



FRIENDS OF CHAMBER MUSIC

in Cooperation with Pacific's Conservatory of Music presents

INTERSECTION

LAURA FRAUTSCHI, violin
KRISTINA REIKO COOPER, cello
JOHN NOVACEK, piano

2:30 PM, Sunday, October 28, 2012
 Faye Spanos Concert Hall
 University of the Pacific

EDWARD ELGAR
 (1857–1934)

SALUT D'AMOUR, OP. 12

MANUAL DE FALLA
 (1876–1946)

SPANISH DANCE NO. 1
 (from *La vida breve*)

MAURICE RAVEL
 (1875–1937)

MODÉRÉ AND PANTOUM
 (from *Piano Trio in A minor*)

GEORGES BIZET
 (1838–1875)

CARMEN SUITE
 Chanson du toréador
 Argonaise
 Habanera
 Intermezzo
 Sequidilla
 Danse bohème

—INTERMISSION—

PIETRO MASCAGNI
 (1863–1945)

INTERMEZZO
 (from *Cavalleria Rusticana*)

LEONARD BERNSTEIN
 (1918–1990)

"AMERICA"
 (from *West Side Story*)

ASTOR PIAZZOLLA
 (1921–1992)

MILONGA DEL ANGEL

GEORGE GERSHWIN
 (1898–1937)

RHAPSODY IN BLUE
 (arr. Novacek)

The Intersection Trio appears by arrangement with
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ARTIST PROFILE



Soulful expression, instrumental virtuosity, and playful banter—these are the hallmarks of an INTERSECTION event, in which the realms of concert and popular music are seamlessly dovetailed. With its versatility, its engaging stage manner, and its unique mixing of trio, duo and solo formats, INTERSECTION has won a large and avid international fan base.

Formed in 1998 under the name "Kristina & Laura", Intersection has become a familiar presence in the popular media through numerous magazine covers, high-profile appearances on television (including CNN International), and even through their much-loved cameos on TV commercials.

An essential component of their concert activity has been their guest appearances with major orchestras such as the Tokyo Metropolitan Orchestra, the Osaka Symphony, the Yomiuri Orchestra, and the Tokyo Philharmonic. Concertante repertoire ranges from the classic multiple-instrument concerti of Beethoven, Mendelssohn, and Brahms to new, approachable works written expressly for the group in conjunction with orchestra, all intermixed with standard solo concerti.

Intersection is renowned for the new catalog of trio works that they have directly inspired. Substantial and immediately accessible, these works figure prominently in their programs. Energetic young composers such as Patrick Zimmerli, Kenji Bunch, Dan Coleman, Ryuichi Sakamoto and Novacek himself have all contributed to the catalog, and one hallmark common to much of this music is a suggestion of the trio's hometown, New York City, in its vitality, verve, and diversity.

Kristina, Laura and John have individually achieved enviable successes as soloists and chamber musicians in the world of classical music, but each have effectively ventured beyond circumscribed artistic borders, exploring new music, world music, jazz and pop. The uniqueness of the group is in tapping to the full these highly varied backgrounds, in shows that seamlessly fuse the traditional and the surprising, the premeditated and the improvisatory, and of course their easy verbal interplay with each other and with the audience. An evening with Intersection is a virtual collaboration between artists and audience.

ELGAR—SALUT D'AMOUR

As Elgar left for holiday, his fiancée Alice Roberts gave him a poem she had written entitled "Love's Grace." Edward responded by writing a short piece of music for her, which he called *Liebesgruss* (Love's Greeting). The work carried the dedication "To Carice", a contraction of Ms. Robert's first names, Caroline and Alice. The poem must have worked, as on his return, Elgar presented the work to Alice and proposed to her. The music must also have worked for they were married in May the following year and subsequently christened their daughter Carice.

As 1888 closed, Edward submitted three arrangements of the work—for solo piano, for violin and piano, and an orchestral arrangement—to the music publishing firm of Schott who agreed to publish the work. At first, sales of the work were slow and, with Elgar's agreement, Schott retitled the work *Salut d'Amour*, believing the French connection would help the work gain wider interest. This ploy worked, much to the publisher's satisfaction but with no financial benefit to Elgar as Schott had bought the work outright for a fee of two guineas.

Salut d'Amour is neither an insignificant trifle nor salon music and it deserves a wider audience. The work established itself in what was a fiercely competitive field, which speaks to its charm and quality. As Elgar's first published work, it also has historical value, indicating the skills that Elgar was to cultivate and show in his later works.

