SAN FRANCISCO
PERFORMANCES

presents...

PIVOT

CATALYST QUARTET

Karla Donehew Perez | Violin
Abi Fayette | Violin
Paul Laraia | Viola
Karlos Rodriguez | Cello

Tuesday, February 21, 2023 | 7:30pm
Wednesday, February 22, 2023 | 7:30pm
Thursday, February 23, 2023 | 7:30pm
Herbst Theatre

Launched in 2016, **PIVOT** is a San Francisco Performances series created for adventurous audiences interested in truly unique arts experiences, driven by a philosophy of innovation, creativity and artistic excellence that pushes the boundaries of the traditional concert experience.

This year's series spotlights a second season of **Catalyst Quartet's "Uncovered"** and brings broader recognition to the music of historically important composers whose works have rarely been heard because of their race and/or gender.

PIVOT: New Adventures in the Performing Arts was developed under a grant from:

The Wallace Foundation®

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SAN FRANCISCO
PERFORMANCES

PROGRAM 1: FEBRUARY 21
with Anne-Marie McDermott | Piano

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES — **from *Six Concertante Quartets***

String Quartet No. 1 in B-flat Major
Allegro assai
Gratioso

String Quartet No. 2 in G Minor
Adagio
Aria Andantino

SAMUEL COLERIDGE-TAYLOR — **Piano Trio in E Minor**
Moderato; Allegro con moto
Scherzo
Finale: Allegro

INTERMISSION

MIGUEL BERNAL JIMENEZ — **Cuarteto virreinal**
A la víbora, víbora de la Mar
Zarabanda con Variaciones
Minué
Finale: Mosso e spigliato

REBECCA CLARKE — **Dumka** (for violin, viola and piano)

AMY BEACH — **Piano Quintet in F-sharp Minor, Opus 67**
Adagio; Allegro moderato
Adagio espressivo
Allegro agitato—Adagio come prima—Presto

SAN FRANCISCO
PERFORMANCES

PROGRAM 2: FEBRUARY 22
with Marcy Rosen | Cello

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES — **from *Six Concertante Quartets***

String Quartet No. 3 in C Major
Allegro
Rondeau: Moderato

COLERIDGE-TAYLOR PERKINSON — **Movement for String Trio**

TERESA CARREÑO — **String Quartet in B Minor**
Allegro
Andante
Scherzo: Allegro ma non troppo
Allegro risoluto

INTERMISSION

ETHEL SMYTH — **Quintet in E Major, Opus 1**
Allegro con brio
Andantino poco allegretto
Scherzo: Allegro vivo
Adagio con moto
Allegro molto

PROGRAM 3: FEBRUARY 23

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES — **from *Six Concertante Quartets***

String Quartet No. 4 in F Major
Allegro
Rondo

String Quartet No. 5 in G Major
Allegro assai
Gratioso

String Quartet No. 6 in B-flat Major
Allegro
Aria con variazione

GERMAINE TAILLEFERRE — **Quatuor à cordes**
Modéré
Intermède
Vif—rès rythmé—Un peu plus lent

INTERMISSION

ANTONIO CARLOS GOMES — **Sonata para cordas in D major, *O Burrico de Pau (The Wooden Donkey)***
Allegro animato
Allegro scherzoso
Largo
Vivace: "O Burrico de Pau"

FANNY MENDELSSOHN — **String Quartet in E-flat Major**
Adagio ma non troppo
Allegretto
Romanze
Allegro molto vivace

ENSEMBLE PROFILE

Last season, Catalyst Quartet made their San Francisco Performances debut with four concerts of their "Uncovered" project.

Hailed by *The New York Times* at its Carnegie Hall debut as "invariably energetic and finely burnished… playing with earthy vigor," the Grammy Award-winning **Catalyst Quartet** was founded by the Sphinx Organization in 2010. The ensemble (Karla Donehew Perez, violin; Abi Fayette, violin; Paul Laraia, viola; and Karlos Rodriguez, cello) believes in the unity that can be achieved through music and imagine their programs and projects with this in mind, redefining and reimagining the classical music experience.

