capace non è.  

Amor, e quando in te  
per tua somma bontà  
maggior sorte ti diè  
maggior felicità?  

**Orpheus**  
Do you love me?  

**Eurydice**  
Yes, my love, yes.  

**Orpheus**  
Tell me, how much?  

**Eurydice**  
As much as I know how. And you?  

**Orpheus**  
Even more than you love me.  

**Eurydice**  
More, oh no, impossible!  

**Orpheus, Eurydice**  
If Love has thus willed  
that I should be  
the soul of my soul,  
who could ever wish to part us?  
O my happy heart!  
O my blissful passion!  

And how can the spheres  
ever harm our hearts  
when they are full of joy  
and infinite pleasure?  

**Orpheus**  
Let them rain suffering upon us  
for my heart is all contentment.  

**Eurydice**  
Let them rain troubles upon us  
for my heart is brimming with joy!  

**Orpheus, Eurydice**  
Ah no, my heart can no longer  
feel any sorrow.  

Ah Love, and when,  
to reward your supreme benevolence,  
did greater good fortune  
ever bring you greater happiness?
Euridice
A l’imperio d’Amore
chi non cederà,
s’à lui cede il valore
d’ogni deità?
Pluto, che sì cocente
il suo regno stimò,
un inferno più ardente
pur da lui provò.

Euridice
Who can fail to yield
to Love’s command
when all the other gods
surrender to him?
Pluto, so accustomed to
the flames of his underworld,
experience a fiercer
inferno because of Love.

ANTONIO SARTORIO

Euridice
Ahimè, Numi, son morta,
m’uccide angue crudel.
Mortifero velen in grembo a eterno gel
chiude quest’occhi. Io più luce non miro,
Orfeo, sposo, cor mio, l’anima il spiro.

Eurydice
Alas, O gods, I die, killed by a cruel serpent.
The everlasting ice of a deadly poison
closes my eyes. The light is fading;
Orpheus, my husband, my love, I give up my spirit.

Orfeo
Misero, oh Dio, che veggio!
Crudelissima sorte,
tu far volesti insuperbir la morte
col dare un sì bel volto in suo trofeo.

Orpheus
In my misery, oh God, what do I see?
Cruellest fortune,
by granting death so fair a trophy
you have given him reason to gloat.

LUIGI ROSSI

Orfeo
Lagrine, dove sete?
Voi pure in tanto duol m’abbandonate?
E a che vi riserbate,
se per gli occhi in gran copia hor non piovete?
Lagrine, dove sete?

Orpheus
O tears, where are you?
Have you too abandoned me to my grief?
What are you saving yourselves for,
if you do not now pour forth from my eyes?
O tears, where are you?

Hor che senza il mio bene ogn’altra vista
è a me dolente e trista,
ne’ miei lumi inondate,
e in loro, ahì, per pietate,
ogni luce estinguete!
Lagrine, dove sete?

Ora che fatto è il mio core
d’infinito dolore
miniera immensa, uscite in larghe vene,
e alle sempre nascenti angosce e pene
luogo nel sen cedete!
Lagrine, dove sete?

O tears, where are you?
Now that my love is gone, and all that meets
my gaze is pain and sorrow,
flood into my eyes
and in them, alas, for pity’s sake,
extinguish every light!
O tears, where are you?

Now that my heart has become
a deep chasm
of endless suffering, stream from my eyes,
and give way to the ever-growing
pain and grief in my breast!
Tears, where are you?
The Friends of Chamber Music 2019-2020 Season

ANTONIO SARTORIO

Orfeo
È morta Euridice,
mirar non mi lice
più i raggi del sol.

Uccidami il duol.
Quest’alma dolente
nel Baratro ardente
seguirla già vuol.

È morta Euridice
mirar non mi lice
più i raggi del sol.

Sonno, tu che sopisci
i tormenti a’ mortali,
spiega placido l’ali
su queste luci e in perpetuo oblio
addormenta per sempre il duolo mio.

Orpheus
Eurydice is dead,
no longer may I see
the light of the sun.

Let my grief kill me.
My sorrowing soul
wishes to follow her
into the burning abyss.

Eurydice is dead,
no longer may I see
the light of the sun.

Sleep, you who soften
the torments we mortals suffer,
gently unfold your wings,
cover my eyes and lull my pain
into perpetual oblivion.

Shade of Eurydice
Orfeo tu dormi? e ne gl’Abissi oscuri
lasci Euridice, e l’amor suo ti scordi?
Così a la lira il dolce canto accordi,
e dal regno infernal trarmi non curi?

Se desti pietà
ne’ tronchi e ne’ sassi,
vologendo anco i passi
nel regno del pianto,
là pur il tuo canto
pietà troverà.

Risvegliati, sù,
mio sposo diletto,
deh, vieni, t’aspetto
trà l’ombre laggiù.

Ombra d’Euridice
Shade of Eurydice

Orfeus, are you sleeping? Can you forsake
Eurydice in the dark abyss and forget her love?
Can you sweetly sing to the sound of your lyre
and not think of saving me from Hades?

You whose song moves
the trees and the rocks,
make your way now
to the realm of tears
and there too inspire
pity with your song.

Awake, get up,
my beloved husband;
ah, come, I am waiting for you
amid the shadows of the underworld.
Orfeo

**Ferma, Euridice**, oh Dio,  
si tosto a me t’involi,  
adorato fantasma, idolo mio?  
Ti seguirò fra l’ombre,  
a Dio, fere, a Dio, piante,  
io da voi parto, e disperato amante,  
spinto da crucio interno,  
vuò a tentar di pietade il crudo inferno.

---

Orpheus

Stop, Eurydice, oh God,  
do you flee from me so soon,  
adored spirit, my beloved?  
I shall follow you into the shadows.  
Farewell, wild beasts, farewell, fair plants,  
I leave you, and as a despairing lover,  
impelled by inner torment,  
I shall try to move cruel hell to pity.

---

**CLAUDIO MONTEVERDI**

Sinfonia

Orfeo

**Possente spirto** e formidabil nume,  
senza cui far passaggio a l’altra riva  
alma da corpo sciolta in van presume,  
non vivo io no, che poi di vita è priva  
mia cara sposa il cor non è più meco,  
e senza cor com’esser può ch’io viva?

A lei volt’ho il cammin per l’aër cieco,  
a l’Inferno non già, ch’ovunque stassi  
tanta bellezza il paradiso ha seco.

Orfeo son io, che d’Euridice i passi  
segue per queste tenebrose arene,  
ove giamaia per uom mortal non vassi.

O de le luci mie luci serene  
s’un vostro sguardo può tornarmi in vita,  
ahi, chi niega il conforto a le mie pene?

Sol tu, nobile Dio, puoi darmi aita,  
né temer déi, che sopra’ un’auria cetra  
sol di corde soavi armo le dita  
contra cui rigid’ alma in van s’impetra.

---

Orpheus

O powerful spirit, awe-inspiring presence  
without whose acquiescence no bodiless soul  
can make the passage to the farther shore:

I do not live, for my beloved bride  
being dead, my heart is gone,  
and with no heart how can I be alive?

For her I took the pathway through pitch-darkness,  
though not to Hades, for everywhere it goes,  
so great a beauty creates Paradise.

I am Orpheus, and trace Eurydice’s steps  
through these dark and dismal ways  
where no foot of man has trod before.

O clear eyes, the light of my own eyes,  
if one glance from you can restore my life,  
ah, who denies my grief this consolation?

You alone, majestic god, can help me,  
nor should you fear, for on a golden lyre  
your hands are armed with none but sweet-toned strings,  
against which flinty hearts cannot prevail.

---

Sinfonia

**JOHANN ROSENMÜLLER (1619-1684)**
Euridice
Numi, che veggio, o caro, o caro sposo.
Nel rimirar quell’adorato viso
questo Tartareo albergo
per me si cangia in fortunato Eliso.

Orfeo
Euridice.

Euridice
Alma mia!

Orfeo
Dove, o cara, dove sei?

Euridice
Del tuo piè seguo l’orme.

Orfeo
Oh Dio, ti sento,
ne ti posso mirar, ahi, che tormento.

Euridice
Non ti volger, caro bene,
sin ch’il piè non ti conduce
dove il Ciel con aurea luce
spira ai vivi aure serene.
Non ti volger, caro bene.

Orfeo
Troppo fiero è il mio martire,
langue il cor in non verderti.
Io vorrei pur compiacerti,
ma mi sento, oh Dio, morire.
Troppo fiero è il mio martire.

Euridice
Lungi da Flegetonte
affretta i passi in arrivar lassù.

Orfeo
Mio ben, mio ben, non posso più.

Qui Orfeo si volge a mirar Euridice, e nel medesimo
punto escono da più parti alquante Furie, quali incatenando
Euridice la riconducono all’Inferno.

Euridice
Ah crudel, che facesti?
Orfeo, tu mi perdesti.

Euridice
O gods, what do I see? My beloved husband.
As I gaze again on the face I adore,
the dread abyss of Tartarus
becomes for me a happy Elysium.

Orpheus
Eurydice.

Eurydice
My love!

Orpheus
Where are you, beloved?

Eurydice
I am close behind you.

Orpheus
Oh God, I can hear you,
but I cannot see you. Alas, what torture.

Eurydice
Do not look back, my love,
until your feet have carried you
to where the golden light of heaven
breathes its gentle air among the living.
Do not look back, my love.

Orpheus
My pain is too much to bear,
my heart breaks because I cannot see you.
I would love to please you,
but, oh God, I feel I am dying.
My pain is too much to bear.

Eurydice
Make haste to the world above,
far from the river Phlegethon.

Orpheus
My love, I can bear it no longer.

He turns back to look at Eurydice, and at that
time the Furies appear; they put Eurydice
in chains and lead her back towards Hades.

Eurydice
Ah cruel man, what have you done?
Orpheus, you have lost me.
Orfeo
Misero me, che oprai? dunque a un sol guardo
tanta pena si deve?

Chiuso, ahimè, di Cocito
miro l’orrrodo ingresso.
Misero, in van m’appresso
a le soglie di Pluto
per più acquistar l’amato ben perduto.

Rendetemi Euridice, ombre d’Averno,
o negl’ardenti chiostri
conducetemi, o mostri,
seco unito a penar in foco eterno.
Rendetemi Euridice, ombre d’Averno.

Orfeus
Alas, what have I done? Can a single glance
cause such suffering?

Alas, I see the terrible
entrance to Cocytus shut against me.
In my wretchedness I hasten in vain
towards Pluto’s kingdom
to win back my lost beloved.

Return Eurydice to me, spirits of Hades,
or lead me, you monsters,
among those burning walls,
to suffer with her in the eternal flames.
Return Eurydice to me, spirits of Hades.

LUIGI ROSSI

Lasciate Averno, o pene, e me seguite!
Quel ben ch’a me si toglie
riman là giù, né ponno angoscie e doglie
star già mai seco unite.

Più penoso ricetto
più disperato loco
del mio misero petto
non hà l’eterno foco;
son le miserie mie solo infinite.

Lasciate Averno, o pene, e me seguite!
E voi, del Tracio suol piagie ridenti,
ch’imparando à gioir da la mia cetra
gareggiate con l’Etra,
hor, all’aspetto sol de’ miei tormenti
d’horròr vi ricoprite.

E tu, cetra infelice,
oblia gli accenti tuoì già si canori,
e per ogni pendice
vien pur meco piangendo i miei dolori.
Son le gioie per noi tutte smarrite.

Lasciate Averno, o pene, e me seguite!
Ma che tardo à morire,
se può con lieta sorte
ricondurmi la morte
alla bella cagion del mio languire?
A morire! A morire! A morire! A morire!

Orfeus
Forsake Hades, O sorrows, and follow me!
My beloved, snatched from me,
remains below, and my anguish and pain
cannot stay with her.

Even the eternal flames
inhabit no more painful
or despairing place
than my unhappy breast;
my sorrows alone will never cease.

Forsake Hades, O sorrows, and follow me!
And you, happy lands of Thrace,
who once vied with heaven
as you learned from my lyre how to rejoice,
are now veiled in horror—at the very sight of my suffering.

And you, unhappy lyre,
forget your erstwhile melodious song,
and travel every desolate slope
with me as I lament my sorrows.
All our joys are ended.

Forsake Hades, O sorrows, and follow me!
But why do I not die
if death, with happy destiny,
can guide me back
to the fair cause of my grief?
Let me die, let me die!
The Friends of Chamber Music Endowment Early Music Series

The Tallis Scholars

Thursday, December 12 · 7:30 PM · Cathedral of the Immaculate Conception

Peter Phillips, Founder and Conductor

Soprano
Amy Haworth
Emma Walshe
Emily Atkinson
Charlotte Ashley

Alto
Caroline Trevor
Alexander Chance

Tenor
Simon Wall
Tom Castle

Bass
Tim Scott Whiteley
Rob Macdonald

Reflections

CHANT
Salve regina

PADILLA
Salve regina

POULENC
Salve regina

CORNYSHE
Salve regina

CHANT
Ave Maria

CORNYSHE
Ave Maria

POULENC
Ave Maria (a 10, arr. Jeremy White)

ALLEGRI
Miserere

CROCE
Miserere

TALLIS
O sacrum convivium

MESSIAEN
O sacrum convivium

BYRD
Magnificat

VICTORIA
Magnificat

This concert sponsored by Patricia Cleary Miller with additional support from Scott Francis, through a discretionary fund of the Francis Family Foundation, and the Michael and Marlys Haverty Family Fund.
According to legend, the chants of the church were dictated to Pope Gregory I by the Holy Spirit in the form of a dove – a moment depicted in countless works of art in the Middle Ages. *Salve regina* is one of the most enduring of these melodies, and is still sung as an antiphon after various Offices of the Catholic Church. Immediately recognisable by its solemn four-note opening motif, the solemn *Salve regina* was frequently used as the basis for polyphonic compositions by Medieval and Renaissance musicians.

**Juan Gutierrez de Padilla** (1590-1664) was a Spanish composer who spent much of his life working in the New World, in what is now Mexico. His setting of *Salve regina*, for double choir, makes frequent reference to the chant, fragments of which crop up in several voice parts. Many composers, including Padilla, of the Iberian "Golden Age," wrote music of striking rhythmic vitality, with lively syncopations punctuating the text. The setting of the *Salve regina* by **Francis Poulenc** (1899-1963) was written several centuries later and occupies an entirely different sound-world. It is austere, and yet, as its delicate harmonies brush against one another, it is always alive to the mystery inherent in the text.

The *Salve regina* of **William Cornysh** (d. 1523) was included in the *Eton Choirbook*, a late fifteenth-century collection of the finest English sacred music of its time. It shares the same sense of unhurried spaciousness that characterizes much of the collection. Indeed, the established text was not long enough for many Medieval English composers who often extended or "troped" the text by adding additional verses.

The *Ave Maria*, one of the defining prayers of the Catholic Church, borrows from the Angel Gabriel’s salutation to Mary announcing the good news: "Hail Mary, full of grace, the Lord is with thee." William Cornysh’s *Ave Maria* is based neither on the chant nor the prayer, but instead uses the familiar opening two words to address the Blessed Virgin Mary as queen of the heavens, mistress of the world, and empress of hell.

The texts for both the *Ave Maria* and *Salve regina* are used in key scenes of Poulenc’s 1957 opera *Dialogues des Carmélites*, which is set in a late-eighteenth-century Carmelite nunnery. The *Salve regina* is sung by the nuns as they await execution one by one by Revolutionary forces. The *Ave Maria* comes from the middle of the opera, sung collectively by the nuns, and shares much of its structure and tonal language with the composer’s other choral music. Here it is arranged for unaccompanied voices.

One often wonders what **Gregorio Allegri** (1582-1652) would think of the strange legacy of his *Miserere*. A fairly straightforward, penitential setting of a supplicatory psalm, he wrote it as a *falsobordone* — that is, a piece in which the text is recited on a chord before a concluding cadence — and he based it on an ancient form of chant, a *tonus peregrinus*, a melody for Psalm 114. One imagines Allegri would have been shocked to learn that his work, transmuted throughout the centuries, would one day become the most famous piece of choral music in the world. Embellishments, added over the years, go some way toward explaining the famous and numerous high Cs. The skilled singers of the Papal Choir of the Sistine Chapel regularly elaborated the music they sung.

Though **Giovanni Croce** (1557-1609) was also active at the beginning of the seventeenth century, his setting of the *Miserere* is very different from that of Allegri’s setting. Croce employs a different text by using a psalm-setting by Francesco Bembo (1544-1599). Bembo set this text in the form of an Italian sonnet. This sonnet was translated back into Latin for Croce's setting. The six-voice texture allows for different groupings of voices, and the composer adds variety by combining the voices for dramatic moments of full-choir homophony.

Much of the most profound sacred choral music is based on the contemplation of the Eucharist — the miracle of the bread and wine turned into the flesh and blood of Christ. *O sacrum convivium*—[O sacred feast]—explores this mystical phenomenon. Though centuries apart, both **Thomas Tallis** (1505-1585) and **Olivier Messiaen** (1908-1992) clearly find it intoxicating, though their musical languages are radically different. Tallis’s ritualistic polyphony rises and falls, frequently creating tension when two parts clash against one another before finding a resolution. Messiaen’s harmonies are piquant, too; the chords and dark sonority swirl about like incense. Throughout, there is an ecstatic quality, particularly in the *Alleluia*, which is not forthright but quietly radiant and intense.

The *Magnificat*, Mary’s hymn of praise on receiving the news that she is to bear the Christ Child, is not merely a text for the Christmas season but one used daily in Christian liturgy as evidence of God’s Word made manifest. In the nascent Anglican liturgy of sixteenth-century England, the "Short Service" form eventually delivered this text in the vernacular so that the words could be clearly understood. Ever alive to the rhythms of the text, **William Byrd** (c. 1540-1623)’s setting moves flexibly between four and five voices.
At the same time on the continent, the *Magnificat* was still firmly entrenched in the service of Vespers and sung in Latin. The *Magnificat primi toni* by Spanish composer Tomás Luis de Victoria (1548-1611) is one of the most important of all eighteen of the composer’s *Magnificats* and would have been appropriate for a high feast day. The title of the work means that it is based on the first tone, or note, of plainchant (unaccompanied church music sung in unison) psalmody (a psalm arranged for singing). Unlike most of Victoria’s other settings in which verses set to polyphony alternate with simple plainchant, here the music is polyphonic throughout and set for not one, but two, four-part choirs.

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**The Tallis Scholars**

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, usually giving around 70 concerts each year across the globe. In 2013 the group celebrated their 40th anniversary with a World Tour performing 99 events in 80 venues in 16 countries and travelling sufficient air-miles to circumnavigate the globe four times.

The Tallis Scholars were nominated for a Grammy Award in 2001, 2009 and 2010. In 2012 their recording of Josquin’s *Missa De beata virgine* and *Missa Ave maris stella* received a *Diapason d’Or de l’Année* and in their 40th anniversary year they were welcomed into the Gramophone Hall of Fame by public vote.

Peter Phillips

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life’s work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire.

Apart from the Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He gives numerous master-classes and choral workshops every year around the world – amongst other places in Rimini (Italy), Evora (Portugal) and Avila (Spain). In 2014 he launched the London International A Cappella Choir Competition in St John’s Smith Square, attracting choirs from all over the world.

In addition to conducting, Peter Phillips is well-known as a writer. For 33 years he contributed a regular music column to *The Spectator* and in 1995 he became the owner and Publisher of *The Musical Times*, the oldest continuously published music journal in the world.

In 2005 Peter Phillips was made a Chevalier de l’Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honour individuals who have contributed to the understanding of French culture in the world. Peter is also a patron of the choir and a Bodley Fellow of the college.

Exclusive North American management: Alliance Artist Management 5030 Broadway, Suite 812, New York NY 10034
**Salve regina**

Salve, Regina mater misericordiae  
* vita dulcedo et spes nostra, salve.*  
Ad te clamamus, exsules filii Evae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo advocata nostra, illos tuos  
misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.  
Hail, Queen, mother of pity;  
* our life, sweetness, and hope, hail.*  
To thee we cry, the exiled sons of Eve.  
To thee we sigh, lamenting and weeping  
in this vale of tears.  
Therefore, our advocate,  
turn thy pitiful eyes upon us.  
And, show us this exile, Jesus,  
the blessed fruit of thy womb.  
O merciful, O holy, O sweet Virgin Mary.

**Ave Maria**  
Chant

Ave Maria, gratia plena,  
* Dominus tecum.*  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
orae nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.  
Hail Mary, full of grace,  
* the Lord is with thee.*  
Blessed art thou amongst women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.

**Ave Maria**  
William Cornysh

Ave Maria, mater Dei, regina, caeli domina,  
mundi imperatrix inferni.  
Miserere mei et totius populi Christiani;  
et ne permittas nos mortaliter peccare,  
sed tuam sanctissimam voluntatem adimplere.  
Amen.  
Hail Mary, mother of God, queen, lady of heaven and  
empress of the world below.  
Have mercy on me and on all Christian people;  
and let us not fall into mortal sin, but let us perfectly  
fulfill your most holy will.  
Amen.

**Ave Maria a10**  
Francis Poulenc, arr. Jeremy White

Ave Maria, gratia plena,  
* Dominus tecum.*  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
orae nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.  
Hail Mary, full of grace,  
* the Lord is with thee.*  
Blessed art thou amongst women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.
Miserere
Gregorio Allegri

Miserere mei Deus,
secundum magnum misericordiam tuam.
Et secundum multitudinem
miserationum tuarum dele iniquitatem meam.
Amplius lava me ab iniquitate mea
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco
et peccatum meum contra me est semper.