FALLA—SPANISH DANCE NO. 1

In 1904, Falla entered *La Vida Breve* (Life is Short) in an opera competition sponsored by the Academy of Fine Arts in Madrid and won the competition. The opera¹ is unusual for having nearly as

much instrumental music as vocal. Lasting only an hour, it is rarely performed, but its orchestral sections are, especially the act 2 music published as *Interlude and Dance*. Fritz Kreisler arranged the *Dance* for violin and piano in 1926 giving it the title *Danse espagnole*.

The *Spanish Dance* is played during the opera wedding party. Critic and author David Ewen finds "the very heart of Spanish song and dance" in it, "the poignancy and passion, the subtle and complex rhythms, the warm blood of oriental melody."

RAVEL—MODÉRE & PANTOUM

"I have written only one masterpiece. That is the *Boléro*. Unfortunately, it contains no music." — Maurice Ravel

With all respect, we can disagree with Monsieur Ravel; between 1903 and 1914 he produced three chamber works that certainly are examples of the best of early modern music—the *String Quartet*, the *Introduction et Allegro* for harp, flute, clarinet and string quartet, and the *Piano Trio*, two movements of which we hear today.

In writing this music Ravel helped define a new style of French music that broke abruptly from 19th century Romantic practice. He drew from exotic inspirations including the French symbolist poets, Asian culture, Spanish folk music, and the Impressionistic painters.

The sensual appeal is one factor that makes this work a masterpiece, but the combination of an adeptly constructed structure and ineffably fresh voice contribute as well.

The *Modéré* is a sonata with wistful themes that drift in a spaciouly placid sequence. The first is rhythmic, brief and dark, the second delicate, lyrical and bright. Development focuses on both themes and concludes with parts of both combined into new harmonic structures that melt into expansive neutrality.

A "pantoum" is a Malaysian form of poetic verse used by several

French writers of this time. Ravel ingeniously uses it as a musical language where three themes alternate and shift positions according to this precise literary plan. Remarkably, you can still hear his clear scherzo and trio structure within this form.

BIZET—CARMEN SUITE

Poor Bizet, who is remembered mostly as a "one-work" composer of the popular *Carmen* as Mascagni is for his *Cavalleria Rusticana* and Dukas for *The Sorcerer's Apprentice*. All, of course, had other works, but unlike Mascagni, who spent the remainder of his life trying to imitate the success of *Cavalleria*, Bizet was cut off at the peak of his creativity, dying only 30 days after the premier of *Carmen*.

The Suite from *Carmen* was extracted after Bizet's death and contains orchestral settings of some of the most famous passages. The opera was written in the genre of opéra comique with musical passages separated by dialogue, which made this extraction straightforward. Some have suggested that *Carmen* is the bridge between the opéra comique tradition and the Verismo movement initiated by Mascagni.

There is melodic ingenuity and inventiveness in the suite that contains music that underwent significant amendment following Bizet's death and is recognizable to most. There is brilliant melody, delightful harmony, expressive atmosphere and orchestration, and wonderful musical presentation of the emotions and suffering of the characters.

MASCAGNI—INTERMEZZO

Mascagni studied composition in Milan, rejecting his father's wishes to continue the family bakery business. At the age of 26 he achieved immediate fame by

¹ In which the heartbroken heroine falls dead at the feet of her former lover in what may be the ultimate gesture of contempt

winning first prize in a competition for one-act operas. Although he wrote other operas, none matched the success of *Cavalleria Rusticana*, which led the Verismo movement in Italian dramatic music. This style is distinguished by realistic (sometimes sleazy or passionate) portrayals of ordinary life, particularly the existence of the contemporary lower classes, and generally discards the mythological or historic subjects of Romanticism.

Mascagni, like Leoncavallo, has been called a "one-opera man" who could never repeat his first success. While this is inaccurate, the Sicilian passion and warmth of *Cavalleria* reveal a resourcefulness that exceeds even that of Puccini. The famous *Intermezzo* is a tranquil interlude played to an empty stage depicting the calm before the storm of the murder of Turiddu by Alfio.

