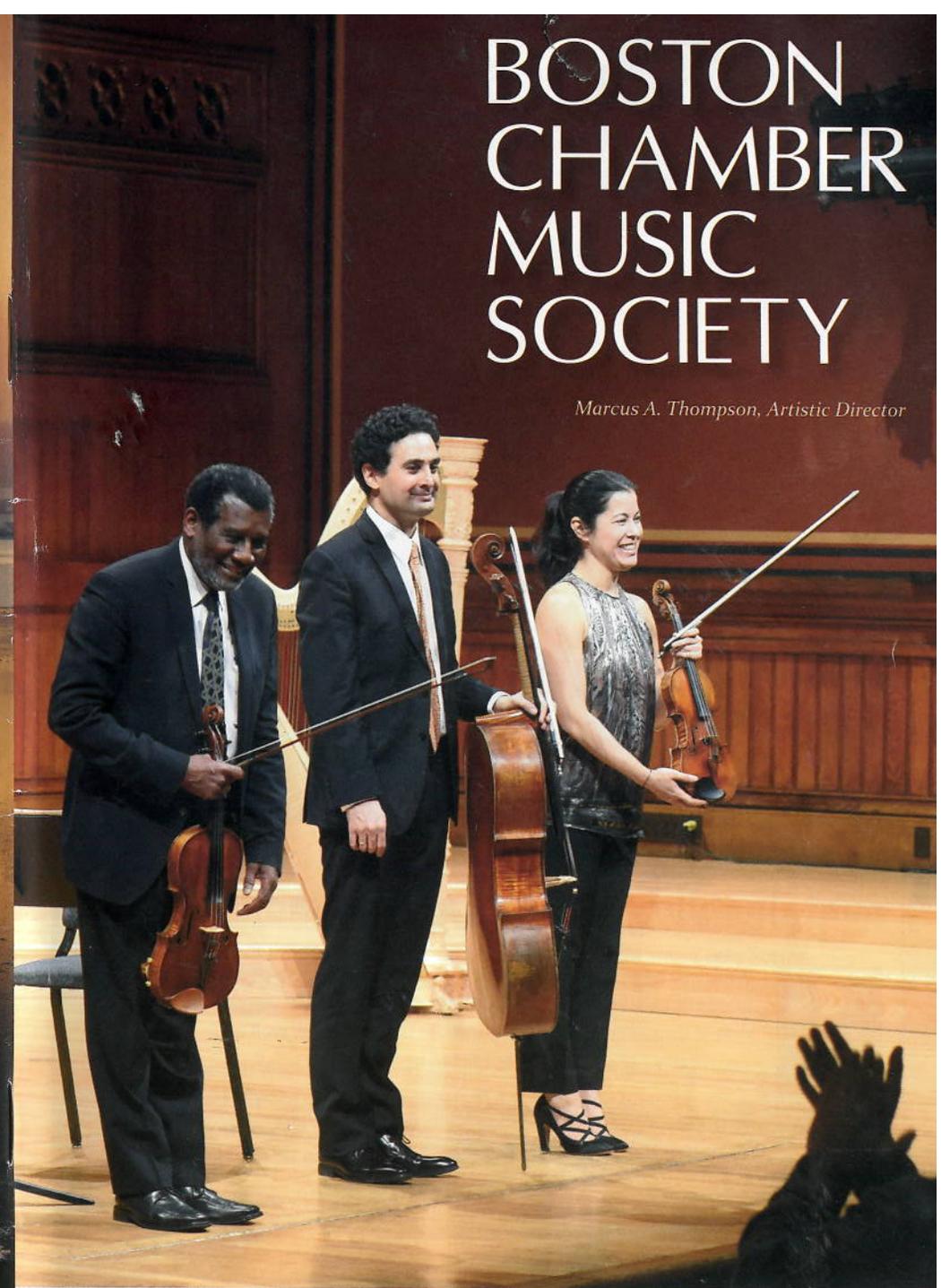


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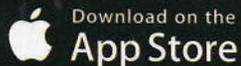
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# Welcome to Season 2018-19

## *Intimate Letters*

Dear Friends,

Amid the Gothic grandeur of Sanders Theatre we are pleased to offer eight uniquely crafted opportunities to share our most intimate music making with you. BCMS Season 36 explores music by the three B's (and others) in at least three different ways, including rarely heard performances of viola quintets by Beethoven, Bruckner and Brahms. For Anglophiles we offer music of Britten, his *Phantasy Quartet for Oboe and Strings*, and the first BCMS performance of Bax's *Fantasy Sonata for Viola and Harp*.

For Francophiles we happily add Saint-Saëns's *Sonata for Oboe and Piano* to our repertoire, and bring back the delicious *Piano Trio and Sonata for Violin and Cello* by Ravel, Loeffler's *Two Rhapsodies*, Chausson's triumphant *Concert for Violin, Piano and String Quartet*, and Messiaen's apocalyptic *Quartet for the End of Time*.

For the first time we feature masterworks by three Czech composers in the same concert: Martinů's *Madrigals*, Janáček's *String Quartet No. 2*, "Intimate Letters", and Dvořák's earlier *Piano Quartet*. There is also a taste of Schubert and some familiar Mozart sprinkled throughout the season. We will also join in the season-long celebration of the 80<sup>th</sup> birthday of John Harbison with the playing again of his wonderful *String Trio* (2013).

For our growing downtown audience, we will be returning to Arlington Street Church on three fall Saturdays at 11:30 to resume our *Morning Light Series* under the gaze of Tiffany's saints and angels. It is the perfect setting to seek deliverance through great music.

We are excited to welcome several guests, new and returning, including artists new to the faculties of UMass Amherst, The Juilliard School, NEC, and from NEC's *Entrepreneurial Musicianship* program, who have also contributed their talents to the business of music making.

Please join us as we share our most intimate thoughts and feelings with you.

Marcus A. Thompson, Artistic Director

# BCMS BOSTON CHAMBER MUSIC SOCIETY

Marcus Thompson, Artistic Director

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## BCMS ARTISTIC DIRECTOR



**MARCUS THOMPSON** has performed in chamber music series and recitals throughout the world. As a chamber musician, he has been a frequent guest of festivals and series in Amsterdam, Dubrovnik, Edmonton, Montreal, Santa Fe, Seattle, Sitka, Spoleto, Okinawa, and Rio de Janeiro. He appeared with the Chamber Music Society of Lincoln Center at Alice Tully Hall, on tour, and in a "Live from Lincoln Center" broadcast, and as a guest of the Cleveland, Emerson, Jupiter, Miami, Orion, Shanghai, and Vermeer String Quartets. Mr. Thompson has been a member musician of the Boston Chamber Music Society since 1984. In 2009 he was appointed its second artistic director. As a recitalist, he has performed in series throughout the Americas, including Carnegie Recital Hall and The Metropolitan Museum in New York, The National Gallery and Terrace Theater at the Kennedy Center in Washington, D.C., Herbst Theater in San Francisco, Orchestra Hall in Minneapolis, Jordan Hall and Gardner Museum in Boston, and Teatro Nacional in the Dominican Republic. Mr. Thompson has appeared as viola and viola d'amore soloist with many of this country's leading symphony orchestras. He has performed concertos, major works, or premieres with the Atlanta Symphony Orchestra, Boston Pops, The Chicago Symphony Orchestra, The Cleveland Orchestra, The Philadelphia Orchestra, St. Louis Symphony, and the National Symphony Orchestra. He has also appeared as soloist with the Los Angeles Chamber Orchestra and the Chicago Sinfonietta. Mr. Thompson has recorded the Bartók Concerto with the Slovenian Radio Orchestra, and works of Serly, Jongen, and Françaix with the Czech National Symphony. In February 2018 he performed Vivaldi's Second Viola d'Amore Concerto, Morton Feldman's *Rothko Chapel*, the premiere of the chamber version of Elena Ruehr's viola concerto *Shadow Light*, and Vaughan Williams's *Flos Campi* at MIT in observance of the fiftieth anniversary of his Boston recital debut. Born and raised in the South Bronx, Mr. Thompson holds a doctorate in viola performance from The Juilliard School. He has been a member of the viola faculty at New England Conservatory for more than three decades, and professor of music at MIT for more than four decades. In June 2015 he was appointed to MIT's highest faculty honor, becoming one of its thirteen Institute Professors.

## BCMS MEMBER MUSICIANS



Avery Fisher career grant recipient **JENNIFER FRAUTSCHI** has garnered worldwide acclaim as an adventurous musician with a remarkably wide-ranging repertoire. In the 2017-18 season, Ms. Frautschi appeared as soloist with the Cincinnati Symphony Orchestra, performed a 'reimagining' of Vivaldi's *Four Seasons* with Asheville Symphony, and gave two repeat performances of James Stephenson's Violin Concerto, a work she premiered with Minnesota Orchestra and Osmo Vänskä,

at the Cabrillo Festival and Elgin Symphony. She also performed with the Brevard, Des Moines, Elgin, Kalamazoo, Santa Barbara, and Wheeling Symphonies, as well as at the Seattle Chamber Music Society's Winter Festival, Chanel's Pygmalion Series in Tokyo, and the St. Barth's Music Festival. Other highlights of the past few seasons include performances with the St. Paul Chamber Orchestra and Tucson Symphony; return engagements with the Alabama, Arkansas, Belo Horizonte, Chattanooga, and Phoenix Symphonies and the Rhode Island Philharmonic; and appearances at the Ojai, La Jolla, Moab, Bridgehampton, and Salt Bay Festivals. Her discography includes the Stravinsky Violin Concerto with the Philharmonia Orchestra, and two Grammy-nominated recordings of Schoenberg's Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Recent releases include a recording of Romantic horn trios with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertante with pianist Jeremy Denk. In the last two years she has released two discs with pianist John Blacklow: the first devoted to the three Schumann violin sonatas; the second an exploration of recent additions to the violin and piano repertoire by American composers. Born in Pasadena, California, Ms. Frautschi was a student of Robert Lipsett at the Colburn School. She also attended Harvard, NEC, and Juilliard, where she studied with Robert Mann. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz" on generous loan from a private American foundation. She currently teaches in the graduate program at Stony Brook University in New York. She has been a BCMS member musician since 2016.