Tibi soli peccavi
et malum coram te feci,
ut justificeris in sermonibus tuis
et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus sum
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.
Asperges me hyssopo et mundabor;
lavabis me et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam
et exsultabund ossa humiliata.
Averte faciem tuam a peccatis meis
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui
et spiritu principali confirma me.
Docebo iniquos vias tuas
et impii ad te convertentur.
Libera me de sanguinibus,
Deus, Deus salutis meae,
et exsultabit lingua mea justitiam tuam.
Domine labia mea aperies,
et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium
desirem utique; holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum,
Deus, non despiciest.
Benigne fac, Domine,
in bona voluntate tua Sion,
ut aedificantur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae,
oblationes, et holocausta:
tunc imponent super altare tuum vitulos.

Have mercy upon me, O God,
according to your great mercy
and according to the abundance
of your compassion blot out my transgressions.
Wash me thoroughly from my iniquity
and cleanse me from my sin.
For I acknowledge my offence
and my sin is ever before me.

Against you only have I sinned,
and done what is evil in your sight
that you may be justified in your sentence
and vindicated when you judge.
Behold, in guilt was I conceived
and in sin did my mother conceive me.
Behold, your delight in sincerity of heart
and in my inmost being
you teach me wisdom.
Cleanse me with hyssop and I shall be purified;
wash me and I shall be whiter than snow.

Let me hear the sounds of joy and gladness;
the bones which you have crushed shall rejoice.
Avert your face from my sins,
and blot out all my iniquity.
Create in me a clean heart, O God,
And renew in me a righteous spirit.
Cast me not out from your presence,
and take not your Holy Spirit from me.

Give me the joy of your salvation
and sustain in me a willing spirit.
I shall teach transgressors your ways,
and sinners shall return to you.
Deliver me from blood-guiltiness,
O God, God of my salvation,
and my tongue shall exalt your justice.
O Lord, open my lips,
and my mouth shall proclaim your praise.

For you are not pleased with sacrifices,
else would I give them to you;
neither do you delight in burnt offerings.
The sacrifice of God is a contrite heart:
a broken and contrite heart,
O God, you will not despise.
Be favourable and gracious,
unto Sion, O Lord, build again the walls of Jerusalem.
Then you shall be pleased with the sacrifice of righteousness
oblations and burnt offerings;
they shall offer young bulls upon your altar.
**Miserere**

Giovanni Croce

Miserere mei, o Deus meus,  
et dele grave miseriae delictum,  
quo sum pollutus et aufer a me poenam.

Nam contra te solum deus peccavi,  
Qui sum peccator et in peccatis natus,  
Sed tu qui arctam ceoli viam recludis.  
Qui arctam ceoli viam recludis,  
Animam lava meam labes plenam,  
Candidior ut sit vel ipsa nixe.

Cor in me mundum,  
Et mentem crea novam,  
Nec aufer spiritum tuum quem dedisti ut te adorem,  
Vera pietate ita me tibi semper supplex dicabo,  
Etenim holocaustum tibi gratum est cor contritum,  
Humiliter oblatum.

Have mercy upon me, O my God,  
and blot out my transgressions,  
with which I am polluted, and cleanse me from my sin.

Against you only have I sinned,  
I am a sinner and in guilt was I conceived,  
But you unbar the difficult path to Heaven.  
You who unbar the heavenly doors,  
Cleanse me with hyssop and I shall be purified;  
wash me and I shall be whiter than snow.

Give me the joy of your salvation  
and sustain in me a willing spirit,  
Then you shall be pleased  
with the sacrifice of righteousness  
oblations and burnt offerings;  
Humbly offered.

**O sacrum convivium**

Thomas Tallis  
Olivier Messiaen

O sacrum convivium  
in quo Christus sumitur.  
Recolitur memoria passionis eius,  
mens impletur gratia:  
et futurae gloriae nobis pignus datur.

O sacred feast  
in which we share in Christ.  
We recall the memory of his passion,  
our minds are filled with grace;  
and we receive the pledge of glory still to come.

**Magnificat**

William Byrd (Short Service)  
Tomás Luis de Victoria (*Magnificat primi toni a8*)

Magnificat anima mea Dominum:  
et exsultavit spiritus meus in Deo, salutari meo.  
Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicit omnes generationes.  
Quia fecit mihi magna qui potens est:  
et sanctum nomen eis.  
Et misericordia eius a progenie in progenies timentibus eum.  
Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis:  
et divites dimisit manes.  
Suscepit Israel, puerum suum,  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham, et semini eis in saecula.  
Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

My soul doth magnify the Lord: and my spirit rejoiceth in God my Saviour.  
For he hath regarded: the lowliness of his hand-maiden.  
For behold, from henceforth: all generations shall call me blessed.  
For he that is mighty hath magnified me: and holy is his Name.  
And his mercy is on them that fear him: throughout all generations.  
He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat: and hath exalted the humble and meek.  
He hath filled the hungry with good things: and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel:  
As he promised to our forefather Abraham and to his seed for ever.  
Glory be to the Father, and to the Son: and to the Holy Ghost:  
As it was in the beginning, and is now, and ever shall be:  
world without end. Amen.
The Muriel McBrien Kauffman Master Pianist Series

FABIO BIDINI

Friday, January 24  ·  7:30 PM  ·  C. Stephen Metzler Hall at the Folly Theater

BEETHOVEN

Allegro con brio
Introduzione. Adagio molto -
Rondo. Allegretto moderato - Prestissimo

CHOPIN

Scherzo No. 2 in B-flat Minor, Op. 31

SCHUMANN

Carnaval, Op. 9
Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquetté
Réplique
Papillons
Chiarina
Chopin
Estrella
Reconnaissance
Pantaloon et Columbine
Paganini: Valse Allemande
Aveu
Promenade
Pause
Marche des Davidsbündler contre les Philistins

This concert is sponsored by Mira Mdivani.
Sonata No. 21 in C Major, Op. 53, "Waldstein"
Ludwig van Beethoven (1770-1827)

Count Ferdinand Ernst Joseph Gabriel Waldstein (1762-1823) was a Bohemian nobleman who joined the Teutonic Order in his twenties. He served the Grand Master of the Order, Elector Maximilian Franz, for much of his early career, working as a diplomatic envoy. Maximilian Franz was the youngest son of the Austrian Emperor Franz I and became Archbishop and Elector of Cologne and Bishop of Münster in 1784.

Beethoven met Count Waldstein in 1788, when the Elector summoned the Count to Bonn to be knighted. Both the Elector and the Count were cultured men and passionate about music. Waldstein was among the first to recognize the teenage Beethoven’s prodigious talent and potential. He and the young composer socialized frequently in Bonn, and Beethoven wrote music for a ballet that the Count presented for Carnival season. Beethoven also composed variations for one piano, four hands on a theme by Waldstein, WoO67.

When Beethoven moved to the Austrian capital in 1792 to study with Haydn, Waldstein famously wrote to him, “You are now going to Vienna in fulfilment of your long-held wish. . . . As a result of unceasing effort, you will receive Mozart’s spirit from Haydn’s hands.”

Waldstein is best remembered today as the dedicatee of this C Major Piano Sonata, which is known universally by his surname. The dedication is something of a mystery in Beethoven scholarship because Waldstein served in the British army from 1795 to 1805 and is not known to have had any contact with Beethoven in 1803 and 1804, the years when Beethoven composed his Op. 53.

Beethoven’s original slow movement was an Andante in F major. He rethought the pacing and balance of the sonata and withdrew that movement, eventually publishing it independently as the popular Andante favori, WoO57. His replacement for the Waldstein is marked Introduzione: Adagio molto. It is the one of many middle period slow movements in which he proceeds directly to the finale. (Connecting the last two movements became a favorite device. Beethoven would do the same in the Appassionata and Les Adieux Sonatas, the A Major Cello Sonata, the Fifth Symphony, the Violin Concerto, and the Fourth and Fifth Piano Concertos.)

This Introduzione is shorter than the Andante favori, but has more emotional depth. The music asks profound questions, moving in spare textures through a series of startling modulations. We are not quite certain whether this is a free-standing slow movement or an eloquent preface to the finale - a bridge between two mighty C major shores.

When the delicate arpeggios of the Allegretto moderato return us to the home tonality, Beethoven’s rondo theme feels like a ray of sunlight. His episodes introduce elaborate left hand passage work and extensive right hand trills. The atmosphere is elated, even ecstatic, clearly foreshadowing the transcendent world of the late sonatas and quartets. A prestissimo coda in double time brings the Waldstein to a jubilant close.
One mark of a great composer is a musical language so distinct and individual that it is immediately recognizable, virtually impossible to confuse with another’s writing. Even though that style evolves over the course of a career, the music is always stamped with that composer’s identity. In Chopin’s case, his musical language and its transformation and evolution took place almost exclusively at the piano. Yet his unique style abandoned the pianistic clichés of the early Romantic era. He exploited the far reaches of the keyboard, daringly placing thumb on black keys (sometimes with terrifying frequency) and honing right hand filigree like arched sprays of water from a Renaissance fountain.

The four works Chopin labeled Scherzo span about a dozen years, from approximately 1830 or 1831 to 1843. (The origins of the Scherzo No. 1 are murky; the first version may be from his Warsaw period, but he definitely revised the piece after he arrived in Paris.) What astonishes the listener and the pianist in Chopin’s Scherzos is not so much a sense of growth, for the pianistic approach and overall structure are remarkably consistent. Rather, we are struck by the vivid imagination and drama in these one-movement essays. Each one alternates passages of passion and intensity with sections of melting lyricism. The switch can be jarring – but in places the transition between these two states is so subtle that we do not quite realize how Chopin is manipulating us, psychologically and emotionally.

As for the term scherzo, Chopin’s four examples share little with the Beethovenian sonata scherzo other than the fact that both are in triple meter, both are in ternary form, and both use the essential element of contrast. Much larger in scale than their prototype, each of Chopin’s scherzos is a major work that maximizes the expressive range of which the piano is capable.

The second Scherzo, composed and published in 1837, is the best known of the four. Chopin cast it in a free sonata form, with contrasting intermezzo preceding the development of the ideas set forth at the beginning. The first eight measures encapsulate the entire ten-minute work: a mysterious, sinister rumble, answered by an explosive outburst. Balancing this dark thesis and antithesis is a glorious cantilena melody in D-flat that is one of Chopin’s loveliest.

Silences – single-bar and even two-bar rests – are important to the stark drama of this scherzo’s outer sections.

Swooping figures leap and swirl, encompassing the entire keyboard. The central trio section in A major provides temporary respite and some lovely inner-voice writing. The development of this section and its gradual transition back to the tension of B-flat minor and the thesis/antithesis eruption is masterful. Ultimately, D-flat major prevails in a brilliant coda that is one of Chopin’s flashiest conclusions.

Chopin dedicated his Op. 31 Scherzo to his student Comtesse Adèle de Fürstenstein.

Carnaval, Op. 9
Robert Schumann (1810-1856)

Long before Robert Schumann’s friendship with young Clara Wieck blossomed into love, he became enamoured of another Friedrich Wieck student and boarder: Ernestine von Fricken. She was a gifted pianist and impressed Schumann as “delicate and thoughtful.” In July 1834, he wrote to his mother, intimating that Ernestine was the woman he would marry. In fact, the pair became secretly engaged later that year, and in November her father, a wealthy Bohemian baron, consented to the match. The romance faltered in 1835, in part because Schumann learned that she was the baron’s illegitimate adopted daughter. The following January, they agreed to break off the engagement.

The primary fruit of this short-lived affair was Carnaval, one of the crowning masterpieces of romantic piano literature and one of Schumann’s finest works. It evolved out of Schumann’s discovery that Ernestine’s home town, Asch,
contained the same four letters of the German musical alphabet as his own name. (In German orthography, Es (or "S") is E-flat and H is B-natural.) Carnaval’s subtitle is Scènes mignonnes sur quatre notes (‘Dainty scenes on four notes’). Those four notes, arranged in two principal figurations, constitute the dominant musical material for all but two of Carnaval’s movements.

The work takes its impetus from the masked balls popular during carnival season (think Mardi Gras). The opening Préambule establishes an air of celebration and festivity. A series of character portraits ensues as Schumann "introduces" us to various attendees at the ball. Some are stock characters from commedia dell’arte: Pierrot, Arlequin, Pantalon and Columbine. Others are composers Schumann admired: Chopin and Paganini (pithy tributes and affectionate sendups of their respective styles). "Chiarina" is his portrait of young Clara Wieck, already his good friend even though she was only a teenager. "Estrella" is Ernestine von Fricken, and "Eusebius" and "Florestan" are self-portraits, representing the melancholic and passionate sides of Schumann’s complex personality. Coursing through these vivid portraits are dance movements, primarily waltzes, to remind us that we are at a masked ball. "Reconnaissance" is the moment of recognition when the two disguised lovers (Schumann and Ernestine) identify each other; "Aveu" is their declaration of love.

The concluding "March of the Davidsbündler against the Philistines" is not a march at all, but another brisk waltz. The Davidsbund was a group Schumann had founded to oppose philistinism in music. The fusty old guard is repre-

Carnaval is brilliant and virtuosic, but never flashy for its own sake. The movements are also brief. Only four of the twenty-one movements exceed two minutes, yet Schumann creates an astounding feeling of continuity and organic growth from one dance to the next. Schumann’s recapitulation of some music from the opening Préambule in the concluding march neatly unifies the cycle. His expansion of this material for the final peroration gives Carnaval a marvelous sense of closure and inevitability.

Program Notes by Laurie Shulman ©2019
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**Dramatis personae:**
**A Guide to Select Characters and References in Carnaval**

Schumann’s *Carnaval* is a series of miniatures, some of which are portraits of actual people, others of which allude to fictional characters. Still others are straightforward dances or interludes. This glossary provides a quick explanation for some of the movements' names on the program page and other terms relevant to *Carnaval*.

**Arlequin [Harlequin]** - a stock character in the Italian *commedia dell’arte*. He is an acrobat and a clown. Traditionally he wears a colorful, patched costume that betrays his common origins, but he is celebrated for his wit and cleverness.

**Chiarina** - diminutive for Clara and pen name for Clara Wieck, Schumann’s future wife. At the time he composed *Carnaval*, he and Clara were good friends, but their romance had not yet developed.

**Chopin** – the incomparable Polish-born pianist and composer, whom Schumann greatly admired. This poetic movement is Schumann’s salute to Chopin’s pianistic style.

**Davidsbündler** - literally, the League of David, as in the Biblical David. Schumann perceived his role as one of leading true musicians and music-lovers against the Philistines of popular musical taste. He sought to battle against ignorance and arrogance in contemporary music.

**Estrella** - refers to Ernestine von Fricken, the young woman with whom Schumann was in love when he composed *Carnaval*.

**Eusebius** [pronounced oy-ZAY-bee-us] - a pseudonym Schumann used in his music criticism to represent the dreamy, imaginative aspect of one’s thoughts, impressions, and emotions. Eusebius’s foil was Florestan.

**Florestan** - another of Schumann’s pseudonyms in his music criticism, representing the passionate, impulsive, excitable, and impetuous voice within all of us; the opposite of Eusebius.

**Grossvatertanz** - literally, ‘Grandfather Dance.’ A traditional German dance in polonaise rhythm, performed at weddings and other family occasions. Tchaikovsky used the tune in *The Nutcracker*’s Act I; Schumann used it both in Papillons, Op. 2 and in *Carnaval*, where it symbolizes the old guard, the Philistines against whom he battled.

**Paganini** - Niccolò Paganini, the Italian violinist whose extraordinary virtuosity was to set new standards of violin technique never before believed possible. This movement is one of the most technically demanding in the work.

**Pantalon et Colombine** - stock characters in the Italian *commedia dell’arte*; Pantalon traditionally is a wealthy merchant, not terribly bright, but fond of women and food; Colombine was the clever, pretty maid servant.


**Pierrot** - a stock character in the *commedia dell’arte*: honest, earnest, and loyal – but unlucky in love. Traditionally, he is in love with Columbine who rejects him in favor of Arlequin.
Italian pianist Fabio Bidini is one of this generation’s top-flight pianists. His appearances have included performances with The London Symphony Orchestra at The Barbican, The Philharmonia Orchestra of London at Royal Festival Hall, San Francisco Symphony, New World Symphony, Dallas Symphony, St. Louis Symphony, Budapest Festival Orchestra, Fort Worth Symphony, Philharmonia Orchestra Prague at the Rudolphinum, and Hungarian National Philharmonic Orchestra at Liszt Academy Hall. He has collaborated with conductors including Michael Tilson Thomas, Carlos Prieto, Max Valdes, Dimitry Sitkovetsky, Ivan Fisher, Jesus Lopez Cobos, JoAnn Falletta, Zoltán Kocsis, Michael Christie, and Gianandrea Noseda.

Bidini has repeatedly performed at the prestigious international festivals, including the Tuscan Sun Festival Cortona/Napa, Festival Radio France Montpellier Languedoc-Roussillon, La Roque d’Anthéron International Piano Festival, Stern Grove Festival, Arturo Benedetti Michelangeli International Piano Festival, Festival dei due Mondi and most recently, Grant Park Festival.

Bidini began his piano studies at the age of five. He graduated magna cum laude from the Cecilia Conservatory in Rome and studied composition at the Florence Conservatory. He has been awarded first prize in eleven of Italy’s most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions - Terni, Köln, Busoni 1988 and 1992, Pretoria, Marsala, London and the Van Cliburn Fort Worth. He made his North American debut in 1993 with Atlanta Symphony.

Bidini has been Professor of Piano at the Hochschule für Musik Hanns Eisler in Berlin, one of Europe’s premiere music conservatories. He also serves as an Artist-in-Residence at the Hochschule für Musik und Tanz in Köln.

Fabio Bidini is managed by Arts Management Group.
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with XENIA LÖFFLER, solo oboe

Friday, February 21 · 7:30 PM · C. Stephen Metzler Hall at the Folly Theater

Beloved Baroque

**LULLY**
Suite from *Phaéton*, LWV 61
- Ouverture
- Rondeau
- Prélude
- Entrée des furies
- Bourrée pour les Égyptiens [Premier Air- Second Air]

**HANDEL**
Concerto Grosso in B-flat Major, Op. 3, No. 2, HWV 313
- Vivace; Grave
- Largo
- Allegro
- [Menuett]
- [Gavotte]

**VIVALDI**
Concerto in E Minor for strings and continuo, RV134
- [Allegro]
- Andante e pianissimo
- Allegro

**SCARLATTI**
Concerto Grosso No. 5 in D Minor
- Allegro
- Grave
- Allegro
- Minuetto
**HANDEL**

Concerto Grosso in F Major, Op. 3 No. 4, HWV 315

Andante; Allegro

Andante

Allegro

Minuette: Allegro

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**C.P.E. BACH**

Sinfonia in E-flat Major, Wq. 183/2 (H.664)

Allegro di molto

Larghetto

Allegretto

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**J.S. BACH**

Concerto in C Minor for Oboe, Violin, and Strings BWV 1060a

Allegro

Adagio

Allegro

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This concert is underwritten by Dr. Melissa Rosado and Dr. Paul Christenson and Mr. and Mrs. Charles L. Bacon, Jr.
Suite from Phaëton, LWV 61
Jean-Baptiste Lully (1632-1687)

French opera has had a strong tradition of ballet since the seventeenth century. The Italian-born Lully was in an excellent position to fuse the two genres. He came to France at age fourteen, serving as musician, page, and Italian conversationalist in the household of the Duchess of Montpensier, a member of the French royal family. His schooling included lessons in guitar, violin, keyboard, and dance. This background, combined with the advantage of his situation, earned him favor at court. From 1653 he served as composer of instrumental music to Louis XIV. He composed ballets de cour, overtures, dances, and vocal settings of French poetry. Eventually he secured a monopoly on presenting opera.

Lully’s tragédies lyriques [operas] and ballet scores represent the finest synthesis of French and Italian styles in the late seventeenth century. He understood dance and literature as well as music, which made him an ideal artistic collaborator in the relatively young genre of opera. In partnership with the librettist Philippe Quinault, Lully composed operas on topics rooted in Greek and Roman legend, drawing on the writings of Euripides and Ovid.

Phaëton was a tragédie en musique from 1683 comprising a Prologue and five acts. Quinault adapted the story from Ovid’s Metamorphoses; the legend is a parable about the dangers of ambition and pride. Phaëton, son of Le Soleil [the sun] dares to drive his father’s chariot recklessly across the firmament. Jupiter dispatches a thunderbolt to terminate Phaëton’s wild ride, sending the arrogant youth careening to his death. The drama lent itself splendidly for the elaborate machinery and extravagant stage sets for which French opera was renowned.

Lully’s Ouverture is in the French overture style that he established, a style which would prevail throughout the Baroque era. It comprises a slow introduction in dotted rhythm, followed by a lively imitative Allegro, with a brief return to the slow music at the end.

Because of the prominence of ballet in French productions, dance movements abound in Lully’s score. Some of them precede vocal or choral numbers; the Rondeau is an example. It is followed by a Prélude (sometimes called Air de danse or Fragment symphonique in the score) that served as an instrumental introduction to one of the acts.

The Entrée des furies is a brisk duple-meter dance in D major. Quinault’s stage directions describe the gates of a temple opening to reveal a fiery abyss from which emerge terrifying phantoms (the Furies). The music hardly communicates this forbidding sight. Unlike the better known “Dance of the Furies” from Gluck’s Orphée et Euridice, Lully’s furies come across as high-spirited, even benign.