BERNSTEIN—AMERICA

"America" is a well-known song from the musical *West Side Story*. Leonard Bernstein composed the music; Stephen Sondheim wrote the lyrics. In the 1961 film version of the musical, Anita sings in favor of the United States in a characteristic rhythmic pattern, while Bernardo responds to her praises with corresponding criticisms mocking racism in American society, chiefly toward Puerto Ricans, and in the same rhythm.²

You will recognize this mixed meter of alternating of 6/8 (two groups of three eighth-notes) with 3/4 (three quarter notes), a distinctive characteristic of the song. This rhythm has been called both a hemiola and a habanera, although it is really neither. The "three" and "two" bars alternate, but they are not superposed, as in the hemiola we heard last time in the Dvořák A-flat major quartet. In fact, this alternating two and three is similar

to the aria "Habanera" from *Carmen* that we just heard, but *America* lacks the distinctive and characteristic underlying rhythm of a habanera. The composer's tempo instruction is "Tempo di Huapango", a Mexican folk dance and music style using a wooden platform on which dancers make staccato, percussive dance steps. The Huapango is interpreted in different forms, the most common being the classic huapango interpreted by a trio of musicians (un trio huasteco) and is characterized by a complex rhythmic structure reflecting the intricate steps of the dance.

PIAZOLLA—MILONGA DEL ANGEL

Piazzolla is a late 20th century, distinctly modern artist who often combined the depths of nostalgia with a cutting essence of irony. His music has intimacy and aloofness with passion and stinging coldness, and the tension between these extremes creates much of its power

Milonga del Ángel is one of several angel-inspired compositions created by the renowned originator of Nuevo Tango. The word "milonga," originating in West Africa, has multiple meanings, which include a type of dance as well as a place where that dancing occurs. In Piazzolla's native Argentina, the word is also often used to describe a tango party.

This music is the very soul of artistry, done in a stealthy style, rich and deep, and full of surprises. It will leave you wanting more and expecting the unexpected.

GERSHWIN—RHAPSODY IN BLUE

"The audience packed a house that could have been sold out at twice the size," wrote New York Times critic Olin Downes of a concert performed on February 12, 1924, at the Aeolian Hall in New York City. Organized by Paul Whiteman, the "Experiment In Modern Music" was to demonstrate that a new form of

music called jazz deserved to be regarded as a serious and refined art form. After 24 plodding, pedantic presentations, the house had grown restless. Then a young man named George settled himself at the piano to accompany Whiteman's orchestra in the performance of a brand new piece of his own composition: *Rhapsody in Blue*.

"It starts with an outrageous cadenza of the clarinet," wrote Downes of the now-famous two-and-a-half-octave glissando. The music critic of the New York Times agreed with Whiteman who said, "This is no mere dance-tune set for piano and other instruments. This composition shows extraordinary talent, just as it also shows a young composer with aims that go far beyond those of his ilk."

Gershwin had always hoped to transcend the classification of popular music; he just did not anticipate having to do it in such haste. Five weeks before the concert and not yet committed to fulfilling the commission for a concerto from Whiteman, his brother Ira read a report in the New York Tribune stating that George was "at work on a jazz concerto" for the program. Pinned down, Gershwin cobbled *Rhapsody in Blue* together on a train ride to Boston and passed the score to Whiteman's arranger Ferde Grofé, who orchestrated the piece, finishing it only eight days before the premiere and leaving his own piano part to be improvised during the world premiere.

Rhapsody in Blue has, of course, become regarded as one of the most important American musical works of the 20th century. A generation of "serious" composers from Copland to Brecht was able to draw on jazz elements in their own works.

—notes[©] Dr. Michael Spencer

² "Life is all right in America", "If you are white in America"

57TH SEASON

2012-2013

*Presented in Cooperation with
University of the Pacific Conservatory
of Music; Giulio Ongaro, Dean*

Daedalus String Quartet

2:30 PM Sunday, October 7, 2012

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Intersection

2:30 PM Sunday, October 28, 2012

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Musica Pacifica

Baroque Ensemble

2:30 PM Sunday, November 11, 2012

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Italian Saxophone Quartet

2:30 PM Sunday, February 17, 2013

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Enso String Quartet

2:30 PM Sunday, April 21, 2013

Faye Spanos Concert Hall

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- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the building.
- Please turn off cellular telephones and disengage audible alarms on pagers and watches during concert.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2012-13 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

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Children 12 and younger & students: Free
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FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and younger (please, no babes in arms). At the request of artists, children should not sit in the first four rows.

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Errata

Typographical error in the October 7 program:
Dvořák was born 7 May 1841, in Nelbozeves and died 3 April 1904, Prague.

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