**YURA LEE, VIOLINIST/VIOLIST**, is one of the most versatile and compelling artists of today. Ms. Lee was the only first prize winner awarded across four categories at the 2013 ARD Competition in Germany. She has won top prizes for both violin and viola in numerous other competitions, including first prize and audience prize at the 2006 Leopold Mozart Competition (Germany), first prize at the 2010 UNISA International Competition (South Africa), first prize at the 2013 Yuri Bashmet International Competition (Russia), and top prizes in Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) Competitions.

At age 12, she became the youngest artist ever to receive the Debut Artist of the Year

prize at the "Performance Today" awards given by National Public Radio. She is also the recipient of the prestigious Avery Fisher Career Grant. Her CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, titled "Mozart in Paris" (Oehms Classics) received the prestigious Diapason d'Or Award in France. Ms. Lee was nominated and represented by Carnegie Hall for its ECHO (European Concert Hall Organization) series. For this series, she gave recitals at Carnegie's Weill Recital Hall and nine celebrated concert halls in Europe. As a soloist, Ms. Lee has appeared with many major orchestras, including New York Philharmonic, Chicago Symphony, Baltimore Symphony, Cleveland Orchestra, Detroit Symphony, San Francisco Symphony, Los Angeles Philharmonic, Monte Carlo Philharmonic, Hong Kong Philharmonic, Tokyo Philharmonic, to name a few. She has performed with conductors Christoph Eschenbach, Lorin Maazel, Leonard Slatkin, Myung-Whun Chung, among many others. As a chamber musician, Yura Lee regularly takes part in the Marlboro, Salzburg, Verbier, La Jolla, Seattle, Caramoor, Ravinia, Kronberg, and Aspen festivals. She is a member of the Chamber Music Society of Lincoln Center as both violinist and violist. Ms. Lee studied at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Her main teachers were Namyun Kim, Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. She teaches both violin and viola at the Mason Gross School of the Arts at Rutgers University. She has been a BCMS member musician since 2013.



**MAX LEVINSON, PIANIST**, has performed as soloist with the St. Louis, Detroit, San Francisco, Baltimore, Oregon, Indianapolis, Colorado, New World, San Antonio, Louisville, and Utah Symphonies, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the Boston Pops, Los Angeles Chamber Orchestra, and National Symphony Orchestra of Ireland, and in recital at New York's Alice Tully Hall, Washington DC's Kennedy Center, London's Wigmore Hall, Zürich's

Tonhalle, the Musee d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Levinson's international career was launched when he won first prize at the 1997 Dublin International Piano Competition, the first American to achieve this distinction. He is also recipient of the Avery Fisher Career Grant and the Andrew Wolf Award. Artistic director of the San Juan Chamber Music Festival in Ouray, Colorado and former co-artistic director of the Janus 21 Concert Series in Cambridge, Massachusetts, Mr. Levinson is an active chamber musician. He has performed with the Tokyo, Vermeer, Mendelssohn, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the three Brahms sonatas (Sony). Mr. Levinson teaches at New England Conservatory and Boston Conservatory. Born in the Netherlands and raised in Los Angeles, Mr. Levinson began studying piano at age five. He is a graduate of Harvard University and the New England Conservatory. His teachers include Patricia Zander, Aube Tzerko and

Bruce Sutherland. He currently lives in the Boston area with his wife, cellist Allison Eldredge, and their two daughters, Natalie and Jessica. He has been a BCMS member musician since 2016.



**DIMITRI MURRATH, VIOLIST**, has made his mark as a soloist on the international scene, performing regularly in venues including Jordan Hall, Kennedy Center, Wigmore Hall, Purcell Room, Royal Festival Hall (London), Kioi Hall (Tokyo), the National Auditorium (Madrid), Palace for Fine Arts (Budapest), and Palais des Beaux-Arts (Brussels). A 2014 Avery Fisher Grant recipient, he has won numerous awards, including first prize at the Primrose International

Viola Competition, the second prize at the First Tokyo International Viola Competition, the special prize for the contemporary work at the ARD Munich Competition, Verbier Festival Academy's Viola Prize, and a fellowship from the Belgian American Educational Foundation. With repertoire extending from Bach to contemporary music by Ligeti, Kurtág and Sciarrino, he is particularly keen on performing new works. He has taken part in the Park Lane Group New Year Series in London to great critical acclaim, as well as commissioned, given the world premieres, and recorded several solo works. An avid chamber musician, he has collaborated with Miriam Fried, Pamela Frank, Richard Goode, Laurence Lesser, Paul Katz, Donald Weilerstein, Gidon Kremer, Kim Kashkashian, Menahem Pressler, Radovan Vlatkovic, Arnold Steinhardt, Peter Wiley, David Soyer, and Mitsuko Uchida. Festival appearances include IMS Prussia Cove (UK), Ravinia's Steans Institute (Chicago), Verbier Festival Academy, Gstaad Festival (Switzerland), Caramoor Rising Stars (New York), Great Lakes Festival (Michigan) and Marlboro Music Festival (Vermont). Mr. Murrath began his musical education at the Yehudi Menuhin School studying with Natalia Boyarsky, and went on to work in London with David Takeno at the Guildhall School of Music and Drama. He graduated with an Artist Diploma from the New England Conservatory as a student of Kim Kashkashian. He joined the viola faculty at New England Conservatory at aged 26 and taught there for 8 years. He is now on the faculties of San Francisco Conservatory and Bowdoin Music Festival. He has been a member of BCMS since 2013.



**PEGGY PEARSON, OBOIST**, is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premiere of John Harbison's Chorale Cantata which was written specifically for them. She has performed solo, chamber and orchestral music throughout the U.S. and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel

Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. She is featured on the recording of Bach cantatas by Emmanuel Music with Lorraine Hunt Lieberson. Ms. Pearson is the director

emerita of, and oboist with the Winsor Music Chamber Series. She is also a founding member of La Fenice. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Musicians from Marlboro. She was principal oboist of the Boston Philharmonic from 2010 to 2015. Ms. Pearson has been an active exponent of contemporary music. She was a fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt Lieberson. As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium, a project to commission works for oboe, and has commissioned and premiered 30 works on her chamber music series. She was a founding member of the Emmanuel Wind Quintet, winner of the 1981 Naumburg Award, which collaborated with the Guild of Composers. Ms. Pearson has been on the faculties at Boston Conservatory, MIT (Emerson Scholars Program), Songfest, The Tanglewood Music Center (Bach Institute), the Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College and the Longy School of Music. She has been a BCMS member musician since 2016.



**RAMAN RAMAKRISHNAN, CELLIST**, was a founding member of the Daedalus Quartet, winners of the grand prize at the 2001 Banff International String Quartet Competition. During his eleven years with the quartet, he performed coast-to-coast in the United States and Canada, in Japan, Hong Kong and Panama, and across Europe. The quartet has been in residence at the Chamber Music Society of Lincoln Center, the University of Pennsylvania, and Columbia University, where Mr. Ramakrishnan maintains a teaching studio. In 2011, he formed the Horszowski Trio with violinist Jesse Mills and pianist Rieko Aizawa. He has given solo recitals in New York, Boston, Seattle and Washington, D.C., and has performed chamber music at Bargemusic and at the Aspen, Caramoor, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart and Vail Music Festivals. He has toured with Musicians from Marlboro and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India and in Cairo, Egypt. He was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz and André Emelianoff. Mr. Ramakrishnan lives in New York City with his wife, violist Melissa Reardon. He plays a Neapolitan cello made by Vincenzo Jorio in 1837. He has been a member of BCMS since 2013.

Deanna Badizadegan earned a M.S. in Management Science & Engineering and a B.S. in Organizational Design & Engineering from Stanford University, where she graduated both Tau Beta Pi and Phi Beta Kappa. She also holds a Professional Studies Diploma from the San Francisco Conservatory of Music. Her former teachers include Paul Hersh, Lesley Robertson, Jodi Levitz, and Michelle LaCourse.



**CLANCY NEWMAN**, first prize winner of the Naumburg International Competition and recipient of an Avery Fisher Career Grant, has had the unusual career of a performer/composer. He received his first significant public recognition at the age of twelve, when he won a Gold Medal at the Dandenong Youth Festival in Australia, competing against people twice his age. In the years that followed, he won numerous other competitions, including the Juilliard School

Cello Competition, the National Federation of Music Clubs competition, and the Astral Artists National Auditions. He has performed as soloist throughout the United States as well as in Europe, Asia, Canada, and Australia. He can often be heard on NPR's "Performance Today" and has been featured on A&E's "Breakfast With the Arts." A sought after chamber musician, he is a member of the Chicago Chamber Musicians and the Weiss-Kaplan-Newman Trio, and a former member of Chamber Music Society Two of Lincoln Center. He has also toured as a member of Musicians from Marlboro. He developed an interest in composition at an early

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age, writing his first piece at seven, a piece for solo cello. Since then, he has greatly expanded the cello repertoire: he premiered his Four Pieces for Solo Cello at the Violoncello Society in New York, his Sonata for Cello and Piano in New York's Weill Hall, and his *Four Seasons* for cello and string orchestra with Symphony in C in Philadelphia. He has also written numerous chamber music works, including two string quartets, a clarinet trio, and a piano quintet. He has been a featured composer on the Chamber Music Society of Lincoln Center's "Double Exposure" series and the Chicago Chamber Musicians' "Freshly Scored" series, and has received commissions from Astral Artists, the Barnett Foundation, the Carpe Diem String Quartet, and the Silo Collective, among others. His piano trio, *Juxt-Opposition*, is available on Bridge Records. Mr. Newman is a graduate of the five-year exchange program between Juilliard and Columbia University, receiving a M.M. from Juilliard and a B.A. in English from Columbia. His teachers have included David Gibson, Joel Krosnick and Harvey Shapiro.