Lully’s Bourrée pour les Egyptiens is a pair of Airs de danse in F major. The first is a typical bourrée: a dance in quick duple time preceded by a single-note upbeat. The Second Air, which follows without pause, switches to a gigue in dotted rhythm. In the opera, this music ushers in an air [aria] for an Egyptian shepherdess. The suite concludes with a chaconne, arguably the opera’s best known excerpt. Lully’s repeated bass line is easy to follow, anchoring the solo and duo variations that migrate around the ensemble’s upper voices. In a staged production of Phaëton, this was a number danced by Egyptians, Ethiopians, and Indians who would have worn elaborate costumes.

Concerto Grosso in B-flat Major, Op. 3, No. 2, HWV 313
George Frideric Handel (1685-1759)

The composer we know and love best because of the Messiah actually did not compose sacred oratorios until late in his career. Handel began his study of music as an organist, harpsichordist, and violinist, also learning the rudiments of composition. At the age of nineteen, Handel was plucked out of the violin section of the Hamburg opera orchestra to write his first opera: Almira. Handel went on to write several more operas for Hamburg before he went to Italy to
learn more about fashionable Italian opera. That journey changed his style of composing, and indeed the course of his career.

After travel and study in Florence, Rome, Naples and Venice, young Handel understood as much about Italian opera as any native. He returned briefly to Germany in 1710, where he secured a position in service to the Elector of Hanover. A series of trips to England ensued. In Britain, Handel found great favor and a huge, moneyed audience eager for his Italian operas. When his German patron fell heir to the throne of England in 1714, becoming King George I, Handel's English future was sealed. Though he continued to focus on vocal works, he also cultivated organ music and the instrumental concerto grosso, a form used in the Baroque era in which the musical material is passed between a small group of soloists (the concertino) and the full orchestra (the ripieno). His most familiar instrumental music – Water Music and Music for the Royal Fireworks – are exceptional within his output, rather than representative. Most of his instrumental compositions for large ensemble were intended for inclusion in larger works, particularly oratorios. Each opus of the Concerto Grossi contains several works.

The Op. 3 concerto collection is a hodgepodge. No. 1 may be as early as Handel's Hannover days; No. 4 was composed as additional music for an English revival of his Italian opera Amadigi in June 1716. Nos. 3 and 5 share music with the Chandos Anthems. (A collection of eleven anthems, these were choral compositions based on sacred texts for a few instrumentalists and singers, essentially chamber music.) Handel's biographer Donald Burrows believes that Op. 2, No. 2 in B-flat was probably written for the musicians in London's Haymarket Opera Orchestra, and points out some shared music expanded from the overture to Handel's Brockes Passion, HWV 48.

The concerto's structure is unusual. There are five movements: one fast, one slow, a fugue, and two dances (a minuet and a gavotte). The scoring adheres to the standard delineation of concertino [small solo group] and ripieno [the full ensemble, the "reinforcing" section of the group]. The first movement, the Vivace, opens with octaves in unison; a solo violin is the first to show its virtuosity, soon joined by another violin. The tutti sections have passage work for violas as well.

The second movement, a Largo, switches to G minor, and focuses on harmonic movement traded between the two cellos. The oboe is the soloist in a long-breathed line above the cello accompaniment. For the fugue, Handel combines a violin and oboe, both of which perform in the two upper voices, allotting the lower two parts to violas and the basso continuo.

Handel's Minuet opens as a duet for two oboes and continuo with a string accompaniment and an occasional solo phrase for the violin. The texture is pleasantly transparent. The concluding Gavotte highlights the full ensemble, with a more prominent role for the bassoon. The second statement varies the bass line with a rapid "walking bass." In the third and final statement of the theme, Handel adds yet another element of virtuosity with dancing triplets in the violins.

Concerto Grosso in E Minor, RV 134 for strings and continuo
Antonio Vivaldi (1678-1741)

Vivaldi’s renown as a composer began in the early 1700s. After a Dutch music publisher issued a collection of his concertos in 1711, his fame spread throughout Europe. Today his reputation rests primarily on his legacy of nearly 500 instrumental concertos.

Vivaldi’s most popular work, The Four Seasons, is a series of programmatic violin concertos. Vivaldi wrote some 230 other concertos, also for solo violin. About sixty others fall into the category of a concerto a quattro: for a full string complement (first and second violins, violas, and cellos) and continuo (usually a harpsichord), with no soloist. This type of concerto – known as a ripieno (full, reinforced) concerto – fell out of favor as the popularity of the solo concerto grew, which means that such works probably date from the early 1700s.

The concerto we hear tonight is for the entire string section. Vivaldi wastes no time putting his cards on the table. He begins the work with a vigorous fugue, a form usually reserved for later movements of a multi-movement work. This fugal first movement is dominated by the subject’s downward gesture of three brutal notes: LONG - short - short. That simple, concise motive shows Vivaldi’s genius at development as he spins it into a unified and galvanizing opening. The slow movement is also in E minor, something Vivaldi often did, rather than changing the tonality to a major mode. a compositional practice more commonly used. This gentle air creates a moment of beauty and relaxation. Vivaldi ramps up for an active and vivacious finale, a workout for all the strings. Concise at barely six minutes, this concerto makes its message clear: less is more.
Concerto Grosso No. 5 in D Minor
Alessandro Scarlatti (1660-1725)

In 1905, the Englishman Edward J. Dent published Alessandro Scarlatti: His Life and Works, the first comprehensive and scholarly study of this Italian master. He included a list of Scarlatti’s works, twenty-five pages long. Vocal music dominates overwhelmingly: operas, oratorios, cantatas (more than 600!), madrigals, masses, motets. Instrumental music comprises less than half a page.

The New Grove Dictionary of Music and Musicians II, published nearly a century later in 2001, provides somewhat more detail. It subdivides Scarlatti’s instrumental music into keyboard and "other instrumental." The latter category lumps together what we would call chamber music and orchestral works. In the grand scheme, there aren’t very many of them from Alessandro Scarlatti’s hand, yet paradoxically he is considered a figure of considerable importance in the development of the modern symphony. That is because of his twelve Sinfonie di concerto grosso, a collection begun in 1715. The hybrid title hints at their unusual structure: a synthesis of the newer three-part operatic sinfonia and the older, four-movement concerto da chiesa.

The Concerto Grosso No. 5 in D Minor is one of six concerti published in London circa 1740; they were probably written earlier. Scarlatti’s layout of movements is free, adhering neither to the Vivaldian model of fast-slow-fast, nor the traditional sonata da chiesa (church sonata) alternation: slow-fast-slow-fast. He opens with a fugue in brisk duple time whose memorable repeated-note motive lends itself well to imitative treatment. The Grave is singular, opening with a question and wandering through multiple implied key centers. This is deeply expressive music, whose multiple suspensions (dissonant notes occurring in a strong metrical position) would have tugged at Baroque listeners’ heartstrings.

The third movement Allegro is like a gigue, galloping along at a brisk pace. Scarlatti closes with a minuet that is as rhythmically deceptive as the harmonies were in the Grave; it takes a minute before we figure out the minuet’s triple meter pulse. The entire concerto is notable for its paucity of soloistic moments.

Concerto Grosso in F Major, Op. 3 No. 4 [HWV 315]
George Frideric Handel

Many of Handel’s concerti grossi stand proudly beside Bach’s Brandenburg Concerti as masterpieces of the genre. Handel’s twelve from Opus 6 are best known, but the six published as Opus 3 (1734) should not be dismissed and deserve to be performed more frequently.

Don’t let the publication date misguide you. In Handel’s case, publication rarely coincided with composition. These six concerti probably date from the period from 1716 to 1722; however, they have come to be linked with the royal wedding festivities in March 1734 between Willem IV Prince of Orange and the English Princess Anne, daughter of George II and Queen Caroline. Handel composed il Parnasso in Festa for the nuptials. Royal weddings sold, then as now (remember Harry and Meghan?) and Handel’s publisher John Walsh was quick to take advantage of his star composer’s association with the big event. Early engravings of the title page for Handel's Op. 3 indicate that some of the music was performed at the celebration – probably as entertainment before or after the ceremony.

This F major work originally bore the title "Second Overture." Like the other works subsequently grouped together and published as Op. 3, it was intended either as an instrumental prelude to an act of Handel’s opera, Amadigi, or as an orchestral intermezzo between two acts of the opera. Scholars believe that Handel composed it for a benefit performance of the opera in June 1716.

The opening movement is a straightforward, tripartite,
French overture, with two slow sections, both using a pronounced dotted rhythm to frame a central Allegro. The second movement, Andante, is clearly related to dance music. The oboes provide a lovely decoration to complement the strings’ graceful melody and provides transition to the imitative third movement, Allegro. This is the concerto’s only solo movement in a minor mode. Handel offers concertante passages to the violins and oboes, contrasting with the full ensemble. The concerto closes with a stately minuet, happily restored to F major.

**Symphony in C Major, Wq 182/3**  
Carl Philipp Emanuel Bach (1714-1788)

Today, when we talk about Bach, we almost always refer to Johann Sebastian. In the eighteenth century it was not so. The most famous and influential member of the Bach family was Carl Philipp Emanuel, J.S. Bach’s second son. Emanuel Bach was keyboard player to Frederick the Great in Berlin for nearly thirty years. Subsequently, he moved to the north German city of Hamburg where he served as music director for five churches. A prolific composer, he wrote close to 900 works, including some seventy concerti, twenty-one settings of Christ’s Passion, and an enormous amount of solo keyboard music. Considering his large output, it is somewhat surprising that he left “only” eighteen symphonies; however, his work list makes sense in light of his employment. As a court musician to a flute-playing monarch, he composed a great deal of chamber music. Later, in his capacity as a church composer, he wrote primarily sacred choral works.

C.P.E. Bach’s music falls on the cusp of the Baroque and Classic eras. The symphony as we know it was in its embryonic stages during his career. He is associated with the musical manifestation of Sturm und Drang (storm and stress), a German literary movement that sought to maximize the power and emotional impact of artistic expression, often through shocking or violent means.

An even more important concept relevant to Bach’s music is Empfindsamkeit [emp-FINN-zahm-kite], a term that connotes sensitivity, sensibility, and intimate, deeply-felt expression. In music, this meant sudden changes of mood through tempo, dynamics, rhythm, and harmony. It marked a distinct shift from the Baroque doctrine that mandated a consistent mood and pace sustained over the course of a movement. C.P.E. Bach was a prime exponent of the so-called Empfindsamer Stil [emp-FIN-zahm-er SHTEEL; literally ‘sensitive style’].

The nature of artistic expression and its relationship to the individual was central to this style. Bach sought to establish a feeling of free improvisation that gives his music a broad spectrum of feelings: impetuosity, caprice, passion, tenderness, anger. In short, this music reflected the complexity of the human condition. Heard in performance, the juxtapositions can be jarring. All his symphonies have three movements arranged fast-slow-fast, with no minuet/trio. Despite their relative brevity in comparison to symphonies by Haydn, these works are more substantial than anything Bach had yet written for orchestra. Bach’s music is not heavily contrapuntal like his father’s, nor does it have the uncanny, miraculous balance of Mozart. He seeks to grab our attention with strong rhythmic patterns, aggressive unisons, and dramatic tremolos.

The symphony we hear is one of a set of six commissioned by Gottfried van Swieten in 1776. A diplomat, civil servant, and amateur composer, van Swieten was also a friend and patron of both Mozart and Haydn. He had a particular interest in older music, especially the works J.S. Bach. C.P.E. Bach acknowledged van Swieten’s interest by using the musical "spelling" B-A-C-H [in German orthography, B
is B-flat, and H is B-natural] as the opening bass line of the symphony’s central Adagio.

The symphony’s opening movement is striking for its preponderance of unison and two-part writing. Only rarely does Bach flesh out his harmonic support with a full chord. Sudden changes of dynamics and momentary key changes contribute to an element of unpredictability and surprise.

He proceeds attacca [without pause] to the Adagio, a deeply expressive movement centered on E minor. Once again, sudden switches between forte and piano dynamics appear as Bach’s stylistic hallmarks. The texture is three-voiced, but limited to violins and violas for much of the movement.

The finale is in galant style, much like early Haydn, especially in its monothematic structure. Bach uses triplets to enliven and decorate the dance-like pace. This Allegretto is in binary form, with each half repeated. Though it does not fully develop the material, Bach’s treatment is a harbinger of sonata form as we know it. This method of musical organization was crystallized in the 1770s, and would dominate first-movement form in instrumental music for the next 100 years. Here as well, C.P.E. Bach was at the forefront of a new trend.

Concerto in C Minor for Violin and Oboe, BWV 1060a
Johann Sebastian Bach (1685-1750)

Bach composed many concerti for one or more solo instruments that he later re-arranged for one or more harpsichords. In a curious twist of fate, most of the original versions have been lost, leaving us with only the keyboard concerti. We know of the earlier versions through references in documents from Bach’s time, but have had to rely on scholarly reconstructions of the original scoring based on the harpsichord concerti. BWV 1060 is such a concerto and has become better known in the version we hear this evening than as a two-keyboard work. No autograph manuscript has survived. Of the fourteen surviving manuscript copies, only one has a direct link to Bach: a mid-eighteenth century copy in the hand of Johann Heinrich Michel, who was the regular copyist of Bach’s son, Carl Philipp Emanuel. Presumably Michel copied the concerto at the younger Bach’s request and under his supervision. The scoring is for two harpsichords and orchestra, but the lively right hand parts are persuasive evidence that the music originated in a concerto for two melody instruments.

This particular concerto exists in two different keys, C minor and D minor, the result of reconstructions for violin and oboe dating from the late nineteenth and early twentieth centuries. Violinists tend to prefer D minor because it lies better for their instrument. Oboists can play comfortably in either key; however, one pitch in the second movement would have been difficult to play on an oboe of Bach’s time, which argues for performing the work in C minor.

Following the characteristic fast-slow-fast pattern of Baroque instrumental music, the concerto’s outer movements incorporate echo effects, sequences, and a motoric rhythm punctuated by strong accents. Passage work in the finale argues for the violin/oboe combination, for example where the violin has more solois-tic sextuplets, while the oboe plays sixteenths. Bach’s writing is idiomatic for both instruments throughout. The violin functions both as section leader in the tutti sections of the outer movements, and as a soloist conversing with the oboe, in passages with reduced orchestra accompaniment.

As the only woodwind instrument in the ensemble, the oboe tends to be in the foreground. Many oboists elect to be silent during the full orchestra passages in the outer movements, literally and figuratively taking a breather. The slow movement is a lovely cantilena that highlights the contrast in timbre between the two soloists. Bach’s inexhaustible gifts for melody and strong rhythmic profile are a delight throughout this concerto.

Johann Sebastian Bach
The Akademie für Alte Musik Berlin (Akmus) was founded in 1982 in Berlin. Since its beginnings, it has become one of the world’s leading chamber orchestras on period instruments. From New York to Tokyo, London or Buenos Aires, Akmus is a welcome guest, appearing regularly at the most important venues throughout Europe and internationally.

With up to 100 performances annually, Akmus performs in a variety of formations from chamber music to symphonic repertoire. As well as working with guest conductors, the orchestra is often directed from the leader’s chair by one of its three concert masters Bernhard Forck, Georg Kallweit or Stephan Mai.

Having sold more than a million CDs, Akmus is a highly successful orchestra internationally. Their recordings have won all important awards for classical recordings, such as the Grammy, Diapason d’Or, Cannes Classical, Gramophone, Edison, MIDEM Classical, Choc de l’année as well as the Jahrespreis der Deutschen Schallplattenkritik. In 2006, Akmus received the Telemann prize of Magdeburg and in 2014 both the Bach Medal and Echo Klassik.

Akmus’ most recent CD productions include Bach’s “Dialogue Cantatas” with Sophie Karthäuser and Michael Volle, Bruckner’s “Missa solemnis” with the RIAS Kammerchor under the baton of Łukasz Borowicz, “Cantata”, a new recording with Bejun Mehta, and Mozart’s “Great Mass in C Minor” with the Bavarian Radio Chorus under the baton of Howard Arman.

This tour is presented by International Arts Foundation, Inc.
16 West 36th Street, New York, NY 10018
PAVEL HAAS QUARTET

with BORIS GILTBURG, piano

Friday, March 6 · 7:30 PM · The Folly Theater

Veronika Jarůšková, 1st violin
Marek Zwiebel, 2nd violin
Jiří Kabát, viola
Peter Jarůšek, violincello

ČEKOVSKÁ

The Midsummer Quartet

TCHAIKOVSKY

String Quartet in E-flat Minor, Op. 30
  Andante sostenuto; Allegro moderato
  Allegretto vivo e scherzando
  Andante funebre e doloroso, ma con moto
  Finale: Allegro non troppo e risoluto

DVOŘÁK

Piano Quintet in A Major, Op. 81
  Allegro ma non tanto
  Dumka: Andante con moto
  Scherzo: Furiant, molto vivace
  Finale: Allegro

This concert is sponsored by the Sosland Foundation.
The Midsummer Quartet (2015-16)
L'ubica Čekovská (b. 1975)

Though her name is likely new to most of tonight’s audience, Luba Čekovská has an impressive career in Europe. A native of Humenne, Slovakia, she studied theory and composition at the Academy of Music and Arts in Bratislava, followed by post-graduate study in London at the Royal Academy of Music, where her teachers included Paul Patterson, Thomas Adès, Arvo Pärt, and Harrison Birtwhistle.

The recipient of several European composition prizes, Čekovská has two major premieres coming up next season. The first is Libertes, a cantata for mezzo-soprano, chorus and orchestra. Its first performance took place last November in Bratislava on the occasion of the 30th anniversary of the Velvet Revolution. Her new comic opera Impresario Dotcom will be produced next summer by the Bregenzer Festspiele, which commissioned her and librettist Laura Olivi for its upcoming 2020 festival.

The Pavel Haas Quartet opens this evening’s concert with a work that was commissioned for them by the Festival Concentus Moraviae for its 2016 season. Čekovská named her piece to comport with the Festival’s Shakespearean theme; however, she stresses that her quartet is unrelated to anything in Mendelssohn’s immortal Overture or incidental music. “Composers from the past give you so many ideas about musical ‘thinking,’ in terms of colors, aspects, poetics,” she says, “but what I have learned is that great composers underline their own unique style, their own "musical software." This is what I seek to achieve - to give each piece my own personal signature.”

She does, however, make a subtle allusion to Shakespeare’s A Midsummer Night’s Dream by "casting" the four quartet players as two pairs. “I play musically with the play’s two couples,” she explains. “Four players in a quartet equal two couples who play emotional games with one another.” The musical manifestation is that rarely do the four strings produce similar sounds or play in rhythmic unison. For much of the piece, they are in counterpoint with different attacks and rhythms.

The Midsummer Quartet calls for a full panoply of string techniques including glissandi, left hand percussive taps, col legno (playing with the wood of the bow on the strings), sul ponticello (playing on or near the bridge), and harmonics. After a mysterious introduction, the cello establishes a pizzicato march that provides a steady pulse for the first section of the piece. A lighthearted, whimsical mood prevails, with mischievous cross-rhythms sometimes suggesting a jazzy feel. Though she was herself a jazz pianist for some years, Čekovská says she does not intentionally employ jazz in her music. “What I prefer is a rhythmic feel; for me this is an essential element for developing musical flow.”

Broadly speaking, The Midsummer Quartet is organized as an A-B-A’-B’ form, with a brief violin cadenza effecting the transition to the second slow [A’] section. Gradually Čekovská re-introduces motives and snippets from the fast [B] section, thereby uniting the two – with a surprise ending.

String Quartet No. 3 in E-flat Minor, Op. 30
Pyotr Il’yich Tchaikovsky (1841-1893)

The elegiac piano trio composed in memoriam was an important sub-genre that flourished in central and eastern Europe in the second half of the nineteenth century. Smetana wrote his G Minor Trio, Op. 15 after his favorite daughter fell victim to scarlet fever when she was only four. Tchaikovsky composed his monumental Piano Trio, Op. 50 in memory of Nikolai Rubinstein in 1882. Dvořák composed his Piano Trio in F Minor, Op. 65 in 1883 on
the heels of his mother’s death. Anton Arensky composed two trios, Op. 32 in D Minor (1894) and Op. 73 in F Minor (1905) that fall into this category, and there are some lesser-known works by the Czech composer Josef Förster (1859-1951) that are consistent in character. The young Sergei Rachmaninoff composed his Trio élégiaque, Op. 9 upon learning of Tchaikovsky’s death in 1893. These works are all written in a minor mode, a direct response to death and grief, and an impassioned spirit that gives voice to emotions from the depths of the soul.

Fewer examples exist in the string quartet literature, but Tchaikovsky’s third and final quartet was conceived in the same vein. He composed it in response to the death of Ferdinand Laub (1832-1875), a Czech violinist who had been Tchaikovsky’s colleague at the Nikolai Rubinstein Conservatory in Moscow for ten years at the time of his death. Laub had played first violin in the premieres of Tchaikovsky’s first two quartets, and the composer considered Laub to be “the best violinist of our time.” The quartet was completed in February 1876 and was first performed at the Moscow Conservatory on March 18, 1876. It foreshadows both Tchaikovsky’s own Trio élégiaque and his Sixth Symphony, (the Pathétique.)

By any measure, the E-flat Minor Quartet is a substantial work, clocking in at a generous thirty-five minutes. Though chamber music was not Tchaikovsky’s strong suit, his Third Quartet shows significant growth over the first two quartets (despite the ubiquitous popularity of the First Quartet’s slow movement, the Andante cantabile). The thematic material is richer, and Tchaikovsky demonstrates a more secure command of musical form.

A slow introduction marked Andante sostenuto precedes a spacious sonata form. (See Glossary for a detailed illustration of this form.) The principal themes are tinged with sadness. As writer Paul Griffiths has noted, the music seems more anchored in B-flat major than the stated tonality of E-flat major (a somewhat problematic key for string players). Nevertheless, the extended introduction sounds melancholy and has the character of a funeral march. The switch to Allegro moderato ushers in a waltz that seems lifted from one of Tchaikovsky’s ballet scores. Recurrent triplet figures and a liberal use of hemiola (rhythmic displacement that briefly superimposes duple meter in a triple meter passage) provide rich material for Tchaikovsky’s lengthy development. The Andante sostenuto music returns to close this lengthy movement.

By contrast, the second movement, the witty Allegretto vivo e scherzando is tightly woven and compressed to its bare essence. Rapid sixteenth notes skitter about hither and yon, tossed between and among the four players (listen for an artful descending arpeggio). Tchaikovsky’s concise trio section barely casts a shadow on the merriment.

The Andante funebre e doloroso is the quartet’s emotional center of gravity. Muted strings further darken this funeral march, which focuses closely on the mournful key center of E-flat minor. An impassioned climax does not mitigate the lament. A tender interlude in E major lifts the mood, but the relief is short-lived. Tchaikovsky’s letters report that this movement elicited tears at its first performance. Seventeen years later, it was played at memorial concerts in his memory in St. Petersburg, Moscow, and Kharkov.

As if determined to eradicate the atmosphere of mourning, the finale is downright rambunctious. The form is a rondo, now in the cheerful key of B-flat major. Tchaikovsky’s dance-like themes seem lifted straight out of a collection of Ukrainian folk tunes. He develops them with unflagging energy. Only a brief reminiscence toward the end recalls
the elegy, then a brief coda races to the final chords.

**Piano Quintet in A Major, Op. 81**

Antonín Dvořák (1841-1904)

Chamber music lovers generally smile when they see that a work by Dvořák is to be performed on a program, for they know his music is accessible, melodic, well-crafted, and enduring. Indeed, one could argue quite persuasively that, despite Dvořák's undeniable success in the realms of orchestral and vocal music, his greatest achievement lies in the rich legacy of chamber works he left to us. There are dozens of examples, for all size and measure of the traditional ensembles, ranging from violin sonatas and piano trios through to string quartets and quintets. Sentimental favorites among them will certainly include the Terzetto, Op. 74, the "Dumky" Trio, Op. 90 and the "American" Quartet, Op. 96. Connoisseurs may prefer the fine Piano Quartet in E-Flat, Op. 87. But the crown jewel of them all is the incomparable Piano Quintet on this evening’s program.

This work is on a par with Schubert's "Trout" Quintet and the great piano quintets of Schumann, Brahms, and Franck. Within Dvořák's own oeuvre, it shines with the effortless polish of his classic form, artfully merged with the Slavonic and nationalistic elements that make his music so distinctive and memorable. The Quintet was composed between August and October of 1887, but its real history dates from 15 years prior. In 1872, Dvorák began work on a quintet for piano and strings in A major. Dissatisfied with his efforts, he made extensive cuts, then began pasting together and writing transitional passages and other revisions in an effort to rework that piece into something satisfactory. Unable to meet his own standards, he eventually started afresh, still in the same key, to produce the masterpiece we hear tonight. Thus the catalogue of his chamber works includes two quintets in A: Op. 5 and Op. 81.

The second try clearly flowed more smoothly than the first; indeed, its path was eased by a stream of melodic genius from the moment he began work on it. Alec Robertson has noted that "a joyous springtime happiness flows through the music" of the quintet. In fact, it also blooms with the luxuriant and abundant richness of late summer — a bountiful harvest of emotions and moods, a cornucopia of luscious melodies woven together with stunning, magical skill. These four irresistible movements occasionally reveal the sad corners of the composer's soul, often cloaked in Czech garb. Ultimately, however, Dvořák was a resolutely positive spirit, and the overall impact of the quintet is upbeat with unbridled good cheer, a healthy dash of Bohemian sentiment thrown in for good measure.

There is a spontaneity to his composition in this work that makes it very endearing; nothing seems contrived. One reason for its success is the skillful piano writing, which is among the most effective in all of Dvořák, particularly in the inner movements. Another is the skill with which he combines the piano and strings, and the ecumenical manner in which he distributes his ideas among the five players.

Musically, the quintet is distinguished by a duality between major and minor. From the opening measures, where the warm, languid cello melody in A major is challenged by an aggressive response in A minor from the other strings, we feel a rhetorical pull. Probing questions prompted by such abrupt switches from major to minor throughout its four movements provide much of the narrative impetus of this music. The slow movement is entitled *Dumka* (Lament), a dance of Ukrainian origin that became quite popular in nineteenth-century Bohemia. *Dumky* – the Czech plural – are characterized by rhapsodic, slower sections that may...
be interrupted by livelier sections with a distinctly brighter mood. In this instance, Dvořák alternates two themes and sets them in a type of variations.

Next comes the Scherzo, one of the most brilliant in all chamber music. This one is a furiant, another Czech dance favored by Dvořák. Here he avoids the customary switches between duple and triple time, maintaining the pace of a whirling waltz. He preserves a delicacy and sprightliness more often associated with Mendelssohn's scherzi. To close the quintet, he takes us to the Bohemian countryside, introducing yet another dance rhythm, this time a relative of the polka. The folksy spirit is Haydnesque; the personality unmistakably Dvořák, with intricate counterpoint building to a breathless, blazing, and jubilant conclusion.
Boris Giltburg has appeared with many leading orchestras such as the Deutsche Kammerphilharmonie, the Philharmonia Orchestra, the Israel Philharmonic, NHK Symphony, the DSO Berlin, Frankfurt Radio Symphony, London Philharmonic Orchestra, Oslo Philharmonic, St. Peters burg Philharmonic and Baltimore Symphony. He has played recitals in leading venues such as the Hamburg Elbphilharmonie, Carnegie Hall, London Southbank Centre, the Louvre and Amsterdam’s Concertgebouw.

He has a close relationship with the Pavel Haas Quartet, winning a Gramophone Award 2018 for their Dvořák Piano Quintet on Supraphon, the only Grammy award that year for a chamber music recording. In 2018 he also won Best Soloist Recording (for the 20/21st century) at the inaugural Opus Klassik Awards for his Naxos recording of Rachmaninov’s 2nd Piano Concerto with the Royal Scottish National Orchestra and Carlos Miguel Prieto, coupled with the Etudes-Tableaux.

Born in 1984 in Moscow, Boris Giltburg moved to Tel Aviv at an early age, studying with his mother and then with Arie Vardi. He went on to win numerous awards, most recently the second (and audience) prize at the Rubinstein in 2011, and in 2013 he won first prize at the Queen Elisabeth Competition, catapulting his career to a new level. In 2015 he began a long-term recording commitment with Naxos Records.

Following their victory in the Prague Spring Festival Competition and Premio Paolo Borciani in Reggio Emilia, Italy in 2005, the Pavel Haas Quartet soon established themselves as one of the world’s most exciting contemporary chamber ensembles. Performing at the most renowned concert venues around the globe, the PHQ have to date recorded six critically acclaimed CDs, which have received numerous prestigious awards. The ensemble members studied with Milan Škampa, the legendary violist of the Smetana Quartet.

For their most recent album with Dvořák’s Quintets Op. 81 and 97 (2017), which they recorded with two guests, the pianist Boris Giltburg and the violist Pavel Nikl, the ensemble received their sixth Gramophone Award. Gramophone wrote, “Another Pavel Haas Quartet disc, another triumph. They seem always immersed in all they play, both in terms of their rapport but their instinctive understanding of the score too.”

The quartet bears the name of the Czech composer Pavel Haas (1899–1944), the most talented pupil of Leoš Janáček, who in 1941 was imprisoned by the Nazis in the Terezín ghetto and three years later died in Auschwitz. Pavel Haas’s oeuvre includes three splendid string quartets.
The Muriel McBrien Kauffman Master Pianist Series

BENJAMIN GROSVENOR

Friday, March 20 · 7:30 PM · C. Stephen Metzler Hall at the Folly Theater

BEETHOVEN

Sonata No. 4 in E-flat Major, Op. 7
Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo; Poco allegretto e grazioso

BEETHOVEN

Sonata No. 28 in A Major, Op. 101
Etwas lebhaft und mit der innigsten Empfindung
Lebhaft, Marschmäßig
Langsam und sehnsuchtvoll
Geschwind, doch nicht zu sehr und mit Entschlossenheit

LISZT

Ballade No. 2 in B Minor, S. 171

DEBUSSY

Rêverie

DEBUSSY

L’isle joyeuse

SCRIABIN

Deux poèmes, Op. 32

DEBUSSY

Sonata No. 5, Op. 53 [in one movement]

This concert is underwritten by Mr. and Mrs. Irvine O. Hockaday, Jr. and
the Irv and Ellen Hockaday Fund for the Friends of Chamber Music.
Sonata No. 4 in E-flat Major, Op. 7
Ludwig van Beethoven (1770-1827)

Beethoven’s life was richly populated with fascinating individuals, many of whom were his students and patrons—or both. One way he acknowledged their support was through the dedications of his compositions. The Sonata in E-flat, published by the Viennese house of Artaria (pronounced Ahr-tah-REE-uh) in October of 1797, appeared with a dedication to Countess Babette von Keglevics. She probably began studying with him that year, when she was about seventeen. Her family was from Pressburg (now Bratislava) but maintained a second home in Vienna. She must have been a gifted student, for Beethoven subsequently dedicated three other works to her, including the First Piano Concerto. Countess Keglevics married Prince Innocenz d’Erba-Odescalchi, who came from an Italian noble family of princely rank, in 1801. The couple maintained a musical salon in Vienna; we know that Beethoven’s Septet Op. 20 was performed at one of their soirées.

At this early stage of his career, Beethoven favored a four movement structure in his sonatas and piano trios. The E-flat Sonata is one of his largest-scale sonatas and was downright enormous for its day. (Including customary repeats in the first and third movements, it takes more than half an hour in performance.) Beethoven clearly recognized this, for he insisted on its independent publication as a Grande Sonate, rather than as part of a set of three. Op. 7 is a prime, early example of him expanding the sonata-allegro form, as he would continue to do in his trios, string quartets, and perhaps above all, in his symphonies. Indeed, this sonata is symphonic in scope, stretching the confines of the keyboard, particularly the fortepiano of the mid-1790s.

From the thrumming repeated left hand notes of the opening measures and the bold gestural chords above it, this music demands: “Sit up and notice me!” The quiet start hints that an explosive, dramatic restatement will occur in short order, and Beethoven delivers. With variety, energy, rhythmic changes, and forward momentum, he propels this Allegro molto e con brio forward with urgency. Brilliant sixteenth notes at the conclusion of the exposition return in the coda, adding a virtuoso flourish. The repeated triplet eighth notes in the left hand add urgency, driving home the inevitability of the final cadence.

The slow movement, a Largo, con gran espressione in C major, demonstrates how Beethoven achieved nobility and profondeur in the piano sonatas far sooner than in other genres. Reaching toward the sublime, he foretells the grandeur and expanse of more mature compositions. The chromatic descending bass octaves in the coda are absolutely spine-tingling.

The minuet/trio, marked simply Allegro, shows Beethoven both well-mannered and witty, with clever touches of imitation punctuated by sudden dynamic changes. Some textural elements – repeated left hand notes and chordal gestures – link it subtly to the first movement. The trio is notable for its dark tonality (E-flat minor, the parallel minor), with the melody emerging through the blur of rapidly executed triplets.

The sonata concludes with a gracious rondo, more Schubertian than Beethovenian in its main theme. The contrasting episodes are vintage Beethoven, however, replete with sudden sforzati, liberal sharing of ideas between left and right hands, and plenty of figuration both delicate and flashy. The second episode erupts in C minor, with a thunderstorm of perpetual-motion thirty-second notes illuminated by chordal lightning flashes. Beethoven’s transition back to the elegance of his main rondo theme is as masterful as it is unexpected. Careful listeners will also discern the importance of the repeated note, referring once again to the rhetorical language of the first movement. The coda transforms the stormy texture of the C minor section, allowing the movement to return to the comfort of E-flat major and to close with the quiet grace of its opening.

Mozart had only been gone six years when Beethoven composed Op. 7. Haydn was still very much alive; the last – and the greatest – of his piano trios date from the same year, 1797. Beethoven’s sonata is completely different from anything that Mozart or Haydn composed: a stunning declaration of his bold and original genius.

Sonata No. 28 in A Major, Op. 101
Ludwig van Beethoven (1770-1827)

As is well known, Beethoven's music has traditionally been divided into three principal chronological periods, appropriately labeled early, middle, and late. The early period includes the youthful works and his first years in Vienna, up to approximately 1800. The years from 1802 to 1812 have been dubbed by Beethoven's biographer Maynard Solomon 'the heroic decade,' and account for a preponderance of the music for which Beethoven is so deservedly popular. (For example, Symphonies Nos. 2 through 8 are "middle period" works; only the First Symphony is considered early, and only the Ninth dates from Beethoven's "late" period.) The late period includes the profound works of Beethoven's last years, most notably the magnificent string quartets Opp. 127 through 135.

Anyone good at mental arithmetic will note that such a division fails to account for almost a full decade of Beethoven's life. Although he did not cease composing altogether during the years from 1812 to 1822, his total compositional
output did decline significantly. Beethoven became embroiled in a nasty litigation with his sister-in-law for custody of his nephew Karl. The process was time-consuming and emotionally draining.

He published fewer works at this time, but certainly there was no decline in the quality of his music. The magnificent Archduke Trio, Op. 97, appeared in 1815. Beethoven completed his last two Cello Sonatas, Op. 102 in 1815; the A Major Piano Sonata, Op. 101, followed in 1816. These works herald a significant change in style. Beethoven's music was undergoing an important evolutionary process toward the transcendent and elevated philosophical planes of his last works.

The eminent British pianist and scholar Sir Donald Francis Tovey famously wrote, “For its length Op. 101 is perhaps the most difficult, both intellectually and technically, of all Beethoven’s later works.” The American Beethoven scholar Lewis Lockwood begins his discussion of this sonata thus: “The late style in all its fullness comes forth in the Piano Sonata Op. 101, one of Beethoven’s greatest compositions in any genre.”

Both these observations account in part for the infrequency with which Op. 101 appears on piano recitals. From the standpoint of difficulty, its reputation is overshadowed by the fearsome Hammerklavier Sonata, Op. 106, which followed it in 1817-18. However, Beethoven himself, in a letter to the music publisher Sigmund Anton Steiner, referred to the A Major sonata as “The Difficult-to-Play Sonata.”

From the standpoint of philosophical depth, Op.101 cedes pride of place to the trilogy of late sonatas, Opp. 109, 110, and 111. Yet none of those masterpieces would have come to fruition had Beethoven not composed this A Major work. Structurally, pianistically, and emotionally, it draws us into the mysterious, compelling world that is late Beethoven.

Philosophy plays an increasingly important role in Beethoven’s music from the last decade of his life. During the years from 1816 to 1818, what little hearing he had left deteriorated completely. This is when he began the series of conversation books that contain his friends’ and associates’ comments (Beethoven responded verbally; thus only half the "conversations" have survived.) His brain continued to teem with thoughts and music. The compositions he wrote at this time plumb the depths of his inner world, taking us to places of isolation and inwardsness.

Another turning point in Op. 101 is Beethoven’s adoption of German terminology throughout the four movements. (He followed the German interpretive instructions with their Italian counterparts.) This is also the first sonata he indicated was written for the Hammerklavier rather than the Italian pianoforte.

The sonata begins with a tentative, lyrical phrase that implies E Major, not the home tonality of A Major. For much of the first movement, Beethoven avoids strong cadences in A Major; indeed, most of his expository material is in the key of E. This tonal ambiguity is a constant in the sonata, and sets the tone for Beethoven’s narrative of contrasts.

Overall, the sequence of movements alternates between inward searching and reflection and more public moments; between intimacy and aggression. In the flowing first movement, Beethoven asks the performer to play “with innermost expressiveness.” His structure is a free sonata form, but Beethoven takes a lot of liberties. His writing feels improvisatory. There are no full stops, and we always

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**Dorothea Ertmann**

Beethoven dedicated the A Major Piano Sonata to the pianist Dorothea Ertmann, née Graumann. Born in Frankfurt am Main in 1781, she was already an outstanding pianist in her early ’teens. At the age of 18, she married 51-year-old Baron Stephan Ertmann, an Austrian military man who was also an amateur musician. By 1803, they were residing in Vienna.

She apparently met Beethoven at the music store of Tobias Haslinger, one of Beethoven’s publishers; she was sight reading one of his newer works. He soon took her on as a student. She clearly felt a strong connection with his music and apparently played them with skill and discerning musicianship that met his exacting standards.

Contemporary reports attest to Dorothea Ertmann’s remarkable pianism. A Berlin journal, reporting on musical life in Vienna, wrote of her “amazing precision, clarity, and delicacy” at the keyboard. Muzio Clementi was dazzled by her technique and interpretive gifts, likening her to the greatest masters of the day. Beethoven’s amanuensis and biographer Anton Schindler wrote that “she grasped intuitively even the most hidden subtleties of Beethoven’s works with as much certainty as if they had been written out before her eyes.” Beethoven clearly agreed, paying her a great compliment with the dedication of Op. 101.

About the same time that the sonata was published in early 1817, the Ertmanns moved to St. Pölten, about 40 miles west of Vienna. In today’s travel conditions it would take about an hour, but it was a longer journey by carriage, and her lessons with Beethoven likely stopped. Three years later, the couple moved to Italy when the Baron was assigned to Milan. Dorothea Ertmann remained in touch with Beethoven until his death. This Sonata is her lasting monument.

– L.S. ©2019
feel that we are leaning into the next phrase.

The opening movement entitled *Etwas lebhaft [Allegretto ma non troppo, moderately fast, but not too much]* gives way to a brusque *Lebhaft, marschmässig [Vivace alla marcia]*; lively, brisk, and in the manner of a march in F major that emphasizes contrapuntal dialogue in widely spaced registers. Persistent dotted rhythms dominate. Beethoven’s fascination with imitative textures persists in the Trio section, which introduces canonic elements.

His third movement, *Langsam und sehnsuchtvoll [Adagio ma non troppo, con affetto; slow, but not too much; with affection]* functions as a slow introduction to the *finale*. Even more than in the earlier movements, the episodic, free structure feels like a *fantasia*. Beethoven opens with a quiet *Adagio* marked "slow and full of longing." We almost feel like eavesdroppers. Presently, a recitative-like mini-cadenza leads to a reprise of the opening measures from the first movement. This reminiscence is a ploy Beethoven had used in his Cello Sonata Op. 102, No. 1 of the previous year; he would also quote from previous movements in the *finale* to the Ninth Symphony.

A series of trills ushers in the *Geschwind, doch nicht zu sehr und mit Entschlossenheit [Allegro; fast, but not too much, with determination]*, a splendid *fugue* that stands proudly by those of the *Hammerklavier* Sonata Op. 106 and the great A-flat Major Sonata, Op. 110. Once again Beethoven initially implies E major rather than A major, extending the thread of tonal ambiguity that courses through the entire work. Surprisingly, the *fugue* is also a tightly constructed sonata form. Its daunting technical demands and length – it is the longest of the four movements – add to its heft. As was increasingly the case in Beethoven’s late works, the psychological weight has shifted from the movement to the *finale*.

**Ballade No. 2 in B Minor, S.171**  
**Franz Liszt (1811-1886)**

Chopin and Liszt were the quintessential Romantic pianist-composers. They were nearly the same age: Chopin was born in 1810, Liszt a year later. Both of them came to Paris from Central European countries, Chopin from Poland via Vienna, Liszt from Hungary, near the Austrian border. (His mother tongue was German.)

Yet two artists farther apart in temperament can hardly be imagined. While Chopin preferred the intimacy of the private salon, Liszt sought the public spotlight and toured extensively. His solo concert performances launched the solo piano recital, a cultural phenomenon that survives to this day. Liszt was the first to perform with the keyboard perpendicular to the stage front (hitherto, pianists generally performed with their backs to the audience, as an organist would). He was also the first to play recitals from memory.

Particularly during their shared years in Paris during the 1830s, Chopin and Liszt were friends, despite the fact that they were in a very real sense rivals. Certainly they admired each other. When Chopin died of consumption in 1849, Liszt, who was then living in Weimar, immediately began writing a book about Chopin; it was published in 1852 and remains a moving tribute.

Chopin’s influence is most apparent in Liszt’s cultivation of genres in which the Polish master excelled: *études, polonaises, mazurkas*, and *ballades*. Liszt composed his first *ballade* in 1845, a work heavily indebted to Chopin and possibly intended as an homage; it was published in 1849.

The *ballade* that Mr. Grosvenor plays is a larger, more ambitious, and more successful work. It is contemporary with the magnificent B Minor Sonata and Liszt’s first experiments with symphonic poems. Like the B Minor Sonata, it adapts sonata form with considerable freedom. The structure is significantly more complex than the essentially ternary form Chopin favored in his *ballades*. It is almost as if Liszt had so many ideas left beyond his giant B Minor Sonata that they overflowed into his Ballade No. 2 – which is, significantly, in the same key.