Equally at home as a soloist, recitalist, and chamber musician, violinist **AYANO NINOMIYA** has performed throughout the United States and around the world. She made her Carnegie Hall debut in 2016 with the Stravinsky Violin Concerto; other recent performances include solos with A Far Cry and the Jacksonville Symphony, as well as recitals at the Music Mountain Festival, the Sembrich Opera Museum, and the Moab Festival. Ayano has won numerous

awards, including the Naumburg International Competition, the Tibor Varga International Competition, Astral Artists National Auditions, and the Young Performer's Career Advancement Award. As a recording artist, she has released a variety of albums including a solo album of works for violin by Larry Bell and more recently, three albums as the first violinist of the Ying String Quartet. During the summers, she has performed at the Marlboro, Ravinia, Kingston, Skaneateles, Caramoor, Bowdoin, and Moab music festivals, as well as at Prussia Cove's International Musicians Seminar, the Canberra International Festival (Australia), and the Adams Festival (New Zealand), among others. She has toured with Musicians from Marlboro and Musicians from the Steans Institute. She is also a founding member of the conductor-less East Coast Chamber Orchestra. Because of her own experience beginning the violin in a public school program in Boston, Ayano has given numerous programs for children across the U.S. Other past projects include a benefit performance for victims of the 2009 Haiti earthquake, a fundraiser in the aftermath of the 2011 Tohoku earthquake, and the creation of her own Elderhostel "Day of Adventure" programs in NYC. After graduating from Harvard University and The Juilliard School, Ayano studied at the Franz Liszt Academy in Budapest, Hungary. Her principal teachers and mentors were Miriam Fried, Robert Mann, Eszter Perenyi, Michele Auclair, and Robert Levin. From 2010 to 2015, Ayano was first violinist of the Ying Quartet and associate professor at the Eastman School of Music. In fall 2015 she joined the faculty of New England Conservatory. In her spare time, she loves to paint and practice Aikido.



Violinist **YONAH ZUR** regularly performs throughout the US, Israel, and Europe in both traditional and contemporary repertoire. He has appeared as a soloist with the Jerusalem Symphony, the Israel Contemporary Players, and the Israel Camerata Jerusalem. As a chamber musician, he has performed at the Marlboro, Yellow Barn, Tanglewood, and Mecklenburg-Vorpommern festivals, where he shared the stage with members of the Guarneri, Juilliard, and Emerson

Quartets, and with pianists Richard Goode, Gilbert Kalish, and Bruno Canino. He was a member of the Carmel Quartet for two seasons and served as assistant principal second violin with the Jerusalem Symphony Orchestra for six seasons. His view, that an artist plays a vital role in the society in which he is active, manifests in his numerous educational activities. He has played for thousands of school children in Israel and the US, leading outreach performances for Carnegie Hall ensembles, the Jerusalem Symphony Orchestra, Carmel Quartet, the String Orchestra of New York City, and other ensembles. Mr. Zur has given numerous world premieres, including the premiere performance of the Violin Concerto by his father, Menachem Zur. His recordings of works by Louis Karchin, Chester Biscardi, Paul Moravec and Robert Cuckson have appeared on the Naxos, Albany, and ArkivMusic labels. Mr. Zur graduated from the Jerusalem Academy of Music and Dance having studied with Avi Abramovich, and earned his master's degree at The Juilliard School with Robert Mann. He was a recipient of the AICF scholarships from 1995 to 2003.

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## BOSTON CHAMBER MUSIC SOCIETY

**Sunday, October 21, 2018 at 7:30 p.m.**

**Sanders Theatre, Cambridge**

**Mozart      Piano Quartet in G minor, K. 478**

Allegro

Andante

Rondo: Allegro

Ayano Ninomiya, violin   Marcus Thompson, viola  
Clancy Newman, cello   Max Levinson, piano

**Saint-Saëns      Sonata for Oboe and Piano in D major, Op. 166**

Andantino

Allegretto

Molto allegro

Peggy Pearson, oboe   Max Levinson, piano

I N T E R M I S S I O N

**Ravel      Piano Trio in A minor**

Modéré

Pantoum: Assez vif

Passacaille: Très large

Final: Animé

Ayano Ninomiya, violin   Clancy Newman, cello  
Max Levinson, piano

*Violinist Ayano Ninomiya is the Haim and Joan Eliachar Guest Artist for the concert.*

*Please join us for a post-concert reception downstairs in the Green Room.*

**Piano Quartet in G minor, K. 478 [1785]**

**Wolfgang Amadeus Mozart**

*Born January 27, 1756 in Salzburg, Austria*

*Died December 5, 1791 in Vienna, Austria*

As a freelancer in Vienna with a growing family to feed, Mozart pursued a range of income streams: He taught keyboard lessons, pursued opera commissions, and produced a popular series of subscription concerts where he debuted his new piano concertos and other works that exploited his talents as a performer. He also began to compose works specifically for publication as sheet music, a market that was gaining steam thanks to improved intellectual property protections.

In 1785, upon request from the publisher Franz Anton Hoffmeister, Mozart began what was meant to be a series of three piano quartets. Unfortunately, Hoffmeister deemed the Piano Quartet No. 1 in G Minor (K. 478) far too demanding for amateurs who would purchase such scores for home use, and he canceled the contract. In the *Allegro* first movement, running sixteenth-notes in that fast tempo demand dexterity from all the players, but the pressure is greatest on the pianist, whose role at times resembles that of a soloist in a concerto. The gestures of rapid scales even carry over into the placid *Andante* movement, which juxtaposes simple melodies with churning, multi-layered accompaniments. The finale, set in a cheerful G major instead of the stormy G minor of the opening, introduces a principal theme littered with chromatic alterations, like a musical tongue twister.

**Oboe Sonata in D major, Op. 166 [1921]**

**Camille Saint-Saëns**

*Born October 9, 1835 in Paris, France*

*Died December 16, 1921 in Algiers, Algeria*

The extraordinarily long and rich career of Camille Saint-Saëns began in the late 1850s, when his gifts as an organist and improviser won over important champions like Berlioz and Liszt. He went on to compose brilliant piano concertos that he performed himself, along with operas and symphonies that placed him at the forefront of French music. Decade after decade, trends came and went—from Wagner’s all-encompassing operas to Stravinsky’s riotous ballets—and still Saint-Saëns stayed true to his classic and elegant French sound.

In 1921, before Saint-Saëns died at the age of 86, he completed three sonatas that remain vital to the woodwind repertoire, starting with the Oboe Sonata. This was right when trendsetters including Stravinsky and Prokofiev were advancing a “neoclassical” aesthetic, a sound that was, ironically, not too distant from the language Saint-Saëns had been patiently elaborating for decades. With its clean harmonies and imitative counterpoint, the *Andantino* that begins the sonata has a Baroque quality, harking back to the oboe’s glory days as a featured melody instrument. The free-flowing *ad libitum* transition recalls the centuries-old tradition of the operatic recitative, leading to a dance-like *Allegretto*. A matching *ad libitum*

passage links to the whimsical, marching finale.

**Piano Trio in A minor [1914]**

**Maurice Ravel**

*Born March 7, 1875 in Ciboure, France*

*Died December 28, 1937 in Paris, France*

Ravel spent his summers in Saint-Jean-de-Luz, a coastal town neighboring his birthplace in French Basque country. He was there in 1914 working on a Piano Trio when France entered World War I, and he rushed to finish the score—completing what he described as “five months’ work in five weeks”—so he could enlist right away. After being refused on medical grounds, the 39-year-old composer was eventually assigned to drive an ambulance, and after the Piano Trio he completed no new composition until 1917.

Ravel did not compose chamber music often, but when he did the results were exceptional. Aside from a Violin Sonata from his student years, the only chamber music scores before the Piano Trio were his String Quartet (1903) and the Introduction and Allegro for harp, flute, clarinet and strings (1905). Around the time of the Piano Trio, he was also plotting a Piano Concerto on Basque themes that never materialized, and his initial work on that orchestral project probably influenced his thinking on how to handle a mixed ensemble of piano and strings for the first time.

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For Ravel, who never composed a symphony and who only wrote his first concertos near the end of his life, chamber music was a prime vehicle for exploring the formal models from earlier eras that he loved so much. His Piano Trio looked back to the seminal examples in the form by Haydn and Mozart, as well trios by later classicists like Mendelssohn and Brahms. By including a Passacaglia for his third movement, Ravel dipped back even further into the Baroque traditions of Couperin and Bach.

The first movement, marked *Modéré*, merges the Classical sonata-allegro form with themes redolent of Basque folk music, as heard in the syncopated phrases first introduced by the piano. Ravel categorized the scherzo-like second movement as a *Pantoum*, a poetic form originally from Malaysia that was embraced by Baudelaire and other French poets. The defining feature of that poetic form is a structure that repeats and juxtaposes previous lines in ways that alter their meanings; the same could be said of the music, which explores different contexts for the dry, percussive themes introduced at the outset.

The same melodic contours from the *Pantoum*, slowed down and relocated to the piano's left hand, form the basis of the *Passacaille*, the French equivalent of a Passacaglia. The key principle is that one recurring theme repeats in a constant cycle, but it can move from voice to voice, as in this example that passes in turn to the cello, the violin and the piano's right hand in its initial iterations. In the *Animé* finale, Ravel's gift for orchestration maximizes the compact ensemble. Artificial harmonics, string-crossing passages, tremolos, strummed chords, trills and double-stops in the violin and cello all support the robust piano part to create a sound as colorful and varied as an orchestra.

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## GUEST ARTISTS | OCTOBER 21, 2018

CLANCY NEWMAN, CELLIST. *See page 12*

AYANO NINOMIYA, VIOLINIST. *See page 13*



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## BOSTON CHAMBER MUSIC SOCIETY

Sunday, November 11, 2018 at 7:30 p.m.