*Ballades* take their name from folk poetry and song. Chopin’s *Ballades* are loosely linked to the poetry of Adam Mickiewicz. Liszt’s Ballade No. 2 is associated with the story of Hero and Leander. According to Greek legend, Hero was a priestess of Aphrodite who lived in a tower in Sestos, on the European side of the Dardanelles. Leander, who dwelled in Abydos on the Greek side, swam the Hellespont every night to meet her, guided by a light she shone for him in her tower. One night during a storm, Hero’s light went out and Leander drowned. When his corpse washed ashore, Hero jumped from her tower to join him in death. The tale has been popular in art and literature for centuries and was well known in nineteenth-century settings by Keats, Schiller, Grillparzer, and Byron.

The Ballade No. 2 is a grand, dramatic work with an abundance of bravura moments. It opens with ominous chromatic runs in the sepulchral low register, with mysterious chords above presenting the main theme. We are meant to imagine Leander swimming from Sestos to Abydos. After a brief, Lisztian interlude introducing a romantic theme in F-sharp major, Liszt restates the rumbling music of the opening, but now a half step lower, in B-flat minor.

Such frequent tempo and key changes give the music a
narrative, spontaneous feeling that is very much in keeping with the romantic ethos. At the same time, extreme contrast between the two principal themes conforms with classical tradition.

As one would expect from a pianist-composer of Liszt’s stature, the ballade presents an array of technical and musical challenges. The pianist must execute extended passages of broken and interlocking octaves. Liszt also requires sophisticated and challenging use of the sostenuto pedal to sustain chords while he weaves decorative figuration around those harmonies.

The original conclusion to the Ballade No. 2 was two pages of virtuosic wizardry in Presto tempo at triple forte volume. Perhaps thinking of the legend that initially inspired the work, he revised his coda. In its final version, he transforms the main theme to the radiant key of B major: a peroration for the doomed lovers, now united in eternity.

Rêverie (1890)
L’isle joyeuse
Claude Debussy (1862-1918)

Debussy’s Rêverie belongs to a handful of youthful piano pieces conceived in the tradition of the salon miniature. This group also includes his beloved Deux Arabesques and the Suite Bergamasque (which includes Clair de lune). A deceptively simple piece, Rêverie requires a smooth, cantabile touch in the right hand and a gently rocking support in the left. The tonal center is ambiguous, hinting at the dream-like state implied by Debussy’s title. His harmonic approach lends the piece a modal quality reminiscent of Fauré. The chordal second theme provides a pleasant contrast.

Early in 1904, Claude Debussy became involved in a passionate affair with Emma Bardac, an amateur singer who was the wife of the banker Sigismond Bardac. Debussy had met her the previous autumn. He had been married to Rosalie [Lilly] Texier since 1899, but the union was shallow, and he found Bardac intoxicating. In June 1904 Debussy left Lilly permanently to move in with Emma, whose husband traveled extensively. The lovers slipped out of Paris in mid-July to spend three glorious weeks on the British isle of Jersey. L’isle joyeuse (The joyous island) mirrors the delirious passion of Debussy’s first extended holiday with Emma, who eventually became his second wife.

Debussy had drafted the score to L’isle joyeuse during the summer of 1903 while still in Paris. He initially thought to include it in the Suite Bergamasque. While on the isle of Jersey, he revised the piece extensively, adding final touch-
es in Dieppe in August, on his way back to Paris. In that version it is one of his lengthiest solo piano compositions (only Masques rivals L’isle joyeuse in duration), and differs markedly from the delicate understatement of many of his other piano works. As Marcel Dietschy has noted, "Voluble, passionate joy runs through L’isle joyeuse, like a flock of birds dazzled by the dawn and drunk on the freshness of the morning. The past was buried when Debussy finished this piece with its strong and flexible muscles. . . . [it testifies] to Debussy’s uncontrollable feeling for Emma Bardac."

The piece is intensely virtuosic, placing technical demands on the pianist analogous to those in the dazzling showpieces of Franz Liszt. The composer wrote to his publisher Jacques Durand, "But God! How difficult it is to perform. . . . seems to assemble all the ways to attack a piano since it unites force and grace." Debussy uses the piano as if it were a full orchestra, drawing forth a variety of colors as infinite as the play of light on the sea. Evidently recognizing its symphonic potential, the composer planned to orchestrate it in 1915, but did not complete the project before his death.

Harmonically, L’Isle joyeuse dances between folk-like tunes and vivid whole-tone passages. There are also some sections in which Debussy writes in two keys simultaneously. Rhythmically, the piece alternates between impetuosity and unpredictability to measured delicacy. Throughout, the composer’s spirit emerges exultant, even ecstatic.

Deux poèmes, Op. 32
Sonata No. 5 Op. 53
Alexander Scriabin (1872-1915)

In many respects, Scriabin is the direct heir to Chopin. Like his Polish-French predecessor, he composed waltzes, mazurkas, preludes, études, nocturnes, and other smaller salon pieces. He composed almost exclusively for the piano, and was much admired as a player, particularly for the elegance of his pedaling. Certainly his original music reflects Chopin’s influence, with little Russian or Slavic imprint. Rather, one hears shadows of Lisztian technique and Wagnerian harmony.

The piano poème is a genre Scriabin made his own. Their style is fragile and refined, with the occasional dazzling flight of fancy reminding us that he was a virtuoso pianist. His Deux Poèmes, Op. 32 date from 1903. The first is a chromatic confection in F-sharp major that caresses and flirts, all gentle seduction. The second is a bold and confident movement, as public a statement as the first was.
private. Scriabin adapted the music for the *poèmes* from an unfinished opera.

In his later works, Scriabin composed in larger forms, particularly sonatas and some broader scale *poèmes*. These are futurist works, providing the transition in piano music from the post-romantic to the modern era. He worked on the Sonata No. 5 concurrently with his orchestral *Poème d’extase*, arguably his most grandiose composition. He wrote the eponymous poem in verse and published it in 1906. Both the poem and the orchestral piece are imbued with mystical fantasy. Scriabin’s personal philosophy, which evolved out of his acquaintance with the writings of Nietzsche and Wagner, was Orphism. He viewed art as religion and as a transformer of life.

Sonata No. 5 (1908) bears an epigraph from *The Poem of Ecstasy*:

*Je vous appelle à la vie, ô forces mystérieuses!*
*Noyées dans les obscures profondeurs*
*De l’esprit créateur, craintives*
*Ébauches de vie, à vous j’apporte l’audace.*

I call you to life, O mysterious forces!
Bathed in obscure depths
Of the creator spirit, fearful
Rough draft of life, I bring you audacity.

The music is nothing if not audacious. Scriabin’s explosive opening erupts over the entire keyboard expanse in a firestorm of fingerwork. Tender, dreamy music follows in a segment marked *Languido*. Scriabin caresses the piano in richly chromatic music that leaves conventional chords unresolved. He shifts gears again in a highly virtuosic *Presto con allegrezza*. Rapid staccato in the left hand counterposes big chords in the right hand, darting about at such speed that we barely notice the two hands are in cross rhythms with one another. These three contrasting opening segments are the fodder for the balance of this sonata, which is more like a free fantasy.

As Scriabin parses these three contrasting approaches to the keyboard, his slower music grows more extravagant, emphasizing inner voices as the textures thicken. The *Presto* sections grow more urgent and vertiginous, striving for the ecstasy and exaltation of the poem that inspired this remarkable work.

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**Benjamin Grosvenor**

British pianist Benjamin Grosvenor is internationally recognised for his electrifying performances, distinctive sound and insightful interpretations. His virtuosic command over the most arduous technical complexities underpins the remarkable depth and understanding of his music making. Described as “one in a million...several million” by The Independent, he has also been lauded as “a keyboard visionary” by the *Süddeutsche Zeitung*.

Benjamin first came to prominence as the outstanding winner of the Keyboard Final of the 2004 BBC Young Musician Competition at the age of eleven, and he was invited to perform with the BBC Symphony Orchestra at the First Night of the 2011 BBC Proms aged just nineteen. A pianist of widespread international acclaim, he was announced as the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic in 2016.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician ever, and the first British pianist in almost sixty years, to sign to the label.

During his sensational career to date, Benjamin has received Gramophone's Young Artist of the Year and Instrumental Awards, a Classic Brits Critics’ Award, UK Critics’ Circle Award for Exceptional Young Talent and a Diapason d’Or Jeune Talent Award. He has been featured in two BBC television documentaries, *BBC Breakfast* and *The Andrew Marr Show*, as well as in CNN's *Human to Hero* series.

The youngest of five brothers, Benjamin began playing the piano at age six. He studied at the Royal Academy of Music with Christopher Elton and Daniel-Ben Pienaar, where he graduated in 2012 with the "Queen's Commendation for Excellence" and in 2016 was awarded a Fellowship. Benjamin has been supported since 2013 by EFG International, the widely respected global private banking group.

Benjamin Grosvenor is managed by Arts Management Group.
**RAFAŁ BLECHACZ**

**Friday, April 3 • 7:30 PM • C. Stephen Metzler Hall at the Folly Theater**

**BACH**  
Partita No. 2 in C Minor, BWV 826  
Sinfonia: Grave adagio; Andante; Allegro  
Allemande  
Courante  
Sarabande  
Rondeaux  
Capriccio

**BEETHOVEN**  
Sonata No. 5 in C Minor, Op. 10, No. 1  
Allegro molto e con brio  
Adagio molto  
Finale: Prestissimo

**BEETHOVEN**  
32 Variations on an Original Theme in C Minor, WoO 80

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**FRANCK**  
Prelude, Fugue and Variations in B Minor, Op. 18  
Prelude: Andantino cantabile  
Lento  
Fugue: Allegretto ma non troppo  
Variations: Andantino Tempo I

**CHOPIN**  
Sonata No. 3 in B Minor, Op. 58  
Allegro maestoso  
Scherzo: Molto vivace  
Largo  
Finale: Presto non tanto

This concert is sponsored by Alietia Caughron and dedicated to her parents Dr. Michael and Nancy Caughron in honor of their 50th wedding anniversary.
Partita No. 2 in C Minor, BWV 826  
Johann Sebastian Bach (1685-1750)

Bach composed three sets of keyboard suites, which have become known—rather arbitrarily—as French, English, and Partitas (which term implies Italian). In fact, each group of six suites is decidedly French in its arrangement of dance movements and general structure. At the same time, each individual suite has its own personality, and Bach was obviously at pains to imbue them all with an individuality beyond the unifying factor of tonality. (Each movement of a suite is in the same key.) Although the chronology of Bach’s compositions almost always requires some hypothesis and guesswork, scholars agree that the French suites are the earliest, the English suites slightly later, and the Partitas—at least a couple of them—the last of the three sets. That stated, all these keyboard compositions almost certainly date from the period 1715 to 1730, hardly an enormous chronological span.

The Partitas set themselves apart from the French and English suites in three principal respects. First, they are technically more difficult and require a larger keyboard than the French or English Suites. Second, their dance movements tend to be larger and more ambitious in scale. Finally, the Partitas are among the few compositions by Bach to be published during his lifetime. Furthermore, he had a hand in their publication and may even have been personally responsible for their engraving. Although four of the six Partitas were almost certainly composed during Bach’s years in Cöthen (1717-1723), he began publishing them three and one-half years after his move to Leipzig. Having announced that he would publish six large suites with preludes, he began in 1726 to issue one at approximately annual intervals. Then, in 1731, he published the complete set of six. Their reissuance as a set supports the contention that they were a commercial success; it is clear that Bach thought highly of these works.

While the general outline of a Baroque suite was fairly standard by Bach’s days—virtually always including a Courante, Allemande, Sarabande and Gigue—some flexibility remained in the composer’s choices of the other dances. The extra dance movements, generally inserted between the Sarabande and Gigue, were called Galanterien (“gallantries”). In addition to varying these extra movements in each Partita, Bach gave each one a different first movement, e.g., Praeludium, Fantasia, Sinfonia, Toccata.

Partita No. 2 is unique among the six in that it comprises only six movements rather than seven. That is balanced by the weight of the opening Sinfonia, a remarkable tripartite structure whose three distinct sections are played without pause. Bach opens with a quasi-French overture in slow tempo with pronounced dotted rhythms, then moves to a spare Andante with a walking bass in eighth notes beneath an elaborate melody line. (Listeners who recall Ward Swingle and the Swingle Singers’ recordings from the 1960s will recognize this section, arguably the Partita’s most familiar.) The Sinfonia concludes with a brisk Allegro in triple meter. The writing is almost exclusively two-part, as was the central Andante; however, now the texture is more like Bach’s two-part inventions, with melodic material exchanged freely between the two hands.

The more conventional dance movements that follow—Allemande, Courante, and Sarabande—are closely linked to the opening Sinfonia in their motivic organization. All three are organized as binary forms with each half repeating. Bach’s Rondeaux is a bouncy affair in a rapid triple meter, whose "refrain" recurs after contrasting episodes. Bach again relies on invention-like texture and writes almost exclusively in two parts. He expands to three-part writing for the concluding Capriccio. This is the only Partita that does not conclude with a Gigue. As a counterweight to the Sinfonia, the Capriccio provides both drama and gravitas to this powerful suite.
Sonata No. 5 in C minor, Op. 10, No. 1
Ludwig van Beethoven (1770-1827)

One cannot fully understand Beethoven’s first sonata in the key of C minor without an awareness of his context. His indebtedness to Haydn and Mozart as heir to the Viennese classical tradition is widely recognized. In the case of piano music, Mozart was on the higher pedestal. In particular, Beethoven revered Mozart’s Sonata in C Minor, K. 457 and was in awe of the great Piano Concerto in C Minor, K. 491. Thus it comes as no surprise that Beethoven modeled this piano sonata closely on Mozart’s. The earlier work, composed in 1784, was published in 1785; thus, Beethoven likely played it as a teenager.

He would return to the key of C minor twice more in his piano sonatas: the Pathétique, Op. 13, and the last of the thirty-two sonatas, Op. 111, in 1822. Both of these works have become firmly entrenched in the canon of musical masterpieces, overshadowing this earlier effort. Yet C minor was always a significant tonality for Beethoven. Think of the Fifth Symphony, the Third Piano Concerto, and the Coriolan Overture, for starters; there are plenty of other examples.

Beethoven emulates Mozart’s C Minor Piano Sonata K. 457 in several specifics that are easy to hear. The opening motive in both sonatas is a dramatic ascent that late-eighteenth-century musicians called the “Mannheim rocket.” The bold ascending gesture – sometimes arpeggiated, sometimes scalar – originated with composers based in and around the court of Mannheim, Germany, which then boasted one of the finest orchestras in Europe. Beethoven also follows Mozart’s lead in the stark contrast of his two themes: a strong, assertive first theme and a lyrical, “feminine” second theme. Both development sections in the first movements start in C major, though Beethoven hardly stays in C major for more than an instant. There are similar parallels in the overall structure of the slow movements.

What then, are the differences? Precisely what you would expect from Beethoven. His sonata is more rash, ungoverned, and impulsive. Ironically, one French critic evaluated Mozart’s sonata as “Beethovenisme d’avant la lettre” [Beethoven before the fact]. It is clear that Beethoven could not have achieved the level of drama and intensity he achieves in his Op. 10, No. 1 had Mozart not paved the way.

The Op. 10, No. 1 was the first piano sonata in which Beethoven abandoned the minuet/trio and limited himself to three movements. Two other movements in C minor survive that may have been intended for this sonata. One is an Allegretto that was published posthumously; the other is a Presto that appeared independently in 1798. Beethoven chose wisely. The compression in the sonata heightens the drama inherent in his music.

The three sonatas of Op. 10 date from 1796 to 1798, by which time Beethoven was firmly established as a composer and receiving regular commissions. Publication was announced in late September of 1798. The first edition was published by J. Eder, who would also publish the Pathétique Sonata the following year. Beethoven dedicated the set to Countess Anna Margarethe von Browne, the wife of the Imperial Count Johann Georg Browne. The Brownes were among Beethoven’s earliest patrons in Vienna.

32 Variations in C Minor on an Original Theme, WoO 80
Ludwig van Beethoven (1770-1827)

Thirty-two variations may sound like a lot. Make no mistake about it - it is. But don’t be looking at your watch nervously thinking that you’ll be here until midnight. This is an eleven-minute work that packs a wallop. You won’t be counting variations, wondering when it will be over. Your heart may be tightening, however, as the tension and momentum build.
Beethoven’s theme is short, a mere eight bars that elapse in a matter of seconds. That theme is noteworthy: simple and dignified, in a moderate triple meter, with a descending bass line that links it strongly to the Baroque chaconne or passacaglia. The structural resemblance, too, is surely intentional. Beethoven took a decidedly old-fashioned approach, making a conscious salute to the older, sequential variation form.

Yet his piano technique approach is aggressive and forward-looking. Before you have registered that the theme is over, Beethoven launches into the first variation - arpeggios and repeated notes with chordal accompaniment. He groups the variations in back-to-back pairs, or occasionally in clumps of three, linking these mini-units with a common textural or rhythmic figure. These figurations vary widely. Beethoven retains interest and raises the technical bar by consistently making matters more complex. He might double the figuration in both hands or extend it through different registers. In variations Nos. 13-16, for those are keeping track, he introduces new material in C major for temporary relief from the taut atmosphere.

The cumulative effect, however, is anything but a reduction in tension. Beethoven’s gift for dramatic impetus may not have extended to the stage; however, in the realm of instrumental music, he had no peer. These variations are a consummate example of that gift at its most effective. The single-mindedness of his obsession with this simple theme pervades the entire work, through to its spine-tingling coda. Beethoven’s biographer Lewis Lockwood relates these variations to the improvisational tradition. He calls them “a parade of short, brilliant pianistic transformations in the same rigorously maintained length and form.”

Beethoven composed the C minor variations in late 1805 or early 1806, about the time he was completing the third of the "Rasoumovsky" String Quartets, Op. 59. Sketches for the variations occupy the same pages as those for the famous fugal finale of Op. 59 No. 3. Curiously, Beethoven declined to assign an opus number to this work, allocating publication rights to the Bureau des Arts et d’Industrie, which issued the Variations in April 1807, without a dedication. Because of that decision, scholars have surmised that Beethoven did not think highly of this work.

Pianists and posterity have opined differently. Significantly, both Schubert and Mendelssohn studied these variations in preparation for composing their own masterpieces. The proof of that pudding, so to speak, is in Schubert’s late Piano Sonata in C Minor (the first movement) and in Mendelssohn’s Variations sérieuses. Both of those masterpieces are undeniably indebted to Beethoven’s disciplined and extraordinary Variations on an Original Theme, WoO 80.

**Prelude, Fugue & Variations in B Minor, Op. 18**

César Franck (1822-1890)

**Transcribed for piano by Harold Bauer (1873-1951)**

César Franck was one of the most influential musicians of the late-nineteenth century. He gathered many disciples around him, including important composers such as Vincent d’Indy, Ernest Chausson, Henri Duparc, and Louis Viern. Like Mendelssohn before him, Franck was one of the key figures to acknowledge and make known the rich musical legacy of the past, from Gregorian chant and the Renaissance master Palestrina through Bach and Beethoven. He was also a champion of Richard Wagner in France.

A more unlikely candidate for such weighty accomplishments can hardly be imagined. Franck was born in Belgium, but came to Paris in his teens to take advantage of the French capital’s superior educational opportunities in music. His father had initially determined that he should become a concert pianist, but Franck's performing career veered more sedately towards the organ. He spent most of his professional career serving as organist in various lesser Parisian churches — hardly positions that would make it likely for him to attract a circle of France's most promising young composers! One of those churches, however, completed installation of a fine pipe organ by the Flemish organ builder Aristide Cavaillé-Coll in 1858, just before Franck was appointed its organist. The two men became friends, and Franck often had Cavaillé-Coll’s instruments in mind when he composed. He remained at Sainte-Clotilde for some three decades, attracting a large and loyal following for his post-service improvisations.

Surprisingly, his output of organ works is relatively modest: a dozen major works comprising the *Six pièces* of 1860-62, *Trois pièces* (1870), and *Trois chorals* (1890). The third of the *Six pièces*, the *Prélude, Fugue et Variation*, became quite popular, prompting Franck to transcribe it for two pianos and for harmonium and piano. The English pianist Harold Bauer later transcribed the *Prélude, Fugue and Variations* for solo piano; his edition was published in 1910.

Franck’s *Prélude* is a melancholy *Andantino cantabile* in a gentle 9/8 meter, whose principal melody suggests the timbre of the orchestral oboe. The phrase structure is irregular: unfolding in five-measure groups answered by a lower countertheme in four-bar phrases. The dynamic only increases to *forte* twice, underscoring the movement’s
muted character. A dramatic Lento serves as a bridge to the Fugue whose subject is comprised of three bold, choral gestures played fortissimo, each answered by delicate, quiet arpeggios.

The Fugue is a clear tribute to Bach, unfolding in four voices and adhering closely to the rules of traditional counterpoint. It leads directly to the Variations, which returns to the gentle theme of the Prélude, now ravishingly embellished with flowing sixteenth notes that enhance Franck’s romantic harmonic language.