Sanders Theatre, Cambridge

### Mozart Violin Sonata in B-flat major, K. 454

Largo – Allegro

Andante

Allegretto

Jennifer Frautschi, violin Max Levinson, piano

### Mendelssohn Piano Quartet in F minor, Op. 2

Allegro molto

Adagio

Intermezzo: Allegro moderato

Finale: Allegro molto vivace

Jennifer Frautschi, violin Carol Rodland, viola  
Clancy Newman, cello Max Levinson, piano

## I N T E R M I S S I O N

### Bruckner String Quintet in F major, WAB 112

Gemäßigt

Scherzo: Schnell – Trio: Langsamer

Adagio

Finale: Lebhaft bewegt

Yura Lee and Jennifer Frautschi, violins  
Marcus Thompson and Carol Rodland, violas  
Clancy Newman, cello

*Violist Carol Rodland is the Haim and Joan Eliachar Guest Artist for the concert.*

*Please join us for a post-concert reception downstairs in the Green Room.*

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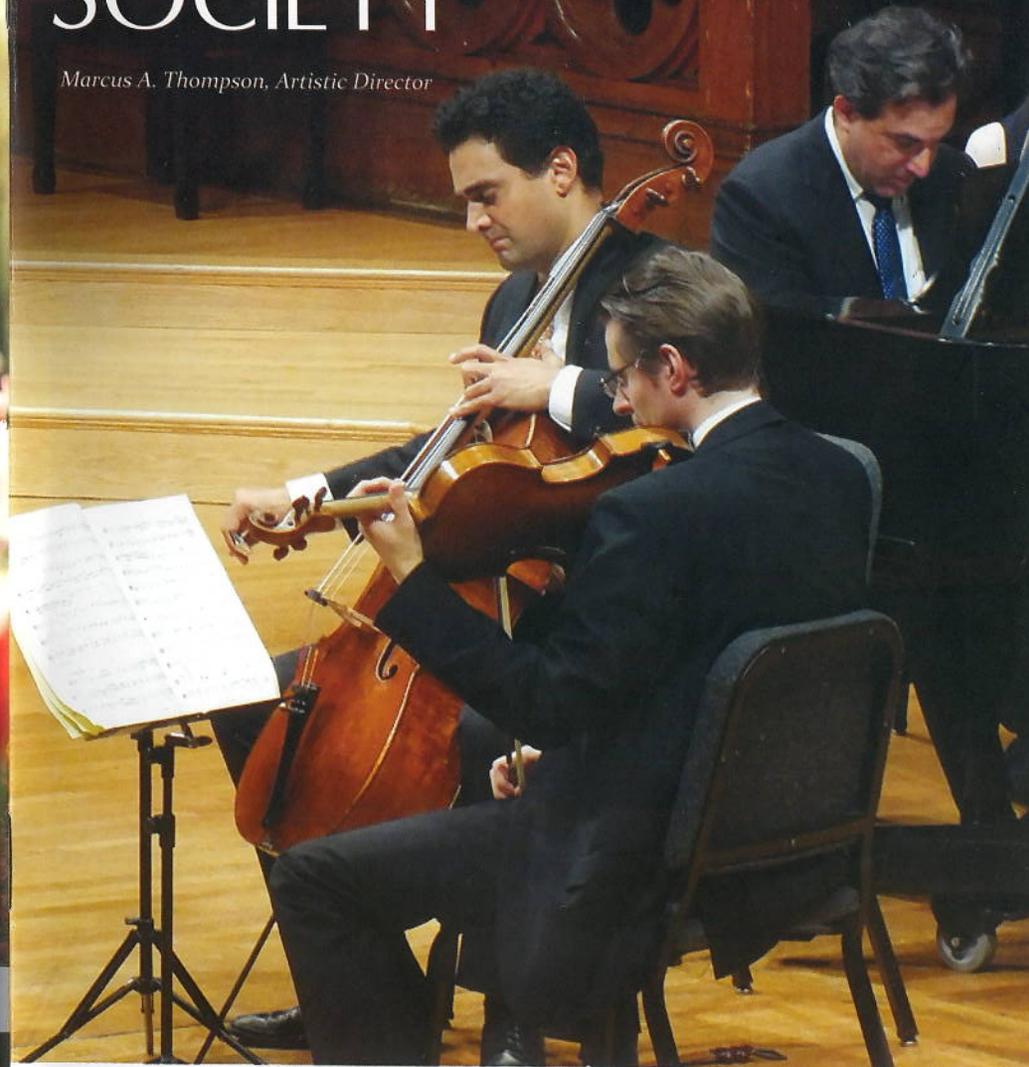
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# BOSTON CHAMBER MUSIC SOCIETY

*Marcus A. Thompson, Artistic Director*



# Spring 2019

March 24  
April 14  
May 12

## BCMS ARTISTIC DIRECTOR



**MARCUS THOMPSON** has performed in chamber music series and recitals throughout the world. As a chamber musician, he has been a frequent guest of festivals and series in Amsterdam, Dubrovnik, Edmonton, Montreal, Santa Fe, Seattle, Sitka, Spoleto, Okinawa, and Rio de Janeiro. He appeared with the Chamber Music Society of Lincoln Center at Alice Tully Hall, on tour, and in a “Live from Lincoln Center” broadcast, and as a guest of the Cleveland, Emerson, Jupiter,

Miami, Orion, Shanghai, and Vermeer String Quartets. Mr. Thompson has been a member musician of the Boston Chamber Music Society since 1984. In 2009 he was appointed its second artistic director. As a recitalist, he has performed in series throughout the Americas, including Carnegie Recital Hall and The Metropolitan Museum in New York, The National Gallery and Terrace Theater at the Kennedy Center in Washington, D.C., Herbst Theater in San Francisco, Orchestra Hall in Minneapolis, Jordan Hall and Gardner Museum in Boston, and Teatro Nacional in the Dominican Republic. Mr. Thompson has appeared as viola and viola d’amore soloist with many of this country’s leading symphony orchestras. He has performed concertos, major works, or premieres with the Atlanta Symphony Orchestra, Boston Pops, The Chicago Symphony Orchestra, The Cleveland Orchestra, The Philadelphia Orchestra, St. Louis Symphony, and the National Symphony Orchestra. He has also appeared as soloist with the Los Angeles Chamber Orchestra and the Chicago Sinfonietta. Mr. Thompson has recorded the Bartók Concerto with the Slovenian Radio Orchestra, and works of Serly, Jongen, and Françaix with the Czech National Symphony. In February 2018 he performed Vivaldi’s Second Viola d’Amore Concerto, Morton Feldman’s *Rothko Chapel*, the premiere of the chamber version of Elena Ruehr’s viola concerto *Shadow Light*, and Vaughan Williams’s *Flos Campi* at MIT in observance of the fiftieth anniversary of his Boston recital debut. Born and raised in the South Bronx, Mr. Thompson holds a doctorate in viola performance from The Juilliard School. He has been a member of the viola faculty at New England Conservatory for more than three decades, and professor of music at MIT for more than four decades. In June 2015 he was appointed to MIT’s highest faculty honor, becoming one of its thirteen Institute Professors.



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## BCMS MEMBER MUSICIANS



Avery Fisher career grant recipient **JENNIFER FRAUTSCHI** has garnered worldwide acclaim as an adventurous musician with a remarkably wide-ranging repertoire. In the 2017-18 season, Ms. Frautschi appeared as soloist with the Cincinnati Symphony Orchestra, performed a ‘reimagining’ of Vivaldi’s *Four Seasons* with Asheville Symphony, and gave two repeat performances of James Stephenson’s Violin Concerto, a work she premiered with Minnesota Orchestra and Osmo Vänskä,

at the Cabrillo Festival and Elgin Symphony. She also performed with the Brevard, Des Moines, Elgin, Kalamazoo, Santa Barbara, and Wheeling Symphonies, as well as at the Seattle Chamber Music Society’s Winter Festival, Chanel’s Pygmalion Series in Tokyo, and the St. Barth’s Music Festival. Other highlights of the past few seasons include performances with the St. Paul Chamber Orchestra and Tucson Symphony; return engagements with the Alabama, Arkansas, Belo Horizonte, Chattanooga, and Phoenix Symphonies and the Rhode Island Philharmonic; and appearances at the Ojai, La Jolla, Moab, Bridgehampton, and Salt Bay Festivals. Her discography includes the Stravinsky Violin Concerto with the Philharmonia Orchestra, and two Grammy-nominated recordings of Schoenberg’s Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Recent releases include a recording of Romantic horn trios with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertante with pianist Jeremy Denk. In the last two years she has released two discs with pianist John Blacklow: the first devoted to the three Schumann violin sonatas; the second an exploration of recent additions to the violin and piano repertoire by American composers. Born in Pasadena, California, Ms. Frautschi was a student of Robert Lipsett at the Colburn School. She also attended Harvard, NEC, and Juilliard, where she studied with Robert Mann. She performs on a 1722 Antonio Stradivarius violin known as the “ex-Cadiz” on generous loan from a private American foundation. She currently teaches in the graduate program at Stony Brook University in New York. She has been a BCMS member musician since 2016.



**YURA LEE, VIOLINIST/VIOLIST**, is one of the most versatile and compelling artists of today. Ms. Lee was the only first prize winner awarded across four categories at the 2013 ARD Competition in Germany. She has won top prizes for both violin and viola in numerous other competitions, including first prize and audience prize at the 2006 Leopold Mozart Competition (Germany), first prize at the 2010 UNISA International Competition (South Africa), first prize at the 2013

Yuri Bashmet International Competition (Russia), and top prizes in Indianapolis (USA), Hannover (Germany), Kreisler (Austria), and Paganini (Italy) Competitions. At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the “Performance Today” awards given by National Public Radio. She is

also the recipient of the prestigious Avery Fisher Career Grant. Her CD with Reinhard Goebel and the Bayerische Kammerphilharmonie, titled "Mozart in Paris" (Oehms Classics) received the prestigious Diapason d'Or Award in France. Ms. Lee was nominated and represented by Carnegie Hall for its ECHO (European Concert Hall Organization) series. For this series, she gave recitals at Carnegie's Weill Recital Hall and nine celebrated concert halls in Europe. As a soloist, Ms. Lee has appeared with many major orchestras, including New York Philharmonic, Chicago Symphony, Baltimore Symphony, Cleveland Orchestra, Detroit Symphony, San Francisco Symphony, Los Angeles Philharmonic, Monte Carlo Philharmonic, Hong Kong Philharmonic, Tokyo Philharmonic, to name a few. She has performed with conductors Christoph Eschenbach, Lorin Maazel, Leonard Slatkin, Myung-Whun Chung, among many others. As a chamber musician, Yura Lee regularly takes part in the Marlboro, Salzburg, Verbier, La Jolla, Seattle, Caramoor, Ravinia, Kronberg, and Aspen festivals. She is a member of the Chamber Music Society of Lincoln Center as both violinist and violist. Ms. Lee studied at the Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Her main teachers were Namyun Kim, Dorothy DeLay, Hyo Kang, Miriam Fried, Paul Biss, Thomas Riebl, Ana Chumachenko, and Nobuko Imai. She teaches both violin and viola at the Mason Gross School of the Arts at Rutgers University. She has been a BCMS member musician since 2013.



**MAX LEVINSON, PIANIST**, has performed as soloist with the St. Louis, Detroit, San Francisco, Baltimore, Oregon, Indianapolis, Colorado, New World, San Antonio, Louisville, and Utah Symphonies, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the Boston Pops, Los Angeles Chamber Orchestra, and National Symphony Orchestra of Ireland, and in recital at New York's Alice Tully Hall, Washington DC's Kennedy Center, London's Wigmore Hall, Zürich's

Tonhalle, the Musée d'Orsay in Paris, Jordan Hall in Boston, and throughout the US, Canada, and Europe. Levinson's international career was launched when he won first prize at the 1997 Dublin International Piano Competition, the first American to achieve this distinction. He is also recipient of the Avery Fisher Career Grant and the Andrew Wolf Award. Artistic director of the San Juan Chamber Music Festival in Ouray, Colorado and former co-artistic director of the Janus 21 Concert Series in Cambridge, Massachusetts, Mr. Levinson is an active chamber musician. He has performed with the Tokyo, Vermeer, Mendelssohn, and Borromeo Quartets, and appears at major music festivals including Santa Fe, Marlboro, Mostly Mozart, Bravo/Vail, La Jolla, Seattle and Cartagena. His recordings have earned wide acclaim, including his most recent recording with violinist Stefan Jackiw of the three Brahms sonatas (Sony). Mr. Levinson teaches at New England Conservatory and Boston Conservatory. Born in the Netherlands and raised in Los Angeles, Mr. Levinson began studying piano at age five. He is a graduate of Harvard University and the New England Conservatory. His teachers include Patricia Zander, Aube Tzerko and Bruce Sutherland. He currently lives in the Boston area with his wife, cellist Allison

Eldredge, and their two daughters, Natalie and Jessica. He has been a BCMS member musician since 2016.



**DIMITRI MURRATH, VIOLIST**, has made his mark as a soloist on the international scene, performing regularly in venues including Jordan Hall, Kennedy Center, Wigmore Hall, Purcell Room, Royal Festival Hall (London), Kioi Hall (Tokyo), the National Auditorium (Madrid), Palace for Fine Arts (Budapest), and Palais des Beaux-Arts (Brussels). A 2014 Avery Fisher Grant recipient, he has won numerous awards, including first prize at the Primrose International

Viola Competition, the second prize at the First Tokyo International Viola Competition, the special prize for the contemporary work at the ARD Munich Competition, Verbier Festival Academy's Viola Prize, and a fellowship from the Belgian American Educational Foundation. With repertoire extending from Bach to contemporary music by Ligeti, Kurtág and Sciarrino, he is particularly keen on performing new works. He has taken part in the Park Lane Group New Year Series in London to great critical acclaim, as well as commissioned, given the world premieres, and recorded several solo works. An avid chamber musician, he has collaborated with Miriam Fried, Pamela Frank, Richard Goode, Laurence Lesser, Paul Katz, Donald Weilerstein, Gidon Kremer, Kim Kashkashian, Menahem Pressler, Radovan Vlatkovic, Arnold Steinhardt, Peter Wiley, David Soyer, and Mitsuko Uchida. Festival appearances include IMS Prussia Cove (UK), Ravinia's Steans Institute (Chicago), Verbier Festival Academy, Gstaad Festival (Switzerland), Caramoor Rising Stars (New York), Great Lakes Festival (Michigan) and Marlboro Music Festival (Vermont). Mr. Murrath began his musical education at the Yehudi Menuhin School studying with Natalia Boyarsky, and went on to work in London with David Takeno at the Guildhall School of Music and Drama. He graduated with an Artist Diploma from the New England Conservatory as a student of Kim Kashkashian. He joined the viola faculty at New England Conservatory at aged 26 and taught there for 8 years. He is now on the faculties of San Francisco Conservatory and Bowdoin Music Festival. He has been a member of BCMS since 2013.



**PEGGY PEARSON, OBOIST**, is a winner of the Pope Foundation Award for Outstanding Accomplishment in Music. She gave her New York debut with soprano Dawn Upshaw in 1995, a program featuring the premiere of John Harbison's Chorale Cantata which was written specifically for them. She has performed solo, chamber and orchestral music throughout the U.S. and abroad. A member of the Bach Aria Group, Ms. Pearson is also solo oboist with the Emmanuel

Chamber Orchestra, an organization that has performed the complete cycle of sacred cantatas by J.S. Bach. She is featured on the recording of Bach cantatas by Emmanuel Music with Lorraine Hunt Lieberson. Ms. Pearson is the director emerita of, and oboist with the Winsor Music Chamber Series. She is also a found-

ing member of La Fenice. Ms. Pearson has toured internationally and recorded extensively with the Orpheus Chamber Orchestra, and has appeared with the Boston Symphony Orchestra and the St. Paul Chamber Orchestra as principal oboist, the Chamber Music Society of Lincoln Center, and Musicians from Marlboro. She was principal oboist of the Boston Philharmonic from 2010 to 2015. Ms. Pearson has been an active exponent of contemporary music. She was a fellow of the Radcliffe Institute in contemporary music, and has premiered numerous works, many of which were written specifically for her. She is featured on a recording of John Harbison's music entitled *First Light*, with Dawn Upshaw and Lorraine Hunt Lieberson. As director of Winsor Music, Inc., Ms. Pearson organized the Winsor Music Consortium, a project to commission works for oboe, and has commissioned and premiered 30 works on her chamber music series. She was a founding member of the Emmanuel Wind Quintet, winner of the 1981 Naumburg Award, which collaborated with the Guild of Composers. Ms. Pearson has been on the faculties at Boston Conservatory, MIT (Emerson Scholars Program), Songfest, The Tanglewood Music Center (Bach Institute), the Conservatory of Music (University of Cincinnati), Wellesley College, the Composers Conference at Wellesley College and the Longy School of Music. She has been a BCMS member musician since 2016.



**RAMAN RAMAKRISHNAN, CELLIST**, was a founding member of the Daedalus Quartet, winners of the grand prize at the 2001 Banff International String Quartet Competition. During his eleven years with the quartet, he performed coast-to-coast in the United States and Canada, in Japan, Hong Kong and Panama, and across Europe. The quartet has been in residence at the Chamber Music Society of Lincoln Center, the University of Pennsylvania, and Columbia University, where Mr. Ramakrishnan maintains a teaching studio. In 2011, he formed the Horszowski Trio with violinist Jesse Mills and pianist Rieko Aizawa. He has given solo recitals in New York, Boston, Seattle and Washington, D.C., and has performed chamber music at Bargemusic and at the Aspen, Caramoor, Charlottesville, Four Seasons, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart and Vail Music Festivals. He has toured with Musicians from Marlboro and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India and in Cairo, Egypt. He was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz and André Emelianoff. Mr. Ramakrishnan lives in New York City with his wife, violist Melissa Reardon. He plays a Neapolitan cello made by Vincenzo Jorio in 1837. He has been a member of BCMS since 2013.

## BOSTON CHAMBER MUSIC SOCIETY

Sunday, March 24, 2019 at 7:30 p.m.

Sanders Theatre, Cambridge

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

Poco allegro  
Poco andante  
Allegro

Jennifer Frautschi, violin Yura Lee, viola

**Janáček** **String Quartet No. 2, "Intimate Letters"**

Andante – Con moto – Allegro  
Adagio – Vivace – Andante  
Moderato – Adagio – Allegro  
Allegro – Andante – Adagio

Yura Lee and Jennifer Frautschi, violins  
Marcus Thompson, viola Raman Ramakrishnan, cello

### I N T E R M I S S I O N

**Dvořák** **Piano Quartet No. 1 in D major, Op. 23**

Allegro moderato  
Andantino con variazioni  
Finale: Allegretto scherzando

Jennifer Frautschi, violin Marcus Thompson, viola  
Raman Ramakrishnan, cello Max Levinson, piano

*Please join us for a post-concert reception downstairs in the Green Room.*

**Three Madrigals, H. 313 (1947)**

**Bohuslav Martinů**

*Born: December 8, 1890 in Polička, Bohemia*

*Died: August 28, 1959 in Liestal, Switzerland*

In 1946, while at Tanglewood, Czech composer Bohuslav Martinů suffered a fractured skull after a serious fall off a balcony. During an extended period of convalescence, Martinů composed Three Madrigals for Violin and Viola for the brother/sister duo Lillian and Joseph Fuchs. The vast majority of the composer’s output of chamber music spans the 1930s and 1940s, so the case for a “chamber music year” as a result of his head injury has been overstated. That said, it is not unreasonable to assume the reduced forces held a certain appeal in terms of energy expenditure (Martinů experienced tinnitus, headaches and depression as a result of the fall).

The work reflects Martinů’s interests in early music that flourished in the late 1940s and 50s. The “madrigals,” however, are not derivative or pastiche, but instead capture some of the textural and rhythmic sensibilities of the Renaissance madrigal while showcasing Martinů’s Czech-inflected modernism. The piece as a whole is structurally coherent—a three movement chamber work that models itself after sonata cycle rhetoric with two outer allegro movements and an inner movement that provides temporal, textural, and metric contrast.

The homophonic virtuosity of the *Poco Allegro* sonically transforms two instruments into one. In many places throughout the first madrigal, violin and viola seem an extension of each other—providing an illusion of quadruple stopping from a single instrument, and passage work that would be challenging on one instrument, never mind two. Martinů intersperses moments that resemble hocket, wherein the two instruments seamlessly form a composite melody, and he varies the melodic movement in both instruments to create intriguing harmonies.

The muted shimmering of the second madrigal exploits timbral textures. Less thematic than the first, the *Poco Andante* offers a mélange of trills and pizzicato articulation, all connected by threads of ascending gestures. In the *Andante moderato* section, Martinů integrates a more lyrical, soaring melody and inserts an unexpected—but delightfully serene—chorale just before the final flourishes and a brief return to the opening shimmer.