Piano Sonata No. 3 in B minor, Op. 58
Frédéric François Chopin (1810-1849)

One of Chopin’s universally recognized works is his funeral march: the slow movement to the Sonata No. 2 in B-flat minor, Op. 35. Because of that movement’s disproportionate familiarity and the popularity of the Sonata No. 2, the Sonata No. 3 has taken something of a back seat to its older sibling. Among pianists and musical connoisseurs, however, the B-minor sonata is much beloved and an undisputed masterpiece of Chopin’s final years. It dates from 1844 – just five years before he succumbed to tuberculosis – and ranks with other late masterpieces such as the Berceuse, Op. 57 and the Barcarolle, Op. 60.

At nearly half an hour, this sonata is the largest scale of Chopin’s solo compositions. Like the B-flat minor sonata, it is cast in four movements of widely varying length and content. As in that sonata, Chopin places the scherzo second and invests the slow movement with considerable rhetorical power and emotional weight. This later work, however, shows advances in Chopin’s style, particularly in his integration of the pianistic filigree and the imagination of its musical episodes. In April 1844, the German poet and critic Heinrich Heine, then living in Paris, wrote

I am forced to keep repeating that there are only three pianists worthy of serious notice; these are, in the first place Chopin, the enchanting poet-musician, who has unfortunately been very ill this winter, and is seldom visible to the public. [The other two, in his estimation, were Liszt and Thalberg.] . . . When I am near Chopin, I quite forget his mastery of piano technique, and plunge into the soft abysses of his music, into the mingled pain and delight of his creations, which are as tender as they are profound.

Chopin’s Sonata No. 3 has every quality Heine mentions, from its anguished opening declamation to the sublime second theme, which becomes the dominant melodic idea of the first movement. The rich textures of the Allegro maestoso show Chopin’s absorption of broken chord techniques reminiscent of Carl Maria von Weber and piano figuration from contemporary virtuoso works like Schumann’s Carnaval and Davidsbündlertänze.

However, a more startling influence is a significantly earlier composer: Johann Sebastian Bach. Chopin freely acknowledged that Bach and Mozart were his principal models. Before composing the B minor sonata, he had spent weeks poring over counterpoint treatises by Luigi Cherubini (1760-1842) and Jean-Georges Kastner (1810-1867). Always, he studied Bach. His preoccupation with dense polyphony and imitative counterpoint found an outlet in the development section of the first movement.

Chopin’s scherzo is brilliant and fleet, requiring an evenness of touch. Its understated, Mendelssohnian atmosphere only partly masks the tumultuous harmonic journeys. The slow movement shows a kinship to the first movement through its brief, dramatic introduction, followed by a nocturne-like texture in the dominant lyric theme. The Largo’s extended middle section is vocal, specifically calling to

César Franck
mind the caressing bel canto style of Bellini. As Charles Rosen has observed, "Here, for the only time in Chopin, the accompaniment is a literal pastiche of Italian opera orchestration—a pastiche full of affection and admiration."

The finale is both dramatic and virtuosic, with dazzling passage work to balance the quasi-military principal theme. Chopin sustains momentum through his adaptation of the rondo form, which allows him to alternate romantic passion with bravura display. The mood is at once epic and driven, culminating in a triumphant B major flourish.

Chopin completed the Sonata No. 3 in the autumn of 1844. The Parisian house of Joseph Meissonier published it in June 1845 with a dedication to Comtesse Emilie de Perthuis, a friend and pupil who was the wife of the royal aide-de-camp. Chopin also dedicated his Op. 24 Mazurkas to her.

Program Notes by Laurie Shulman ©2019
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Profound thought and feeling merge in Rafał Blechacz’s music-making to create interpretations of irresistible energy and penetrating insight. The Polish pianist’s artistry is recognised as rare by any measure. His many plaudits include being dubbed “a musician in service to the music, searching its depths, exploring its meaning and probing its possibilities” (Washington Post). Since he took first prize at the 2005 International Chopin Piano Competition, he has stood today among the world’s finest pianists, in high demand for the honesty and vision he brings to performances of everything from Bach and Beethoven to Chopin and Szymanowski.

Rafał Blechacz was born in northern Poland in June 1985. He showed early signs of musical talent and began piano lessons at the age of five. Having first enrolled at the Arthur Rubinstein State Music School in Bydgoszcz, he progressed to study at the city’s Feliks Nowowiejski Academy of Music, graduating in May 2007 from Katarzyna Popowa-Zydroń’s piano class.

In addition to being recognized as one of the great interpreters of Chopin, Blechacz’s repertoire choices also reflect his passion for the music of, among others, J.S. Bach, Beethoven, Brahms, Debussy, Liszt, Mozart, Schumann and Szymanowski.

In 2016 Blechacz took a sabbatical from performing to complete a doctorate in philosophy at Nicolaus Copernicus University in Toruń, Poland. His thesis explored aspects of the metaphysics and aesthetics of music and, as he reflects, his studies have helped him "understand both the freedoms and limitations of musical interpretations".

Rafał Blechacz is managed by Arts Management Group.
The Night’s Tale: A Tournament of Love

Anne Azéma, Artistic Director

Performers
Anne Azéma: voice, hurdy-gurdy, harp
Clare McNamara, Mezzo-soprano
Camila Parias, Soprano
Joel Nesvadba, Baritone
Jordan Weatherston Pitts, Tenor
Anne Azéma, Soprano
Susanne Ansorg, fiddle, guittern

Scenario, Scenic Conception, Musical Editions, and Direction
Anne Azéma

English Language Translations/Adaptations
Joel Cohen

Lights
Peter Torpey

Le Tournoi de Chauvency, written circa 1285 by the French poet Jacques Bretel, is a narration of a courtly celebration in the Lorraine region of France, and the inspiration for “The Night’s Tale”. Our performance evokes a day’s festivities at the chateau of Chauvency. Daylight is the domain of men, who joust and fight in ritual encounters; when night falls, women join the men, conversing in music and dance, far from the masculine violence of the daytime. Mutual desire aroused during the day culminates in the evening’s rites -- aggressive and courtly, passionate and playful.

This concert is sponsored by a Friend of Chamber Music.
I. Prologue

THIBAULT DE CHAMPAGNE (1201-1253)  Por mal tens ne por gelee

II. Armes - Day

ANONYMOUS       Veni Sancte Spiritus - En ma dame
ANONYMOUS       Trop souvent me dueil
JEHAN DE LESCUREL (?-1304)  Abundance de Felonie
ANONYMOUS       Vos arez la druerie - Vous n'alés pas
GAUTHIER D'ESPINAL (1230-1270?)  Se par force de merci
THIBAULT DE CHAMPAGNE  Aussi comme Unicorne sui
ADAM DE LA HALLE (1237-1288)  Or est Baiars en la pasture
ANONYMOUS       Saltarello
ANONYMOUS       Souvent souspire
GUILLAUME D'AMIENS      Prendes i garde
ANONYMOUS       Prennés i garde
ADAM DE LA HALLE       Li dous regars de ma dame
ANONYMOUS       Jamais ne sera saous
GAUTHIER D'ESPINAL       Se par force de merci (Reprise)
HUON D'OISY (?-1191?)   En l'an que chevalier sont

III. Amours - Night

JEHAN DE LESCUREL  Aÿ amours
ANONYMOUS       Toute soule
ANONYMOUS       Trois serors sor rive mer
ANONYMOUS       Le Robardel
ANONYME       Le lai des hellequines
JEHAN DE LESCUREL  Dame par vos dous regars
JEHAN DE LESCUREL  Bien se lace
ANONYMOUS       Le Chapelet - La Septieme estampie Real
ANONYMOUS       Amor potest conqueri
ANONYMOUS       Au renouvel
ADAM DE LA HALLE  Bonne amourette
ANONYMOUS       C'est la fin - La quarte estampie real

IV. Coda

THIBAULT DE CHAMPAGNE  Por mal tens ne por gelee (Reprise)
The Night’s Tale

Why the focus on the Tournoi de Chauvency?

The recent menace by fire to Notre Dame de Paris, rightly reminds us of the importance of the Middle Ages in the realm of religion and spirituality. Equally important, in the view of many, is the way medieval men and women wrestled with the big questions of life in the here and now, and most precisely, with the issue of interpersonal courtship, love and commitment. Many of the views and values we hold to this day were evolved during this crucial epoch. And the ever-contemporary quest for salvation through love is the main concern of the wonderful manuscript that has inspired our musical play.

That manuscript — The Oxford Bodleian, Douce 308 — contains the Tournoi de Chauvency, an important source for understanding of medieval society, from many points of view — literary, historical, visual, aesthetic, and musical. It reveals much about medieval love relationships and their social context. The Tournoi text, a rhymed narrative of over four thousand lines, relates with verve and evident relish a weeklong program of combats and jousts, and the amorous exchanges of a privileged, youthful European "crowd." Within this narrative are to be found the keys to a vastly important code of behavior, what we now call the system of Courtly Love.

Meaning, more precisely, what? Briefly, this system or code signifies something new in feudal society — the possibility of a love relationship between two equal partners. Unlike the more rigid and tribal view of marriage so widespread in medieval society, in this ethos one partner or the other is free to accept or refuse the suit of the other.

The tournament or ritual combat – whether it be physical or metaphorical – is, within the Courtly Love framework, one of the steps which can lead the two partners to the plenitude of a shared love. "Love makes one heart from two," says Jacques Bretel, author of the Tournoi de Chauvency.

The steps required towards this yearned-for union are:

- **Waiting for the Other**, he or she who can ask the key question (Homage);
- **The Test** through combat or struggle (physical or poetic/spiritual);
- And finally the response, the **Gift**, freely offered, permitting a union in Love.

These steps correspond, approximately, to the different chapters of our program.

There are certain constants in human nature. Our own society today, justly preoccupied with increasing the chances for equality in so many domains, can take inspiration from this audacious-for-its-time medieval experiment, and its blend of old and new insights into a universal quest.

Yet another reason for our interest in the Tournoi is its vivid, evocation of music, dance, and festivity. But for all that, the manuscript itself contains not a single scrap of notated music. And so, the poem obliges us, the performers, already familiar with many dimensions of medieval music, to push our inquiries still further, and to create something new based on the skills we have already acquired in more familiar, less enigmatic contexts.

Important among these is the practice, widespread already in the Middle Ages, of adapting or "twinning" new texts to already-existing medieval melodies. Using this and other techniques, we set out to create a new performance piece meant to give delight and pleasure, guided every step of the way by Jean Bretel’s narrative, so generous and detailed in its descriptions of the festive music and dance at Chauvency circa 1310.

We cannot, of course, recreate with total precision the music of 1310. Even as we proceed with as much care and respect for our sources as possible, using Douce 308 and other related manuscripts of the period, we hope to avoid the pitfalls of pseudo-historicism. Many decisions about performance style and manner must, of necessity, be supplied by the performers and by the Artistic Director; we embrace the responsibility of making such decisions with humility, but also with enthusiasm and joy. What we present to you is a work for our time, drawing, we hope, on the incredible life force that emerges from the manuscript’s folios, redirecting this magnificent force, to the best of our abilities, into our own ears, minds, and hearts.

Anne Azéma, 2007; 2016; 2020
Translation: Joel Cohen
The Night's Tale: A Brief Production History

Premiered in Metz, France in 2007 at the Arsenal, with the help of the following partners: Fondation BNPParibas, Fondation Orange, Fondation Telecom, Le Grand Théâtre du Luxembourg, Le Couvent St Ulrich, Conseils Généraux Lorraine & Moselle, ARCA DI.

Subsequent to the Metz performances, a recording of The Night's Tale was released on the French K617 label.

Several other publications have appeared related to the 2007 premiere, including a scholarly collection [Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency (ms Oxford Bodl. Douce 308), Mireille Chazan, Nancy Freeman-Regalado, eds. Droz, Geneva, 2012] and general educational material for teachers and schools (BNPParibas – Arsenal).

This production was also the focus of an entire semester of residency (a full academic course, including several other activities on and off campus) including a staged performance, involving students, at University of Oregon, Eugene (Spring 2012) and at Longy School of Music of Bard College (2016). It has also been performed at various summer school sessions, including at the San Francisco Early Music Society (2016).

The Boston Camerata

The Boston Camerata occupies a unique place in the densely populated universe of European and American early music ensembles. Camerata’s distinguished rank stems partly from its longevity. The Camerata was founded in 1954, when the field of medieval music was in its infancy, as an adjunct to the Boston Museum of Fine Arts’ early music instrument collection, Camerata is now one of the longest-lived groups to be functioning in the field of medieval music. But length of service, by itself is not sufficient to account for Camerata’s preeminence, nor are its numerous distinctions, including the American Critics’ Circle Award, grants from the National Endowment for the Arts, residencies at the Massachusetts Institute of Technology and the University of Tennessee, and the Grand Prix du Disque. The Boston Camerata has achieved its eminence in large part because of its willingness to approach, with consistent success, many kinds of historical repertoires from many centuries, from the early Middle Ages to the nineteenth century, and from many places and cultures, stretching from the Middle East to early New England, with numerous intermediate stops in Renaissance and Baroque Europe and Latin America.

Directed from 1969 to 2009 by Joel Cohen, and from 2009 to the present day by Anne Azéma, the Boston Camerata continue to create a very large number of concert and recorded productions, which regularly combine dramatic flair with a certain humane, overarching perspective on the role music has played in (wo)mankind’s search for meaning and fulfillment. Camerata’s signature approach, as embodied in its touring, pedagogy, and media projects, has won the ensemble many listeners and followers on five continents. The ensemble continues to present new projects, while maintaining an active repertoire of its historic achievements.

Anne Azéma’s innovative staged productions, include The Night’s Tale, narrating a medieval tournament in France. It was first presented in France and Luxembourg (2007), then performed in Boston to great acclaim (2016) with further touring in 2017 and 2018 (Switzerland, Holland, France), and in the US in 2020.

The Boston Camerata currently records for Harmonica Mundi with two new recordings appearing in 2019: Treasures of Devotion featuring music from the early Renaissance and Free America! Songs of Revolt and Rebellion.
I. Prologue

Neither for bad weather nor for frost
Nor for an icy morning
Or anything else on earth
Will I turn my thoughts
From the love I have,
For I have so dearly loved her
With a true heart:
Valara!

Lady, in your keeping
I’ve placed my heart and my life –
For God’s sake, do not slay me!
Wherever a noble heart humbles itself
It should find
Mercy and aid
To comfort it.
Valara!

II. Armes - Day

Come Holy Spirit,
Hope of all humans,
From your throne
(Come Holy Spirit)
to examine the depth
Of our hearts.
Come Holy Spirit,
Hope of all humans!

I have placed my heart and my mind upon my lady;
I would not leave at any price.
I have placed my heart upon my lady,
I am taken by her eyes so clear and grey.
I have placed my heart and my mind upon my lady.

I so often mourn
and lie grieving
all because of
the great pride and arrogance
of the one
I loved so much:
I have entrusted my heart
and my thoughts to my lady
Brunete a qui j’ai mon cuer doné, (duplum)
por voz ai maint grief mal enduré;
Por Deu, pregne voz de moi pitié,
fins cuers amorous [et douz!]
vient amors.

La bele m’ocit, Dieus! Qui m’en garira?
La riens, que plus ai amé, mort m’a.
Bon jor ait la bele, qui mon cuer a.
He, ha, li maus d’amér m’ocirra!

Chascun qui aime me dit,
qu’en emer a grant delit.
J’ai un mal, qu’en claiame amour, qui m’ocit:
Pris m’a une amouret,
Dot ja ne partirai;
Dieus, j’aim tant que n’i puis durer!
J’aim loiaument pour amender;
Sadera, li douz Dieus, s’amor ne mi lesse durer!
Sadera li duriau durelés,
Sadera li duré!
A ma dame ai mis mon cuer et mon pensé;
Dieus, ele m’a et mon cuer et ma vie tout emblé!

**Abundance de felonnie**
Me fait tieus moz dire et trouver,
Que j’ai du tout en ma mestrie
Mon cuer, je ne le quier celer.
S’aucuns autres en veult ouvrer
Par haussage en maniere dure,
Bien l’en prendra par aventure.

Qui desirre merci d’amie
De li servir se doit pener
Et amer joie et courteisie,
et tout orgueil doit eschever:
Qui ainsinc se veult demener,
Je di par roison et droiture,
Bien l’en prendra par aventure.

Or peut l’une ou l’autre partue
Amans maintenir en amer,
Ou estre humbles, ou seignourie
Sur celle qu’il aime clamer;

Dark-haired lady to whom I have given my heart,
I have endured much grievous pain on account of you.
For God’s sake have pity on me
sweet, loving, true heart!
Love comes from such goodness.

God! The fair one slays me! Who will save me?
The one whom I loved the most has put me to death.
May she have a fine day, the beauty who has my heart.
Hey! ha! love’s pain will kill me!

Everyone who loves tells me
That there is great pleasure in love.
I have a pain which is called love and which is killing me.
I have been captured by a love
Which I will never abandon.
God! I love so much that I cannot survive!
I love loyally for my own betterment.
Sadera, sweet God! Her love will not let me survive.
Sadera, the hardest of the hard,
Sadera, the hardship!
I have given over my heart and my mind to my lady.
God, she stole both my heart and my life away!

An excess of treachery
compels me to sing and to compose such words
as I have in my power,
I do not wish to hide my heart.
If someone else wishes to act
arrogantly and cruelly,
perhaps he will benefit from it.

Anyone who desires his amie’s grace
must strive to serve her,
and to love joy and courtesy,
and eschew all pride.
If anyone wishes to behave in that way,
I say by all that is right and just,
perhaps he will benefit by it.

A lover may take either tack
in loving:
either be humble, or claim mastery
over her whom he loves.
Preigne le mieux pout agréer
A sa dame, et, s’en se point dure,
Bien l’en prendrea par aventure.

Vous arez la drüerie,
amis, de moi,
che que mes maris n’a mie.
Vos l’avez bien deservie
en bone foi;
vos arez la drüerie,
amis de moi.
Mesdisanz sont en envie
et main et soir
por nos faire vilonie.
vos arez la drüerie,
amis de moi,
che que mes maris n’a mie.

Se par force de merci
ne descent Amors coraux
en la moillour de loiaus,
ja ne m’en verrai saisi
de bien qui ne me soit maus;
mais se pities avec aux
par lor douz comandement
un petit desforcement
meïssent en lor pooir,
alors porroie joie avoir.

Beau Deus, que ne fu ensi
l’amors fine comunaus,
que haut et has fust igaus!
Mais ce qu’ennors est en li
tiennent a honte li faus,
Deus, qui les orroit entr’aus
conter et dire sovent
lor faus adevinement
de faire mençonge voir
por fins amanz decevoir.

Ne tieng pais a fin amin
ki s’esmaie riens por eaus,
por teils felons deloiaus.
Tant on jangleit et menti
ke j’ai n’en serait uns saus.
Franche riens esperitaus,
ce celestïaus present

Let him do whichever will please his lady,
and if he drives himself,
perhaps he will benefit by it.

You shall have the sweet delight,
Lover, from me,
Which Husband never has at all;
You have deserved it,
In truth.
You shall have the sweet delight,
Lover, from me.
The slanderers speak their spite
Both day and night
To do us villany.
You shall have the sweet delight,
Lover, from me,
Which my Husband never has at all.

If the property of mercy
Does not make true love descend
Upon the most fair of all
I will never be endowed
With any property [good] that is not loss [harm] to me.
But if pity with them
By their sweet command
Should place a little expropriation
Into their power,
Then I could have joy!

Fair God, why was noble love
Never so universal
That high and low were equal?
But what is honorable in it
The false ones hold to be shame.
God, you should hear them talking
Among themselves, often relating
Their false conjectures
To spread lies
To deceive noble lovers.

I do not consider a noble lover
One who is at all daunted
By such treacherous villains.
They have gossiped and lied so much
That no one is safe from them.
Noble spiritual creature,
Your lovely looks
sont vostre amerous samblant,
ke nuls ne vos puet veoir,
ki jai s’en kesist movoir.

De vos remirer ensi
c’es m’uevre chascun jornal;
et la colors naturaus
de la face que je vi
c’est fins rubiz et cristaux;
li sorciz semblent esmaus
en or assis finement
par devin comandement;
et li huil me font, por voir,
l’estoile jornal paroir.

**Ausi come unicorne sui**
Qui s’ebahit en regardant
Quand la pucelle va mirant.
Tant est liée de son ennui,
Pasme chiet en son giron;
Lors l’ocit on en traison.
Et moi ont mort d’autel semblant
Amors et ma dame, por voir;
Mon cuer ont, n’en puis point ravoir.

Dame, quant je devant vos fui
Et je vos vi premierement,
Mes cuers aloit si tressaillant
Qu’il vos remest quant je m’en mui.
Lors fu menes sanz reançon
En la douce charter en prison,
Dont li piler sont de talent
Et li huis sont de biau veoir
Et li annel de bon espoir.

Dame, je ne dout mes riens plus
Fors tant que faille a vos amer.
Tant ai apris a endurer
Que je suis vostres tout par us;
Et se il vos en pesoit bien,
Ne m’en puis je partir por rien
Que je n’aie le remembrer
Et que mes cuers ne soit pas ades
En la prison et de moi pres.

Are like heaven,
For no one who can see you
ever wished to leave you.

Daily I gaze
upon you,
And the natural tint
Of the face that I see
Is fine ruby and crystal;
Your brows seem enamel
Set finely into gold
By divine command,
And truly your eyes make
The day star appear to me.

I am like the unicorn
astonished gazes,
beholding the virgin.
He is so rejoiced by his chagrin,
his falls in a faint in her lap;
then they kill him, in treachery.
Now Love and my lady
have killed me just that way:
they have my heart, I cannot get it back.