Into the folksy rondo-like structure of the third madrigal, Martinů tucks away references to the first two madrigals. The momentum seems to be unceasing, but the composer’s skillful manipulation of rhythmic groupings provides a constant stream of syncopated charm and interest. As with the prior movement, a contrasting *Moderato* section of more sedate counterpoint offers a moment of repose, before Martinů returns to virtuosic fireworks.

**String Quartet No. 2, “Intimate Letters” (1928)**

**Leoš Janáček**

*Born: July 3, 1854 in Hukvaldy, Moravia*

*Died: August 12, 1928 in Ostrava, Czech Republic*

Programmatic ascription can become a bit of a runaway train, but in the case of Janáček’s Second String Quartet, there are hundreds of letters that testify to the composer’s intentional musical homage to Kamila Stösslová. Almost 40 years his junior, Stösslová was the wife of an antiques dealer and the muse/erotic obsession of Janáček for just over a decade. Characterized by one commentator as “epistolary bombardment,” Janáček wrote over 700 letters (that survive) to Stösslová, many of which are devoted to describing his compositions, in particular the Second Quartet. Janáček’s rather public affair with singer Gabriela Horvátová had unsurprisingly damaged his marriage to Zdenka Janáčková, but his wife allegedly saw Stösslová (who did not return the composer’s ardor) as an ally against Janáček’s relationship with Horvátová. Whatever the case, the programmatic elements of the quartet should not obscure Janáček’s compositional maturity. The work demonstrates the composer’s increased interest in structural connectivity and cyclic ideas.

Sonically, the connective tissue of the entire piece is present in the opening movement. The angular modality expressed in the violins in the opening measures serves as a programmatic anchor, likely representing Janáček and his passion for the young woman. This is juxtaposed against the “Kamila” theme, heard *sul ponticello* in the viola. These themes, constructed largely upon thirds and fourths, provide motivic glue for the whole work. Janáček develops these themes in various ways, but most noticeable is the emotional transformation that seems to change every few measures. Approximately two-thirds into the first movement, a tender *espressivo*

theme, heard initially in the first violin followed by the second violin, quickly accelerates into an aggressive and angst-ridden tumult. A momentary recollection of the theme (heard in the cello) is quickly overcome by the tremolando coda, which seems to end hopefully in D-flat major.

According to the composer's letters, the second movement encapsulates the town where he first met Stösslová and they allegedly experienced their first kiss. Much of what Janáček expressed in his letters was made up of unrequited fantasies, and the quartet (along with a handful of other works) seemed to be a place where he could bring those fantasies to life. The pentatonic theme that opens the second movement provides an idyllic exchange between the viola and second violin. As with the other movements, the music does not stay put in one affect for long, and the opening *Adagio* transforms into an energetic variation on the theme, propelled forward by thirty-second notes in the cello. The momentum ceases and gives way to a "sognoso" section—perhaps an admission from the composer that all of this was only in his dreams—marked by descending *flautato* cascades in the second violin. This is a gateway to introduce a playful, childlike theme, thought to represent the child that Janáček hoped to conceive with Kamila. This airy passage returns just before the child's theme and the aggressive opening theme from the first movement are interlocked, fully manifesting the composer's visions of a life with Kamila.

The quixotic emotional landscape of the preceding movements carries through the third. In a letter on February 1, 1928, just after completing the second movement, Janáček wrote that he found Kamila "difficult to understand." The homophonic theme that opens the third movement introduces a questioning motive in the viola.

The idea that undergirds most of the movement, however, is a romantic theme (first heard in the violins) against a galloping rhythm in the viola. Janáček repeats it several times in varying guises, adjusting the harmonic and emotive expression at each turn. While the second movement seems the most narrative, the composer seems to have injected this movement with the full force of his passion.

The finale subscribes to non-programmatic rhetoric in its rondo form. According to the composer, however, the movement definitely referenced his fears that Kamila would never be his, but ultimately expresses a "high-pitched song of victory" that destiny would work in his favor. Some hear the modal inflections of the rondo theme as an expression of Kamila's "peasant" background. The composer explores a gamut of textures throughout the movement, including angular lines supplemented by trills and pizzicato "strumming." A brief *ad libitum* cadenza in the second violin offers the most modernistic passage in the entire work, set against the wistful lyricism of the movement's episodic theme.

### Piano Quartet in D major, Op. 23 (1875)

Antonín Dvořák

*Born: September 8, 1841 in Nelahozeves, Bohemia*

*Died: May 1, 1904 in Prague, Bohemia*

Dvořák described the period from 1866 to 1871 as his "mad period" and, in addition to destroying several works composed during that time, also began his opus numbering anew, refocusing his attention on nationalist influences, rather than German ones. That said, the Piano Quartet in D major seems to be a transition of sorts. His earliest foray into the genre, the three movements are invested in formal procedures, yet reflect both important Germanic influences (e.g. Schubert) and presage his more Slavic works that were on the horizon.

The homogenous texture of the *Allegro moderato* works with an unassuming pastoral main theme that builds in energy. The sonata form is straightforward, with occasional triumphant writing in the piano that looks forward to the boisterous Slavonic Dances.

The middle movement *Andantino* offers a theme with five variations and a coda that certainly reflects influences of Schubert and Brahms. The melancholy yet lyrical B minor theme over the funeral march rhythm in the viola and cello recalls Schubert's String Quartet No. 14 in D minor, "Death and the Maiden." Dvořák's approach to the variations demonstrate a mature understanding of the form (as seen in the works of Brahms); the composer exploits a variety of textures, inverts the theme (Variation III—first heard in the piano), traverses key areas (Variation IV), and ends with a coda that is glued together by the main motive of the theme.

The third movement tries to capture both a triple-meter dance movement and a fast-paced finale of the sonata cycle. Dvořák offers a hybrid approach, resulting in a pseudo-rondo with a scherzando theme that carries the grace of a minuet. The allegro episodes are highly motivic and gestural, in an attempt to provide contrast to the lyricism of the 3/8 section, as well as finale-like drama.

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Sunday, April 14, 2019 at 7:30 p.m.

Sanders Theatre, Cambridge

**Bax Fantasy Sonata for Viola and Harp, GP 284**

Allegro molto  
Allegro moderato  
Lento espressivo  
Allegro

Dimitri Murrath, viola Jessica Zhou, harp

**Harbison String Trio (2013)**

Allegro moderato  
Adagio, appassionato  
Intermezzo: Allegretto  
Variations: Molto moderato  
Intermezzo: Allegro arieggiato  
Finale: Allegro moderato

Jesse Mills, violin Marcus Thompson, viola  
Raman Ramakrishnan, cello

I N T E R M I S S I O N

**Brahms String Quintet No. 1 in F major, Op. 88**

Allegro non troppo, ma con brio  
Grave ed appassionato – Allegretto vivace  
Allegro energico

Jesse Mills and Alyssa Wang, violins  
Dimitri Murrath and Marcus Thompson, violas  
Raman Ramakrishnan, cello

*Violinist Jesse Mills is the Haim and Joan Eliachar Guest Artist for the concert.*

*Please join us for a post-concert reception downstairs in the Green Room.*

**Fantasy Sonata for Viola and Harp, GP 284 (1927)**

**Arnold Bax**

*Born: November 8, 1883 in Streatham, England*

*Died: October 3, 1953 in Cork, Ireland*

Russian harpist Maria Korchinska (1895–1979), for whom Arnold Bax wrote the Fantasy Sonata, was the first harpist to graduate from Moscow Conservatory with a gold medal. She met and became friends with Bax when she moved to London in 1926, focusing much of her effort on contemporary repertoire. She went on to premiere the complete version of Benjamin Britten’s *Ceremony of Carols* in 1943. Sir Arnold Bax, who was knighted in 1937, is primarily known for his symphonic compositions, but the Fantasy Sonata reflects a keen sensitivity to thematic development and genre. The title is indeed apt as the work has the narrative flow and flexibility of a fantasia (the first three movements are played without pause), but with thematic cohesion befitting a sonata.

The *Allegro molto* opens with idiomatic harp arpeggiations before the viola enters with the central building block of the entire work. The modal theme provides a foundation for most of the subsequent themes heard in different movements. While Bax’s work does recall Debussy in some regards (notably in the use of parallel quartal harmonies), the clarity of texture and formal structure is more neo-classical, while some of the gestural expressions (particularly in the harp), extoll romanti-

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Sunday, April 7, 2019, 4 PM, First Church in Boston  
Franz Joseph Haydn, Piano Trio No. 43 in C Major, Hob. XV:27  
Oliver Knussen, *Fantasia after Purcell* for clarinet, violin, cello & piano  
Franz Schubert, Cello Quintet in C Major, D. 956, Op. posth. 163

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Sunday, May 19, 2019, 4 PM, First Church in Boston  
Maurice Ravel, Sonata for violin & piano No. 2 in G Major  
Elliott Carter, *Tempo e Tempi* for soprano, oboe, clarinet, violin & cello  
Arnold Bax, *Elegiac Trio* for flute, viola & harp  
Johannes Brahms, String Quintet No. 2 in G Major, Op. 111

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cism. In the *Allegro moderato* Bax presents a more fluid and dancelike contrast. His sensitive markings for the viola (e.g. “heel of bow”) express the composer’s desire to articulate nuance rather than thematic and contrapuntal complexity. The expressive demeanor of the different sections within the movements demonstrates Bax’s mastery of harmonic and modal manipulation. After a more mysterious interlude, Bax brings back the viola theme from the first movement. The harp displays extensive solo capabilities in the opening of the *Lento espressivo*, and then the viola enters with a cantabile theme. The muted viola over gently flowing chords in the harp provides a quiet contrast to the ensuing fourth movement.

The finale is a rondo. Here again Bax notes specific directions, but this time for the harp, using the French direction “*Près de la table*,” asking the performer to play close to the soundboard. The folk-like character of the *Allegro moderato* is kept fresh with registral changes and a variety of articulations. The harp traverses the full range of expression—sometimes used idiomatically, sometimes an equal dance partner with the viola, and occasionally taking center stage, reflecting the talents of the woman for whom it was written.