Lady, when I was around you
and saw you for the first time,
my heart leaped over so,
it stayed with you when I went away.
Then I was led without ransom
into sweet captivity in prison,
where the pillars are made of Desire,
the gates of Pleasant Sight,
the chains of Good Hope.

My lady, I now fear nothing more
than failing in my love for you.
I have learned to endure so much
that habit has made me wholly yours;
and even if you should find this vexing,
nothing can make me go away
without remembering it all
and leaving my heart forever
in your prison, and yet close to me.
Or est Baiars en la pasture, Hure!
des deus piés defferrés, (bis)
Il porte souef l’amble ure, Hure,
Or est Baiars en la pasture, Hure,
Avoir li ferai converture, Hure!
au repairier des prés,
au repairier des prés.
Or est Baiars en la pasture, hure!
des deus piés defferrés. (bis)

Souven souspire mon cuer plein d’ire
pour la plus bele de l’enpire.
Si me martire que ne l’os dire.
Souvent mi fet plorer et rire.
Ele mi set bien escondire
et moi seur touz autres desire.
Descrire en cire ne poiroit nus son cors ne lire.
Ocire defrire mi fet quant la remire.

Dex s’or povio tenir la voie
Par quoi g’eusse de li joie.
Assez auroie plus ne querroie
Tant ne desir dras ne mouroie.
Dous dex s’amor tant mi guerroie
Quant el ne veut que je sein soie
Le foie mi noie plus ai dolor que cil de Troie
Ne croie que noie le jor que sire en soie

Tant ai servi e ma douce ami
e bien croi que q’en perdrai la vie.
Quant de la prie el me dit vie:
‘Fui de ci gars ke ne t’aim mie.’
Douz Dex s’amor mi contralie
qui en mon cuer s’est encormie.
N’est mie en vie
Qui m’en poist donner aie.
M’amie ma vie de vous ai grant envie.

Ele se paine de mettre en paine
moi toste longue la semaine.
Si me demaine com sien demaine;
plus est fiere que castelaine.

Saltarello (instrumental)

Often my heart full of grief
sighs for the most beautiful one in the empire.
She torments me so much that I dare not describe it.
Often she makes me weep and laugh.
She knows well how to refuse me
and to despise me more than all others.
No one could describe her body on wax, nor read
about it.
When I look at her she kills me and sets me on fire.

God if now I could be set on the path
By which I would obtain joy from her
I would have enough I would not ask for anything
more.
I do not wish as strongly for clothing nor money
Sweet Lord, her love would cure me completely!
When she doesn’t want me to be hers my liver fails
me.
I have more pain than the fellow from Troy.
I do not think that I will see the day when I will be
master of her.

So long have I served my sweet beloved
that I believe truly that it will cost me my life.
When I entreat her she replies with refusal:
"Get out of here, fellow, I don’t love you at all!"
Sweet Lord, the love for her that has settled
into my heart is fighting against me.
There’s no one alive
who can give me help.
My love, my life, I desire you greatly.

She takes pains to hurt me
all week long.
She treats me like her domain;
she is more haughty than a chatelaine.
Never was there such a fair Helen,
not one with such sweet breath.
She rewards me with pain even on Sunday.
There is not a wench so weak that she is not full of spitefulness.

I must renounce my beloved
Since I see that I cannot please her.
She is so sweet and seemly
That she could not displease anyone.
God, why is she so opposed to me
That she takes no thought for my good:
I must draw grief onto myself since I cannot please her.
I must make myself leave her presence.

Take care, if anyone look,
If anyone stare, tell it to me!
In the leafy thickets over there;
Beware, beware, if anyone stare!—
The herding-lass with kine for care.
‘Pretty dark maiden to you I give me!’
Take care, if anyone look,
If anyone stare, tell it to me!

If anyone is looking at me,
tell me.
I see well
that I am too daring;
I can’t stop my eyes
from wandering,
for when a certain one looks at me,
I can hardly wait
for him to have me with him
and receive in faith the gift
of my love in full measure.
But I see another here
who is, I believe
(may hell fire burn him!),
jealous of me.
But I refuse
to cease loving on his account, for by my faith
it doesn’t do him any good to watch me,
he’s wasting his time:
I’ll find an escape!

onques ne fu si bele Elaine
ne n’ot onques si douce alaine.
Estraine de paine mi fet neis au diemaine.
Vilaine n’a vaine qui d’orgueil ne soir plaine.

De m’amie m’estuet retrere
Quant vei que je ne li plus pliere
Ele est tant douce et debonaire
Qu’el ne porroit a nul desplore.
Dex porquoi m’est el si contrere
Qu’e ne prise riens mon afere?
Atre re la here m’estuet quant je ne li puis plere
Retre me fere m’estuet de son repere.

Prendés i garde, s’on mi regarde!
S’on mi regarde, dites le moi.
C’est tout la jus en cel boschaige;
Prendés i garde, s’on mi regarde!
La pastourelle i gardoit vaches:
‘Plaisant brunete a vous m’otroi!’
Prendés i garde, s’on mi regarde!
S’on mi regarde, dites le moi.

S’on me regarde, (triplum)
dites le moi;
trop sui gaillarde,
bi’en l’aperchoi.
Ne puis laisser, que mon
regard ne s’esparde,
car tes m’esgarde,
dont mout me tarde,
qu’il m’aït [u] soi,
qu’il a en foi
de m’amour plain otroi.
Mais tel ci voi,
qui est, je croi,
(feu d’enfer l’arde!)
jalous de moi.
Mais pout li d’amer ne recroi,
car par ma foi
pour nient m’esgarde,
bi’en pert sa garde:
J’arai rechoi!
Prennés i garde, (duplum)  
_on me regarde;_  
trop sui gaillarde.  
dites le moi,  
pour Dieu vous proi.

Car tes m’esgarde,  
dont mout me tarde,  
qu’il m’aït o[u] soi,  
bién l’apercoi;  
et tel chi voi,  
qui est, je croi,  
(feu d’enfer l’arde!)  
jalous de moi.  

Mais pour li d’amere ne recroi,  
pour nient m’esgarde,  
bien pert sa garde:  
J’arai rechoi  
et de mon ami le dosnoi!  
Faire le doi,  
ne serai plus couarde.

_Jamais ne serai saous_  
_D’eswarder les vairs ieus dous qui m’aït octis._  
Onques mais si au desous  
_Jamais ne serai saous_  
Ne fu nus cuers amourous,  
Ne ja n’ert a tans rescous,  
Quant muir tous vis  
_Ja mais ne serai saous_  
_D’eswarder les vairs ieus dous Qui m’aït octis._

Take note if someone  
looks at me;  
_I am too daring,_  
so tell me,  
in the name of God, I beg you.  
For when one looks at me,  
I can hardly wait  
for him to have me with him.  
……  
And I see another here  
who is, I believe  
(may Hell fire burn him!),  
jealous of me.  

But I refuse to cease loving on his account;  
it doesn’t do him any good to watch me,  
he’s wasting his time:  
I’ll find an escape  
and have the love of my sweet heart.  
I must do it;  
I will be a coward no longer.

_Li dous regars de ma Dame_  
_Me fait espérer merchi;_  
_Dieux gart son gent cor de blasme._  
_Li dous regars de ma Dame._  
Je ne vi onques par m’ame  
Dame plus plaisant de li.  
_Li dous regars de ma Dame_  
_Me fait espérer merchi._

The sweet glance of my Lady  
Makes me hope for her mercy;  
_May God keep her noble heart from blame._  
The sweet glance of my Lady.  
I have never seen  
A Lady more fair than her.  
The sweet glance of my Lady  
Makes me hope for her mercy.

_Never shall I tire_  
of looking at the sweet, clear blue eyes  
which have killed me.  
Never was a loving heart  
- never shall I tire -  
so vanquished,  
and never shall I be rescued in time  
since I am dying while I live.  
_Never shall I tire_  
of looking at the sweet, clear blue eyes  
which have killed me.

Se par force de merci (reprise)

En l’an que chevalier sont  
Abaubi,  
Ke d’armes noient ne font  
Li hardi,

During that year when the knights  
Were powerless,  
And those bold men  
Performed no feats of arms,
Lez damez tournoier vont
A Laigni.
Le tounoiement plevi
La contesce de Crespi
Et ma dame de Couci
Dient que savoir voudront
Quel li colp sont
Que pour eles font
Lour ami.
Lez damez par tout le mont
Pourchacier font
Qu’elez menront
Chascune od li.
Quant es prez venuez sont,
Armer se font;
Assambler vont
Devant Torchi.
Yolenz de Cailli
Vait premierz assembler;
Margerite d’Oysi
Muet a li pour jouster;
Amesse au cors hardi
Li vait son fraim haper.

Quant Margerite se vit
Räuser,
“Cambrai” crie, son fraim prist
A tirer;
Ki deffendre le vëist
Et meller!
Quant Katherine au vix cler
Se coumence a desrouter
Et “Passe avant” a crier.
Ki donc la vëist aler
Resnes tirer
Et coupz douner
Et departir
Et grossez lancez quasser
[Haubert ferrés]
Et fert souner
Et retentir
Des hiaumez le capeler
Faire effonder
[Sans grant faïr]
Par grant aïr!
Deverez la coue vint
Une rescousse grant,

The ladies went tourneying
In Ligny.
The tournament having been announced,
They said that they wanted to know
What kinds of blows
Their amis were always giving
For their sakes.
The ladies had
The Countess of Crépy sought
everywhere,
As well as Madame de Coucy,
For they meant to take them both
Along with them.
When they got to the fields
They had themselves armed;
They met
Before Torcy.
Yolande of Cailli
Went forward to fight first;
Marguerite of Oisy
Bore down on her for a joust;
Amesse the bold
Went to seize her bridle.

When Marguerite saw
that she was being evaded,
She cried “Cambrai!”
And grabbed her bridle back;
You should have seen her
defend herself and skirmish
When Catherine of the lovely face
Began to beat her back
And cry “onward!”
You should have seen her
Pulling on the reins
And giving and sharing out
great blows,
Shattering great lances
[And making iron hauberks]
Ring and
resound,
And making the iron coifs in the helms
Cave in and fall to pieces!

From behind came
A great help,
Ysabel, ki ferir  
Lez vait de maintenant  
La senescacesse ausi  
Nez vait mie espargnant.

La contesse de Campagne  
Briement,  
Vint sour un cheval d’Espaigne  
Bauchant,  
Ne fist paz longue bargaigne  
A lor gent:  
Touz lez encontre et atent,  
Mout s’i combat fierement;  
Seur li firent pluz de cent.  
Æëïz lez mainz li tent,  
Au fraim la prent  
Hastéement  
Od sa compaigne,  
Æëïz “Montfort” criant,  
Cele au cors gent, qui la descent  
Coument k’il praigne,  
Et si ostage Yolent  
Mout bounement,  
Ki de noient  
Ne s’i desdaigne:  
Ele n’est pas d’Alemaign.  
Ysabiauz, che savon,  
Vint poignant en la plaigne,  
Ez lour fiert a bandon,  
Sovent crie s’ensaigne:  
“Alom lour, Chastillon!”

Isabelle, who came alongside  
To strike them now;  
The seneschal’s wife also  
Didn’t spare them at all.

Then the Countess of Champagne  
Came quickly  
on a piebald  
Spanish horse;  
She didn’t feint at her enemies  
For long:  
She went at them and struck them,  
And fought very fiercely there,  
but more than a hundred fought her.  
Æëïz reached out for her,  
Seizing her bridle  
firmly,  
Along with her company.  
Crying “Montfort,”  
noble Æëïz,  
Pregnant though she was,  
took Yolande hostage  
Very courteously.  
Yolande didn’t resent this  
At all –  
She is no German.  
Isabeau, whom we know well,  
Came spurring over the plain,  
Attacking them fiercely,  
Shouting her rallying-cry of  
“At them, Châtillon!”

III. Amours - Night

Ay, amours, tant me dure  
Le mal quej'ai a porter  
Et me grieve outre mesure  
Sanz nesun confort trouver!  
Quant vous m'en poëz saner  
Et je de par vous l'endure,  
Pour quoi m'estes vous si dure?

Et vous, dame nete et pure,  
Qui n'avez ou monde per,  
Qui veez qu'en tele ardure  
M'estuet pour vous demourer,

Alas, love, the pain I have  
to bear lasts so long  
and makes me suffer beyond measure,  
with no sign of any relief!  
Since you can cure me of it  
and I endure because of you,  
Why are you so cruel to me?

And you, lady unsullied and pure,  
who have no peer in the world,  
who see that on your account  
I am bound to remain in such ardor
Dont autre desesperer
Se pourroit par aventure,
Pour quoi [m 'estes vous si dure?]

L'en voit toute creature
Naturelment encliner
Par reson et par droicture
A tout ce qu'il aime amer.
Et vous que je n'os nommer,
He las! de moi n'avez cure.
Pour quoi m 'estes vous si dure?

as could surely make another man
give up all hope,
Why are you so cruel to me?

One sees every creature
incline naturally,
by reason and by right,
to love whatever he loves.
But you whom I dare not name
care nothing, alas, for me.
Why are you so cruel to me?

Toute soule passerai le vert boscage,
puis que compaignie n'ai.
Se j'ai perdu mon ami par mon outrage,
Toute seule passerai li vert boscage.
Je li fera a sovoir par un message
que je li amenderai.
Toute seule passerai le vert boscage,
puis que compaignie n'ai.

All alone I will cross the green wood,
since I am without company.
It is my fault that I lost my love;
All alone I will cross the green wood,
I will let him know with a messenger
that I am ready to make amends.
All alone I will cross the green wood,
since I am without company.

Trois serors sor rive mer (quadruplum)
Chantent cler
La moiene a apeté
Robin son ami:
"Prise m'avez el bois ramé
reportés mi!"

Three sisters at the seashore
are singing brightly.
The middle one called
to Robin, her sweetheart:
"You took me first in the leafy wood,
now take me back there."

Three sisters at the seashore
are singing brightly.
The youngest,
a brunette,
sought a dark-haired sweetheart:
"Since I am dark-haired, I will have a dark-haired
sweet-heart too."

Trois serors sor rive mer (duplum)
Chantent cler
L'aisnée di[s]t a:
"On doit bien bele dame amer
et s'amour garder,
cil qui l'a."

Three sisters at the seashore
are singing brightly.
The eldest said:
"One should indeed love a fair lady,
and he who has her love
should keep it."

Le Robardel (instrumental)

Can voir l'aube dou jour venir,
Nulle rien ne doit tan haïr
K'elle fait de moi departir

When I see the dawn of day appear
There is nothing I am bound to hate as
For it takes away
Or ne hait rien tant com le jour
Amins, ke me depairst de vos.

My beloved, whom I love with all my heart.
Now I hate nothing so much as day, Beloved, for it parts me from you.

When I am lying in my bed
And, looking beside me,
Find not my beloved,
I lament to all true lovers.
Now I hate nothing …

Dear sweet love, be on your way;
May God protect you.
In God’s name, I beg you, do not forget me!
I love nothing so much as you.
Now I hate nothing....

In this mild time of summer, right in the month of May,
when the thought of love brings dismay to many a heart,
the Erlking’s ladies composed this sweet and gay descort.
I, the White Princess, invited them to do so and wished them, as they proceeded, to express their opinion and whether it is sensible or foolish to attempt such a thing as devoting one’s heart to being in love.

I, who am their mistress, began the composition and in doing so I gave it the name of descort, for, given the subject, that name was appropriate. Then I said to them: “My girls, I greatly desire that in composing this descort we can speak so well that no one could find a flaw in it, for I know for a truth that many people will want both to hear and to sing it.”

The very noble Marquise, Amorous-the-Beautiful, gently laughed and said: “It seems to me, Duchess, that you have made a bit of a mistake. in so very roundly condemning good love; you were ill-advised to behave that way, for one should not condemn a thing without having tried it.
But I must speak well of it, for I have given my heart to it forever, with no turning back; and well I know that the words that you have occasionally heard in these songs have led you very foolishly to speak this way,
"Que la joie d’amours (c’est verite prouvee)  
Est plus grant que nulle autre, mes chier est achetee.”

"For the joy of love (it’s a proven truth)  
is greater than any other, but it carries a high price.”

“Bien doi parler d’amour”, ce a dit la daufine  
“Quar j’ai non Bien Amee et ce non me destine  
Que je doie savoir auques de son couvine. […]  
Leur honneur et leur bien acroist monteploie  
Et de leur desirrer acomplir les avoie  
Qui est de tout ce mont la souverainne joie.”

“I must speak of love,” said the Dauphine,  
“for my name is Well-Loved and this name destines  
me to know something about love’s business. […]  
it enhances and increases their honor and their welfare  
and leads them to achieve what they desire,  
which is the highest bliss in the whole world.”

Dame, par vo dous regart  
Sui espris de vous amer.  
Mon cuer senz liët et gailart,  
Dame, par vo dous regart.  
Ainsi vous sers main et tart,  
Et touz jours m’en veil pener.  
Dame, par vo dous regart  
Sui espris de vous amer.

Through your glances, Lady,  
I have fallen for you.  
My heart is joyous and gay  
Through your glances, Lady,  
Thus I serve you morning and evening,  
And every day I wish to labour.  
Through your glances, Lady  
I have fallen for you.

Bien se lace  
Qui embrace  
D’Amors la jolie trace.  
C’est la bouche, et quant amis  
Son cuer a mis  
En desirer amie,  
Faite de cors et de vis  
A son devis  
Voire, il n’est plus de vie,  
Si tant face  
Amor par grace  
Que baise sa douce face.  
Bien se lace  
Qui embrace  
D’Amors la jolie trace

He indeed becomes bound  
Who follows  
The pretty path of love.  
It is through the mouth, and when a lover  
Has his heart set  
On desire for his lady  
Fashioned in body and face  
To his liking, in truth,  
He no longer has a life,  
Unless love acts  
So graciously  
That he may kiss her sweet face.  
He who follows  
The pretty path of love  
Indeed becomes bound.

Le Chapelet – La Septieme estampie Real (instrumental)

Au renouvel du tens que la florete  
Nest par ces prez et indete et Blanchete  
Trouvai soz une coudroie coiallant violete  
Dame qui ressembloit feë et sa compaignete  
A qui el se dementoit  
De deus amie qu’ele avoit  
Au quel el e rt amie:  
Ou au povre qu’est cortois  
Preuz et large plus que rois  
Et biaus sans vilanie,  

At the start of the new season  
when the flowers bloom,  
Under a bush, picking up violets,  
I came upon a lady, like a fairy she was, and her com-  
panion, to whom she complained:  
She had two suitors,  
and to whom should she give her heart?  
One was poor and handsome,  
courageous, gentle,  
and generous more than a king;
Ou au riche qu’a assez avoir et manandie,
Mes en li n’a ne biauté ne sens ne cortoisie.

‘Ma douce suer, mon conseil en creez:
Amez le riche, grant preu I avrez;
Car se vous volez deniers, vous en avrez assez;
Ja, de chose qu’il ait mes sousfrete n’avrez.
Il fet bon le riche amer,
Qu’il a assez a doner;
Je seroi s’amie.
Se je lesoie mantel
D’escarlate por burel,
Je feroie folie;
Car li riches veut amer et mener bone vie,
Et li povres veut joër sans riens donner s’amie. “

“Or ai oï ton conseil, bele suer,
Du riche amerl; ne.l feroie a nul fuer!
Certes, ja n’iert mon ami per deseure mon cuer.
Dame qui a cuer jole ne.l feroit a nul fuer.
Dames qui vuelent amer
De bone amor sanz fausser,
Comment que nus me die,
Ne doivent riens demander,
Pour nus qu’en sacher parler,
Fors bone amor jolie.
Toutes fames je le hé, et Jhesus les maudie,
Qu’aiment homme pour donner c’est grant ribauderie.

‘E! fine Amor, tnat m’avez oubliée
Que nuit et jor ne puis avoir duree,
Tant m’a sa tres grant biauté tainte et descoloree;
Tant pens a li nuit et jor que toute en sui müee.
Rossignol, va, si li di
Les maus que je sent pour li,
Et si ne m’en plaing mie;
Di li q’il avra m’amor,
Car plus bele ne meillor
De moi n’avra il mie;
Di li q’il avra assez puis que je suis s’amie.
Q’il ne lest pas pour deniers a mener bone vie.”

Amor potest conqueri (triplum)
videns se nunc deprimi,
quia cepit minui

the other rich but not fair and not courteous, and had none of these qualities.

"Sweet sister, take my advice, love the rich man, you will profit from it. He will give you everything that you need, You’ll never be lacking, It is good to be loved that way. As the rich can give a lot, That's what I'd do in your place, If I were to exchange a silk coat For sack cloth, I would be a fool. The rich man wants to play and love, The poor man wants to play the game of love without giving anything in return."

"I've heard your advice, dear friend, but I shan't follow it. He shall never be my lover; ever shall a joyful lady behave thus. A woman who loves truly, without perfidy, and without worrying about gossips, never asks for something in return, whatever the advice, except for fair love. I hate women who love for money, and may Jesus curse them -- that's lechery."

"O Love, you have abandoned me; night and day, I am pale and wan for love of his beauty. I think of him night and day, and am all changed from it. Nightingale, go tell him of all that I undergo for him, without complaining. Tell him that he will have my love, and he'll not find one more fair nor fine, tell him that he will have much, for he will have my love, and even without gold he'll not be deprived of the good life." Love can protest when it sees that it is now weakened, for faith and constancy
fides et constancia, have begun to be diminished; que sibi restitui it seeks with insistence that peritus iudicii these be restored to itself, petit cum instancia. knowing well the judgment.