### String Trio (2013)

**John Harbison**

*Born: December 20, 1938 in Orange, New Jersey*

In his program note for the work, John Harbison nods at Mozart’s six-movement Divertimento for String Trio, K. 563 for inspiration, citing its “stretches of great learnedness and patches of casual geniality.” Indeed, the same might be said of Harbison’s trio, commissioned in 2013 for the Camerata Pacifica in California. The piece owes much to the Mozart work as is obvious in the opening descending arpeggiation. For Mozart, it is a simple E-flat major triad that lands firmly in elegant eighteenth-century phrasing, but for Harbison, it is an E minor triad that gives way to tritone tensions and chromatic inflections. The first movement intersperses quiet introspective intimacy with more energetic sections, but as Harbison says of Mozart’s work, it “exults in the sufficiency of two or three voices.” The striking upward gestures—also present in Mozart—become a motivic anchor for the entire work.

The sense of rising and falling is no less present in the second movement *Adagio*, filled with harmonic intensity. The violin ends the movement with a questioning rising fifth that Harbison subverts chromatically. The third movement *Intermezzo* parallels Mozart’s *Menuetto* both in structure and, at least initially, in character. In the triple meter middle section, Harbison presents the angular melodic lines in various guises: with bravura, with agitation, and sometimes as a lilting rocking motive.

Both Mozart and Harbison provide a set of variations in the fourth movement, the former using a genteel folk-inspired theme, and Harbison offering a wonderfully inflected theme that evokes American vernacular musical traditions. In addition to traditional melodic and rhythmic variations, the composer exploits the textural possibilities with pizzicato, arco markings, and harmonics. The fifth movement

*Intermezzo* provides a subtle arch to the work (and Mozart, too, supplies a second *Menuetto*). The phrasing here gives the movement a pleading quality interrupted only slightly by the homophonic “misterioso” Trio section.

The *Finale: Allegro moderato* opens with an ascending arpeggiation that provides a pleasing symmetry with the opening of the entire work. As with the Mozart, this movement provides contrasts: heard here between a needling and insistent repeated note gesture, syncopated angularity, and more searching lines that recall earlier movements. The final chords emphatically reaffirm the work’s harmonic pluralism with the energetic spirit of an eighteenth-century cadence.

John Harbison is an Institute Professor and teaches composition and chamber music at MIT. He has won numerous awards including a MacArthur and the 1987 Pulitzer Prize for his choral and orchestral work *Flight into Egypt*. For three years he was acting artistic director for Emmanuel Music, where he continues to serve as principal guest conductor. The Boston Symphony Orchestra has produced live recordings of all six of Harbison’s symphonies, recorded during the 2010–11 and 2011–12 seasons. In addition to his active work with local ensembles and at Tanglewood, Harbison has held residencies with the Pittsburgh Symphony, the Los Angeles Philharmonic, and the American Academy in Rome.

### String Quintet No. 1 in F major, Op. 88 (1882)

**Johannes Brahms**

*Born: May 7, 1833 in Hamburg, Germany*

*Died: April 3, 1897 in Vienna, Austria*

The early 1880s for Brahms was characterized by a rather intense performing schedule, touring with Hans von Bülow and the Meiningen Orchestra. He was also “at the summit” of his career, having received various illustrious prizes and finding financial security. The String Quintet No. 1 demonstrates both Brahms’s characteristic interests in early music as well as an innovative approach to form.

The first movement *Allegro non troppo ma con brio* is the most conventional movement in terms of form. The largely homophonic evocation of the opening theme luxuriates in its lyricism before releasing passages of more contrapuntal energy, most notably at the entrance of the second theme’s triplet melody in the first viola. It is set against pizzicato in the second violin and cello as well as *leggiero* arpeggiations in the first violin. The development features aggressive references to the theme interspersed with *dolce* passages. Brahms tucks in a false recapitulation of the main theme, which is simply a variation with a playful countermelody in the first violin that gallops toward the full recapitulation, broadly conceived. The recapitulation follows standard procedures, ending with an emphatic flourish in F major in the final measures.

The *Grave ed appassionato* provides a double variation adapted from an earlier keyboard sarabande (WoO 5, 1854) alternated with a sprightly gavotte from the same period. While harmonically very much entrenched in Brahmsian chromatic harmonies, the sarabande section carries some of the melancholy pathos often associated with the dance. The gavotte theme is most clearly presented *Presto* in the

first violin, marked by pizzicato in violin II and viola I, with staccato counterpoint in the second viola and cello. Brahms takes great care in moving the themes around the quintet, creating a rich sonorous texture that matches the opening movement. After a *dolce* and rather exposed coda, however, the movement closes with a *ppp* chorale of sorts, with one last final thoughtful D minor arpeggio in the violin, ultimately ending the movement in a quiet A major.

The *Allegro energico* finale is the best display of Brahms's formal ingenuity. Running eighth notes in the first violin start the movement off with a clearly articulated fugue. Brahms incorporates the fugue, however, into a sonata form, with a change in both key and mood for the cantabile secondary theme, heard in the first violin. The composer sets the secondary theme against the fugue subject in the second violin. The development takes up the incipit of the fugue subject, signaling a return to the recapitulation by way of a resonant crescendo in all five instruments. The frenetic presto coda ends the work with a burst of energy that seems to embrace finale rhetoric, leaving Brahms's more formal games behind in a puff of smoke.

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## GUEST ARTISTS | APRIL 14, 2019



Two-time Grammy nominated violinist **JESSE MILLS** enjoys performing music of many genres, from classical to contemporary as well as composed and improvised music of his own invention. Since his concerto debut at the Ravinia Festival in Chicago, Mr. Mills has performed throughout the U.S. and Canada. He has been a soloist with the Phoenix Symphony, the Colorado Symphony, the New Jersey Symphony, the Green Bay Symphony, Juilliard Chamber Orchestra, the Denver Philharmonic, the Teatro Argentino Orchestra (in Buenos Aires) and the Aspen Music Festival's Sinfonia Orchestra. As a chamber musician he has performed at Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, the Metropolitan Museum, the Kennedy Center in Washington, DC, Boston's Gardner Museum, Chicago's Ravinia Festival and the Marlboro Music Festival. He has also appeared at many prestigious European venues, including London's Barbican Centre, La Cité de la Musique in Paris, Amsterdam's Royal Carré Theatre, Teatro Arcimboldi in Milan and the Palais des Beaux Arts in Brussels. He is co-founder of Horszowski Trio and Duo Prism, a violin-piano duo with Rieko Aizawa, which earned 1st Prize at the Zinetti International Competition in Italy in 2006. With Ms. Aizawa, Mills became co-artistic director of the Alpenglow Chamber Music Festival in Colorado in 2010. Mills is also known as a composer, a pioneer of contemporary works and a renowned improvisational artist. He earned Grammy nominations for his performances of Schoenberg's music, released by Naxos in 2005 and 2010. He can also be heard on the Koch, Centaur, Tzadik, Max

Jazz and Verve labels. As a member of the FLUX Quartet from 2001-2003, he performed music composed during the last 50 years and gave several world premieres. As a composer and arranger, Mills has been commissioned by venues including Columbia University's Miller Theater and the Chamber Music Northwest in Portland, OR. Mr. Mills began violin studies at the age of three. He graduated with a Bachelor of Music degree from The Juilliard School in 2001. He studied with Dorothy DeLay, Robert Mann and Itzhak Perlman. Mr. Mills lives in New York City and is on the faculty at Longy School of Music of Bard College. In 2010 the Third Street Music School Settlement in NYC honored him with the 'Rising Star Award' for musical achievement.



**ALYSSA WANG** is a passionate violinist and emerging conductor. In 2016, she earned her Bachelor's Degree from Carnegie Mellon University under the tutelage of Andres Cardenes (concertmaster, Pittsburgh Symphony Orchestra, 1989-2010) and won the Carnegie Mellon School of Music Concerto Competition, the Pittsburgh Female College Association Prize, the Carnegie Mellon Women's Award, and the Senior Leadership Award. She won first prize in the Silbermann Chamber Music Competition and was the recipient of the 2015 Presser Undergraduate Scholar Award, Harry G. Archer Award, and Paul J. Baum Fund Award. During her senior year at Carnegie Mellon she helped to run the Heritage Scholarship Campaign, which raised over \$180,000 to start a substantial



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undergraduate merit scholarship for future School of Music students. After minor- ing in conducting at Carnegie Mellon, she spent the summer at the Pierre Monteux School as a conductor. She made her Jordan Hall conducting debut in the Gunther Schuller Memorial Concert in November of 2017. Alyssa will graduate this May with two Master's Degrees in violin performance and conducting from the New England Conservatory. Her primary violin teacher is Malcolm Lowe, and her primary conducting teacher is Charles Peltz. During her time at NEC, she has won fellowships with the Grammy-nominated ensemble A Far Cry and the Boston Chamber Music Society. In summer 2018 she was honored to study conducting with Gerard Schwarz at the Eastern Music Festival and act as assistant conductor at the Colorado College Summer Music Festival. This summer she will be the as- sistant conductor to Paul Polivnick at the New Hampshire Music Festival. She is also excited to be the new assistant conductor to Gil Rose of the Boston Modern Orchestra Project in Season 2019–2020.



**Jessica Zhou** has been principal harpist of the Boston Sym- phony Orchestra since 2009. Prior to joining the BSO, Ms. Zhou was principal harpist of the New York City Opera from 2004 to 2009. In 2001, she became the first and only Chinese harpist ever to win top prizes in three of the most prestigious harp competitions in the world, including the “Prix du Jury” at the Third Concours International de Harpe Lily Laskine in Deauville, France, Fourth Prize in the USA International

Harp Competition, and Second Prize at the 14<sup>th</sup> International Harp Contest in Is- rael where she was also awarded the A.Z. Propes Prize of the best performance of the required Israeli Composition. She is a two-time winner of the Anne Adams Award National Harp Competition sponsored by the American Harp Society, which presented her in recitals in Boston, Hartford, New York City, San Diego, Mexico and Taipei, Taiwan, where she also served as chairperson of Jury in the First Taiwan National Harp Competition. As soloist with orchestra, Ms. Zhou has performed with the Boston Symphony Orchestra, the Israel Philharmonic, the Mainly Mozart Festival Orchestra, the New York City Opera Orchestra, and the Geneva Chamber Orchestra, among others. Ms. Zhou is featured on the recent Boston Symphony Chamber Player's recording of Ravel's Introduction and Allegro which was nominated for a Grammy in 2013. Born in Beijing, China, Ms. Zhou is a graduate of the Interlochen Arts Academy. She holds bachelor's and master's degree from the Juilliard School where she studied with Ms. Nancy Allen. Ms. Zhou currently serves on the faculties of the Boston University, the New England Conservatory of Music and the Tanglewood Music Center.