Ad amorem sequitur (duplum) Faith and constancy et concomitatur follow after love fides et constancia, and accompany it, nam in his fundatur. for love is founded upon them. His duobus igitur Therefore, when love amor, dum privatur, is deprived of these two things totus perit penitus it dies completely et adnichilatur. and is annihilated.

**Bonne amourete**

*Me tient gai;*
Ma comaignete, My little love
Bonne amourete, Makes me happy:
Ma cançonnete My little companion,
Vous dirai: My little love
*Bonne amourete*
Me tient gai

*C’est la fins,*
Koi que nus die, That’s it—
*J’amerai!*

*C’est la jus enmi les prés,* no matter what anyone says,
*C’est la fin je veul amer!* I will love!

*Just et bais i a levés,*
*Bele amie ai,*
*C’est la fins *

*Koi que nus die,*
*J’amerai.*

**La quarte estampie real (instrumental)**

**IV. Coda**

Dame, faites cortoisie! Lady, please be courteous!
Plaise vos que en me vie So that I can, in my life
Icesta parole die: Utter these words:
“Ma bele, tres douce amie “My beauty, I dare call you
Vos os nommer, my very sweet friend,
C’onques n’or envie as I never had the desire
D’autrui amer.” to love any other. “

*Valara!*

Valara!
Contributors
July 1, 2018 - June 30, 2019

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Glossary

**Accompaniment** The part or parts of music composition which supports a melody or principal part(s).

**Adagio** [It.] A very slow tempo,* often said to be slower than *andante* but not as slow as *largo.* Some writers of the eighteenth and nineteenth centuries, however, regarded the term as designating the slowest of all tempos.

**Adagio ma non troppo** [It.] A very slow tempo,* but not too much; with affection.

**Air de danse** [Fr.] A dance tune.

**Allegretto** [It.] A moderately fast tempo;* often lighter in texture or character than *allegro.*

**Allegretto ma non troppo** [It.] A moderately fast tempo,* but not too much.

**Allegretto moderato** [It.] A moderate tempo.*

**Allegro** [It.] A fast tempo.*

**Allegro con brio** [It.] A fast tempo* with spirit and vivacity.

**Allegro moderato** [It.] A moderately fast tempo.*

**Allemande** [Fr., Ger.] A Renaissance* and Baroque* dance that was cultivated as an independent instrumental piece ca. 1580-1750. It became the first of the four core movements* of the solo suite.*

**Andante** [It.] A walking tempo; moderately slow.*

**Andante cantabile** [It.] A walking tempo;* singable, songlike.

**Andante funebre e doloroso** [It.] A walking tempo,* moderately slow; funereal, gloomy, painful, and sorrowful.

**Andantino cantabile** [It.] A tempo* slightly less slow than andante;* singable, songlike.

**Antiphon** A type of liturgical chant common to the Gregorian and other Western chant repertoires; generally a relatively short melody in a simple, syllabic style that serves as a refrain in the singing of the verses of a Psalm.

**Arco** [It.] A bow; often seen in music following *pizzicato* sections; "arco" indicates the performer is to play with the bow.

**Aria** [It.] An elaborate solo song found primarily in operas,* oratorios,* and cantatas.*

**Arioso** [It.] A lyrical manner of setting a text.

**Arpeggio** [It.] A chord* who pitches are sounded successively rather than simultaneously.

**Bar line** In musical notation, a line drawn vertically through one or more staves to mark off a measure.*

**Baroque** The period or style in Western classical music from roughly 1600 to 1750. Music of this period was music characterized by strict forms, contrapuntal textures, and florid ornamentation.

Prominent composers of the period include J.S. Bach, Telemann, Vivaldi, and Handel.

**Basso continuo** [It.] An independent, continuous bass line throughout a piece of music that serves as an accompaniment* to instruments or voices performing the melody. At a minimum, it consists of a keyboard instrument (harpsichord, organ, clavichord) and a bass instrument (viola da gamba, violoncello). In early Baroque works, a lute, guitar, or theorbo* may also participate as part of the continuo.

**Basso ostinato** [It.] A pattern of notes, most often a single melodic phrase set in the bass, that is repeated over and over again during the course of a vocal or instrumental composition.

**Binary form** A piece or section of music containing two parts; each part is usually repeated.

**Cadence** A harmonic formula that concludes or resolves a musical phrase, section, or piece.

**Cadenza** [It.] An elaborate passage for the soloists in a concerto* during which all other instruments are silent; usually near the end of a movement and often not written out by the composer but left to the performer to improvise.

**Canon** A piece, or moment in a piece, in which a subject or musical idea is imitated by one or more voices playing the same musical idea; the subsequent voice(s) begin after the first voice states the subject.

**Cantabile** [It.] Singable; songlike.

**Cantar recitando** [It.] A style of text setting that imitates and emphasizes the natural inflections, rhythms, and syntax of speech.

**Cantata** [It.]. A vocal composition developed in the Baroque period for chorus and/or solo voice(s), based on secular or religious texts, generally with several movements, and accompanied by an instrumental ensemble.

*Indicates words that can be found in this glossary.
Cantilena [Lat.] A lyrical vocal melody or an instrumental melody of similar character.

Cantillation The speechlike chanting of a liturgical text.

Capriccio [It.] A humorous, fanciful, or bizarre composition, often characterized by an idiosyncratic departure from current stylistic norms.

Chaconne A Baroque form based on the chord progression of a late sixteenth-century dance imported into Spain and Italy from Latin America.

Chamber music Music written for small ensembles and intended to be performed in more intimate spaces such as private or domestic spaces or in a small hall.

Chanson [Fr.] Song.

Chant See plainchant.

Chord Three or more tones played simultaneously. The most commonly used chord is built on intervals of thirds; for example, a C major chord is comprised of the notes C, E, and G.

Chromatic From the Greek word for "color," the scale that includes all of the twelve pitches contained in an octave.*

Chromaticism The use of at least some pitches of the chromatic scale in addition to or instead of those of the diatonic* scale of a particular key.

Circle of fifths (See image below.) The arrangement in a closed circle of all twelve pitch names in such a way that, when proceeding clockwise along the circle, any pair of adjacent pitch names represents the interval of a perfect fifth.

Classical (1) In Western classical music, the period or style extending from the early eighteenth century through the early nineteenth century; (2) Art music, as opposed to folk or popular music forms.

Clef Sign placed at the beginning of the staff to indicate the position of pitches.

Coda [It. "tail"] A concluding section of a composition or a movement,* usually reinforcing the final cadence.

Col legno [It.] In string playing, to strike the strings with the bow stick rather than bow with the hair.

Commedia dell’arte [It.] A genre of improvised theater parodying Venetian and northern Italian society, arising in the early sixteenth century and flourishing throughout Europe until the early eighteenth century.

Concerto A work for one or more solo instrument(s) accompanied by orchestra, often in three movements.

Concerto da chiesa [It.] A concerto appropriate for the church.

Concerto grosso [It.] A concerto for a small group of soloists (the concertino) and the orchestra (the tutti or ripieno).

Counterpoint The combination of two or more melodic lines; the lines may proceed simultaneously and relatively independently.

Courante [Fr.] A Baroque dance movement* in triple meter.*

Development The development of a musical idea or ideas through variations or transformation; the middle section in sonata-allegro form.*

Diatonic A scale with seven different pitches, made up of five whole and two half steps such as a major or minor scale.

Dissonance The perceived instability of a complex of two or more sounds; "clashing" sounds.

Duple meter/duple time The pattern in which a steady succession of rhythmic pulses is organized into groups of two.

Dynamics The aspect of music relating to the degree of loudness or softness.

Étude Literally a "study;" an instrumental piece designed to improve a player's technique.

Exposition The first section in a fugue,* sonata,* symphony,* or concerto* movement, where a subject* or musical idea/theme is first heard or exposed.

Falsobordone [It.] A piece in which the text is recited on a chord before a concluding cadence.

Fantasia/fantasy A composition in no fixed form wherein a composer may follow freely his or her imagination; may consist of multiple styles, moods, keys,* meters,* tempi,* or forms.

Forte [It.] Loud.

Fret A piece of material placed across the fingerboard or neck and under the strings of some stringed instruments, limiting the strings to be played at a specific pitch.

Fugue A composition in which three or more voices enter imitatively one after another, each giving chase to the previous voice before it.

Galant In eighteenth century writings about music, the free or homophonic* style as opposed to the strict, learned, or contrapuntal style.
Gavotte [Fr., Eng., Ger.] A gracious Baroque dance movement in duple meter.*

Gigue [Fr.] A fast Baroque dance movement in binary form,* the last movement of the mature suite.

Glissando [It.] A continuous movement from one pitch* to another. This may be produced by a sliding movement on a string instrument or the slide of a trombone or sackbut, with all of the micro-intervals (smaller than half or whole steps) contained in between the beginning and ending notes of the slide. On the piano, it is produced by a rapid succession of half and/or whole steps, played with the hand upside down on the fingernail.

Grave [Fr.] Slow, solemn.

Grazioso [It.] Graceful.

Gregorian chant Name for Pope Gregory I, unaccompanied, monophonic* music, codified in the eighth and ninth centuries and used as the basis for compositions for the Catholic Church for several centuries.

Hammerklavier [Ger.] In the early nineteenth century, a name for the piano.

Harmony The relationship of notes when they sound simultaneously.

Hemiola In modern musical notation, a hemiola occurs when two measures* in triple meter are performed as if they were notated as three bars of a duple meter* creating a momentary, jarring rhythmic effect.

Homophony Music in which one voice, carrying the melody, is supported by an accompaniment* which is far less important than the melody; as opposed to monophony* and polyphony.*

Impromptu A title of a single-movement composition, characterized by an off-hand style, as the result of sudden inspiration, but not necessarily of an improvisatory nature.

Intermezzo [It., also "intermedio;"] In sixteenth-century Italy, a short, light music entertainment interpolated between more serious sections of more serious fare. In the nineteenth century, short, independent pieces composed by Brahms or Schumann among others.

Interval The distance between two pitches.

Kapellmeister [Ger.] The leader of a musical chapel or court ensemble which might provide both sacred and secular music.

Key In tonal* music, the pitch relationships that establish a single pitch as a tonal center or tonic.*

Largo [It.] Literally "broad;" very slow tempo.*

Largo, con gran espressione [It.] Very slow tempo,* with grand expression.

Largo, mesto e patetico [It.] Very slow tempo,* sad, mournful, and with great emotion.

Libretto [It.] The text of an opera* or oratorio.*

Lute A European, plucked, stringed instrument; the dominant musical instrument in Europe and England during the Renaissance.

Madrigal [It.] A secular vocal composition of the Renaissance and early Baroque.

Maestoso [It.] Majestic.

Malinconico [It.] Melancholy.

Mass The central service of the Roman Catholic rites, deriving from a ritual commemorating the sacrifice of Christ, usually made up of several sections that fall into two categories: the Proper* and the Ordinary.*

Mazurka [Pol.] A Polish folk dance, in triple meter.*

Measure A way of dividing music into specific units of time, set off by barlines with the same number of beats in a measure.

Medieval era The Middle Ages; music of the period from approximately 500 until about 1430.

Melody An organized succession of musical tones; a tune.

Meter In a given composition or section of a composition, the basic pattern of regular pulses and accents found in each measure and indicated by a time signature; the rhythmic organization of a work.

Minimalism The school or mode of contemporary music marked by extreme simplification of rhythms, patterns, and harmonies and prolonged chordal or melodic repetitions, often creating a trance-like effect.

Minuet An elegant dance movement in triple meter* of enormous popularity circa 1650-1800.

Mode Usually used to denote scales* used by churches in the Medieval and Renaissance periods. Each mode is based on a series of pitches with different patterns of whole and half steps.

Modulate To change from one key to another within a music composition or movement.

Monophony Music consisting of a single voice* or line, for either one performer or an ensemble performing in unison*, such as in chant.* Most commonly found in music of the Middle Ages.

Motive [Fr. motif] A brief melodic figure too short to be called a theme* or a melody:* a short musical gesture.
### Movement
A complete and relatively independent part of a larger composition such as a sonata, quartet, concerto, or symphony.

#### N

**Nocturne**
The title used for certain instrumental works of the nineteenth and twentieth centuries, suggesting night and usually quiet and meditative in quality. Often characterized by a lyrical melody with an arpeggiated accompaniment.

#### O

**Octave**
The interval made up of the first and eighth notes of a scale.

**Office**
The daily services of the Western Christian rites; the practice of fixed daily hours of prayer.

**Opera**
A drama set to music which consists of singing arias and recitatives with orchestral accompaniment.

**Opus** (abbr. Op.) "Work." The method of cataloging a composer's works usually indicating the order in which a composer's works were published, but not necessarily the order in which they were composed.

**Oratorio**
An extended musical drama set to sacred text; often scored for vocal soloists, choir, and orchestra.

**Ordinary of the Mass**
The scriptural texts that remain the same, regardless of the date, in the Western Christian church.

**Overture**
A composition intended as an introduction to a suite, opera, or other dramatic work.

#### P

**Partita**
1) in the late sixteenth and seventeenth centuries, a variation, usually on a traditional melody; 2) in the late Baroque period and early Classical period, a type of multi-movement instrumental suite, whose movements are based on dances that have become stylized and suitable only for listening.

**Passacaglia**
A continuous variation form, principally of the Baroque.

**Pianissimo** [It.]
Very soft.

**Pitch**
The perceived quality of a sound that is chiefly a function of its fundamental frequency; the highness or lowness of sound.

**Pizzicato** [It.]
In string playing, the directive to pluck the strings of an instrument with the fingers or thumb.

**Plainchant**
A sacred, unaccompanied vocal work with no harmony, only a single voice or multiple voices singing in unison.

**Poco** [It.]
Little in amount.

**Polonaise** [Fr.]
A festive, processional, couple dance of Polish origin in a moderate tempo.

**Polyphony**
Music combining several lines, each of which retains its identity as an independent line.

**Prelude**
A piece or movement that precedes and introduces other movements of a larger work, such as a partita or a suite.

**Prestissimo** [It.]
As fast as possible.

**Presto** [It.]
Very fast.

**Presto con allegrezza** [It.]
Very fast and with happiness or gaiety.

**Primi toni** [Lat.]
The first tone, or note, of a plainchant.

**Proper of the Mass**
The scriptural texts that change daily with the liturgical calendar in the Western Christian church.

**Psalmody**
The singing of Psalms according to published psalm books.

#### R

**Recitative** [It.]
A vocal style designed for the speech-like declamation of narrative episodes in operas, oratorios, or cantatas.

**Renaissance**
In Western classical music, the period extending from approximately 1425-1600.

**Ritornello** [It., "little return"]
A short, recurrent instrumental passage.

**Romantic Era**
In Western classical music, the period usually considered to have spanned the early to late nineteenth century.

**Rondo** [It.]
Usually the final movement of a sonata, a quartet, or a symphony; a form prominent in the Classical period in which a main theme alternates with contrasting episodes.

**Scale**
A schematic arrangement of notes in ascending and descending order of pitch, used as the basis for music compositions most notably from the seventeenth through the twentieth centuries.

**Scherzo** [It. "joke"]
A movement of a sonata, symphony, or quartet usually written in a light, rapid style often with a contrasting trio section.

**Serial music**
Music constructed according to permutations of a group of elements placed in a certain order or series.

**Sforzando** [It.] An indication for a strong accent on a note or chord; a sudden loud dynamic change.

**Sinfonia** [It.]
A symphony; in the late seventeenth and eighteenth centuries, the generic title for an orchestral piece used as an introduction, interlude, or postlude to an opera, oratorio, cantata, or suite.

**Sonata** [It.]
A composition for one or more instruments, usually in several movements.
Sonata-Allegro Form (See image below.) A large-form movement in three parts: exposition, development, and recapitulation; an ABA' form most commonly employed in sonatas,* quartets,* concertos,* and symphonies.*

Staccato [It.] Literally "detached;" a manner of performance in which each note is shortened and separated from the notes that follow.

Stretto [It.] An imitative treatment in which a musical idea that is in more than one voice or instrument follows so closely in succession that each statement of the idea overlaps with the next creating greater stress or tension.

Subject A melody or melodic fragment on which a fugue* is based.

Suite [Fr.] An instrumental work comprised of different movements with some element of unity, often performed as a single work. The piece's unity may be derived from a common key, or from some thematic connections and overall form. A partita* is a particular kind of suite.

Sul ponticello [It.] In string playing, the act of playing on the bridge of the instrument.

Symphonic poem An orchestral piece whose music is accompanied by a program, i.e. a text, generally poetic or narrative in nature, which is meant to be read by the audience before listening to the work.

Symphony (1) A large-scale public composition usually based on sonata form,* usually in multiple movements* written for orchestra; (2) a large-scale instrumental ensemble intended for the public performance of classical music.

Tempo The speed at which a composition is performed. Common tempo markings include (listed from slow to fast): largo, lento, adagio, andante, allegretto, allegro, vivace, presto, prestissimo.

Tempo giusto [It.] An appropriate tempo or the usual tempo for the type of work at hand, or a return to regular tempo after a passage in which the tempo is flexible.

Ternary form A movement with three sections. The first and third sections are identical or closely related and the second is contrasting; an ABA form.

Texture The general pattern of sound created by the elements of a work or passage: the way sounds are woven together.

Theme The principal melody in a composition or in a section of a composition.

Theorbo A large bass lute, which was developed in the late sixteenth century especially for basso continuo.*

Timbre Tone color; the character of a sound, as distinct from its pitch; the quality of a sound that distinguishes one instrument or voice from another.

Time signature The sign placed at the beginning of a composition or during the piece to indicate its meter.* It normally consists of two numbers: the top number indicates how many beats are in each measure,* and the bottom number indicates what type of note is worth one beat.

Toccat A [It.] An instrumental composition, often featuring several virtuosic sections, designed to show off the player's technical capabilities.

Tonal In Western music, the organized relationship of tones with reference to a definite key center or tonic,* generally, a work written in a specific scale* or key.*

Tonic The first degree, or pitch, of a diatonic* scale*.

Tonus peregrinus [Lat.] The ninth tone and a reciting tone in Gregorian chant.

Tremolo [It.] The fast, unmeasured repetition of a single note or alternation between two notes.
Triad A chord consisting of three pitches, each pitch usually separated by the interval of a third or fourth.

Trill The rapid alternation of two tones either a whole or half step apart.

Trio (1) A composition for three performers; (2) the B section of an ABA form of a minuet* or scherzo,* usually in two parts, each of which is repeated.

Triple meter Any meter in which there are three basic beats in a measure, such as 3/4 or 3/8.

Triplet Three notes of the same rhythmic value to be played/sung in the time normally occupied by one or two note(s) of the same value, thus making them faster.

Trope To add an additional musical phrase or additional text to an existing chant.*

Tutti [It.] In a concerto,* the ensemble as distinct from the soloist(s); a passage for the ensemble.

Unison Simultaneous performance on the same pitch.*

Valse [Ger.] See waltz.

Variation The compositional technique in which musical ideas or themes are manipulated and repeated with various changes.

Vesper A service of evening prayer in the Western Christian Church.

Viheula [Sp.] Spanish stringed instrument of the Renaissance; shaped much like a guitar with six courses of strings (pairs of closely spaced strings typically played as a single string), which are tuned like a lute.

Viol Any of a family of fretted, bowed stringed instruments in use from the sixteenth through much of the eighteenth century.

Triacda braccia [It.] A sixteenth and seventeenth bowed, string instrument played on the arm as distinct from one played on or between the legs (da gamba).

Viola da gamba [It.] In the sixteenth and seventeenth centuries, a bowed stringed instrument played on or between the legs, as distinct from one played on the arm.

Virtuosic A term used to describe music that requires great technical capability on the part of the performer.

Vivace [It.] Lively; brisk.

Vivace all marcia [It.] Lively, brisk; in the manner of a march.

Voice (1) The human voice; (2) a single part or line in an instrumental composition.

Walking bass A bass accompaniment that moves steadily in a walking tempo contrasting to that of the parts played in the upper registers. It consists of notes of equal value, using a mixture of scale tones, arpeggios,* and passing tones to outline the chord progression.

Waltz A ballroom dance, always in triple meter, but the tempo may range from slow to moderately fast; one of the best known of the nineteenth century Austrian/German dances.

Abbreviations

B. Catalog of Chopin's works that, in 1960, had no opus numbers. Compiled by Maurice John E. Brown.

BWV. Bach Werke Verzeichnis, the catalog of the works of Johann Sebastian Bach, developed by Wolfgang Schmieder.

D. Otto Erich Deutsch's thematic catalog of the works of Franz Schubert.

Hob. Catalog of Haydn's works compiled by Anthony van Hoboken. The number after Hob. indicates the musical form, and the number after the colon indicates the numbering within that type of work.

HWV. Händel Werke Verzeichnis refers to the numeration of works in the Händel-Handbuch, i–iii, which includes details of manuscript and printed sources.

K. or KV. Köchel-Verzeichnis, the thematic catalog for the works of Wolfgang Amadeus Mozart first prepared by Ludwig von Köchel.

LWV. Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully, the thematic catalog for the works of Jean-Baptiste Lully, edited by Herbert Schneider.

RV. Peter Ryom's Verzeichnis, the definitive catalog for the works of Antonio Vivaldi.


WoO. Werk ohne Opuszahl (work without opus number), in the thematic category of Ludwig van Beethoven's works.


*Indicates words that can be found in this glossary.
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