## BOSTON CHAMBER MUSIC SOCIETY

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**Ravel Sonata for Violin and Cello**

Allegro  
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Lent  
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Yura Lee, violin Raman Ramakrishnan, cello

**Loeffler Two Rhapsodies for Viola, Oboe and Piano**

L'Étang  
La Cornemuse

Peggy Pearson, oboe Marcus Thompson, viola  
Max Levinson, piano

I N T E R M I S S I O N

**Chausson Concert for Violin, Piano and String Quartet in D major, Op. 21**

Décidé – animé  
Sicilienne: Pas Vite  
Grave  
Finale: Très animé

Jennifer Frautschi, violin Max Levinson, piano  
Yura Lee and Alyssa Wang, violins  
Marcus Thompson, viola Raman Ramakrishnan, cello

*Tonight's performance is dedicated to the memory of Haim S. Eliachar, Founding Chairman, and Joan R. Eliachar, Trustee, 1992–2002*

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**Maurice Ravel**

**Sonata for Violin and Cello (1920–22)**

*Born: March 7, 1875 in Ciboure, France*

*Died: December 28, 1937 in Paris, France*

Originally titled “Duo”, the Sonata for Violin and Cello was dedicated to the memory of Debussy. Characterized by what Mark DeVoto notes as “intensity and austerity,” the work pairs neoclassical ideologies with a fascination with texture and harmonic dualities. The more eclectic approach may reflect Ravel’s increasing isolation from his musical colleagues after Debussy’s death. The sonata—not unlike much of Ravel’s oeuvre—is framed within a classical structure, with cyclic features to cohere the movements, and special attention paid to economizing thematic and motivic elements.

The sinuous violin arpeggiations that open the *Allegro* provide sonic stability for the A Dorian theme in the cello. The well-oiled counterpoint seems to merge neoclassical sensibilities with the more modal pentatonicism of Bartók, rather than Debussy. Here, too, is a certain mechanistic momentum—Ravel at one point characterized the work as a “machine for two instruments.” After more clearly articulated counterpoint in the *En animant* section, and switching accompaniment and thematic figures between the two instruments, the end of the movement winds

down, not unlike a machine that has to release its energy gradually, rather than coming to an immediate full stop.

Those familiar with Ravel’s other works such as the String Quartet will recognize the pizzicato gambit of the *Très vif* second movement. In this most textural of movements, Ravel relies upon accentuation and articulation, freely expressing themes both in bowed and plucked guises. The pizzicato ostinato that first appears in the cello, layered with a sustained note in the violin, reflects Ravel’s love of ostinati (of which *Bolero* stands as the most obvious and well-known example). A brief silence artfully creates a small break before an expressive and dissonant transition leads to the fiery closing section, punctuated by a glissando in the cello.

The wistful canon that opens the *Lent* is austere, but not devoid of emotion. Carrying forward the same pentatonic qualities heard earlier, the slow movement provides a respite from the energy of the preceding movement, but does not belabor the contrast. Ravel relies upon register and muting the two instruments to create a quiet meditation that is still centered upon A minor/Dorian.

The final movement makes use of both a galloping rhythmic rondo theme and cyclic references to the first movement. In some regards, Ravel summarizes many of the tools he used for the other movements: a variety of articulations, angular modal themes, and motivic cohesion. The final run ends emphatically in a pizzicato C major. DeVoto characterizes the movement as a “climax of a Hungarian style” and indeed one can hear Ravel’s integration of the classic “peasant” rondo with the modal and percussive inflections of 1920s modernity.

**Charles Martin Loeffler (1861 – 1935)**

**Two Rhapsodies for Viola, Oboe and Piano (1901)**

*Born: January 30, 1861 in Schöneberg, Berlin, Germany*

*Died: May 19, 1935 in Medfield, Massachusetts*

These two pieces represent a substantial revision and reconceptualization of two earlier songs from 1898 for voice, clarinet, viola, and piano. The poetry of the songs, by Maurice Rollinat (1846–1903), is highly evocative, drawing upon Baudelaireque symbolism. While there are certain musical references to images of the text, Loeffler embraces the license of the “rhapsody” genre (particularly in the second of the two) to move in and out of programmatic narrative.

The opening of “*L’Étang*” (The Pool) captures the dark melancholy of both the poem and the original setting. Dedicated to Leon Pourtau, clarinetist with the Boston Symphony Orchestra from 1894 to 1898, the rhapsody re-envisioned the song with a more active piano part and gives most of the vocal part over to the viola. Much of the piano’s activity is muted, allowing the viola and oboe to shine in the lyrical and expressive melodies. On the whole, Loeffler’s setting is nowhere as near as desolate as the poem, nor does he capture some of the more obvious sonic references (e.g. “the awful noises from the breasts of toads”). The character of the work remains enigmatic, freely morphing into syncopated allegros from impassioned laments. An oblique reference to *Dies Irae* (tucked into the viola, *sul ponticello*) may reference the poem’s penultimate line: “*Une tête de mort éclairée*

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*en dedans*” (A death’s head illuminated from within). The poem ends with the image of a dark mirror, and indeed, the first rhapsody returns to the opening gloom.

The second rhapsody “*La Cornemuse*” (The bagpipe) revels much more in the French rhapsodie tradition, opening with a sharply articulated motive in the piano that blossoms into *ad libitum* fantasia-like motion. Unsurprisingly, given its dedication to BSO oboist Georges Longy, the oboe is often center stage, although often paired with the viola in effective counterpoint. A fairly obvious and programmatic reference to the title can be heard roughly a third of the way into the piece, as the viola provides a double-stopped drone for the oboe’s “bagpipe.” Loeffler again turns to *Dies Irae* to reference the death imagery of the poem, and uses the incipit of the chant motivically in middle voice of the piano, although somewhat obscured, as in the first rhapsody. The rhapsody settles into a thematic and expressive trio near the end, before one more quiet *una corda* cadenza passage in the piano introduces a final meditation from all three instruments that slowly fades into a final E-flat major chord.

### Ernest Chausson

#### Concert in D major for Violin, Piano and String Quartet, Op. 21 (1889–91)

*Born: January 20, 1855 in Paris, France*

*Died: June 10, 1899 in Limay, France*

This work is from what some call Chausson’s “second period” that started around 1886 when he took up a post as secretary of the Société Nationale de Musique in Paris. While he was otherwise occupied with an opera project (*Le roi Arthur*), Chausson managed to turn out several other important works in the early 1890s. Jean Gallois notes the “Franckian” sensibilities of the piece (referring to César Franck, co-founder of the Société Nationale de Musique, and Chausson’s teacher), in its many modulations and “intensely expressive lyricism.” For all its passion and energy, however, it is striking that Chausson refers to an older genre (*concert*) rather than label the work as a sextet.

The emphatic piano motive that opens the *Décidé* provides a sonic anchor for the entire movement, although Chausson crafts it into a theme that capitalizes upon the variety of emotional opportunities made available by the instrumentation. When the fully-fledged theme first appears in the solo violin over rhapsodic arpeggiations in the piano, it seems injected with Romantic pathos. The composer skillfully exploits the quartet as both a single homophonic contribution to the overall texture, but also for the capabilities of the individual instruments within. The entire movement juxtaposes Rachmaninoffesque grandiosity with moments of calm and even pastoral moments.

Despite its reference to the Italian style, the second movement *Sicillienne* is very French in terms of its harmonies. The more contrapuntal texture and dotted rhythms, however, keep it connected to its historical precedents. Notably, Gabriel Fauré would compose his better known *Sicillienne* the year after Chausson’s work was published. The movement also captures the pastoral affect tied to the style. The main theme travels through a variety of different textures, instrumental combina-

tions, and registers. The dramatic cascades in the piano near the end of the movement receive a final echo in the sixteenth notes in the solo violin, ending softly in A major, as if the passion of the climax has become nostalgic reflection.

The slow movement, *Grave*, features walking chromatic eighths in the piano that underlie an augmented chromatic line in the violin solo. The piano’s “steps” seem unabated, even when rolled chords open up the texture. Eventually measures of rest break up the movement in the piano, which gives itself over to a darker and more dramatic idea. The energy continues to build, and the violins of the quartet take over momentarily, allowing the piano to gain back its strength. The opening chromatic line returns, now shaped more thematically, and leads toward the emotional climax of the movement. Chausson unwinds the movement to return back to the walking chromaticism of the piano, while the strings again provide slowly augmented harmonic movement.

The *Très animé* finale opens with a piano melody, punctuated by pizzicato strings, that eventually gives way to the main theme. Initially the movement seems to create a hybrid of a Corelli-like concerto grosso and a solo concerto in its exploration of textural combinations. While the string quartet does have passages of contrapuntal activity, it takes a back seat to the piano and solo violin. Even Chausson allegedly admitted that the piano and violin were “projections against the quartet background.” The work ends euphorically, with the dirge of the preceding movement long forgotten.

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*Rebecca Marchand earned an M.A. and Ph.D. in musicology from the University of California, Santa Barbara. A founding member of the Haydn Society of North America, Marchand also served as the president of the New England chapter of the American Musicological Society from 2012 to 2016. She is a professor of core studies in music history at the Boston Conservatory. She has held previous teaching and lecturing positions at Boston University, Longy School of Music, and Providence College. Marchand is also an author of digital learning content for W. W. Norton music textbook publications.*

## GUEST ARTIST | MAY 12, 2019

ALYSSA WANG, VIOLINIST. *See page 17.*