Catalyst Quartet has toured widely throughout the United States and abroad, including sold-out performances at the Kennedy Center in Washington D.C., at Chicago's Harris Theater, Miami's New World Center, and Stern Auditorium at Carnegie Hall. The Quartet has been guest artists with the Cincinnati Symphony, New Haven Symphony, St. Paul Chamber Orchestra, and the Orquesta Filarmónica de Bogotá, and served as principal players and featured ensemble with the Sphinx Virtuosi on six national tours. They have been invited to perform by prominent music festivals ranging from Mainly Mozart in San Diego, to the Sitka Music Festival and Juneau Jazz and Classics in Alaska, and the Grand Canyon Music Festival, where they appear annually. Catalyst Quartet was ensemble-in-residence at the Vail Dance Festival in 2016. In 2014, they opened the Festival del Sole in Napa, California performing with Joshua Bell, and as part of the Aldeburgh Music Foundation String Quartet Residency gave two performances in the Jubilee Hall in Aldeburgh, UK.

International engagements have brought them to Russia, South Korea, Mexico, Argentina, Colombia, Cuba, and Puerto Rico, along with regular concert tours throughout the United States and Canada. Residents of New York City, the ensemble has performed at the Metropolitan Museum of Art where they were named Quartet in Residence for the MetLiveArts 2022-23 Season, City Center, Columbia University's Miller Theatre, The New School (for Schneider Concerts), and Lincoln Center. They played six concerts with jazz vocalist Cécile McLorin Salvant for Jazz at Lincoln Center. The subsequent recording won the 2018 Grammy Award for Best Jazz Vocal Album.

Recent programs and collaborations have included *Encuentros*, with cellist Gabriel Cabezas; *(im)igration*, with the Imani Winds; and *CQ Minute*, 11 miniature string quartets commissioned for the quartet's 10th anniversary, including works by Billy Childs, Paquito D'Rivera, Jessie Montgomery, Kevin Puts, Caroline Shaw, and Joan Tower. *UNCOVERED*, a multi-CD project for Azica Records celebrates important works by composers sidelined because of their race or gender. Volume 1 with clarinetist Anthony McGill and pianist Stewart Goodyear, includes music of Samuel Coleridge-Taylor. Volume 2 with pianist Michelle Cann features music of Florence Price; it was nominated for "Recording of the Year 2022" by *Limelight Magazine*, Australia. Volume 3 will be released in 2023. *Uncovered* is also the focus of live concerts performed throughout the US including a four-concert *Uncovered* series with San Francisco Performances in 2021–22 and an upcoming *Uncovered* festival there in 2023.

Catalyst Quartet's other recordings span the ensemble's scope of interests and artistry. The *Bach/Gould Project* pairs the Quartet's arrangement of J.S. Bach's *Goldberg Variations* with Glenn Gould's String Quartet Op. 1. *Strum* is the debut album of composer Jessie Montgomery, former Catalyst Quartet violinist. *Bandoneon y Cuerdas* features tango-inspired music for string quartet and bandoneon by JP Jofre, and *Dreams and Daggers* is their Grammy®-winning album with Cécile McLorin Salvant.

Catalyst Quartet combines a serious commitment to diversity and education with a passion for contemporary works. The ensemble serves as principal faculty at the Sphinx Performance Academy at the Juilliard School, the Cleveland Institute of Music, and Curtis Institute of Music. Catalyst Quartet's ongoing residencies include interactive performance presentations and workshops with Native American student composers at the Grand Canyon Music Festival and the Sphinx Organization's Overture program, which delivers access to music education in Detroit and Flint, Michigan. Past residencies have included concerts and master classes at the University of Michigan, University of Washington, Rice University, Houston's Society for the Performing Arts, Cincinnati College-Conservatory of Music, The Virginia Arts Festival. Pennsylvania State University, the In Harmony Project in England, University of South Africa, and Teatro De Bellas Artes in Cali, Colombia. The ensemble's residency in Havana, Cuba for the Cuban American Youth Orchestra in January 2019, was the first by an American string quartet since the revolution.

Catalyst Quartet members hold degrees from The Cleveland Institute of Music, The Juilliard School, The Curtis Institute of Music, and New England Conservatory. Catalyst Quartet is a Sphinx ensemble and proudly endorses Pirastro strings. Learn more at *catalystquartet.com*.

Pianist **Anne-Marie McDermott** has played concertos, recitals and chamber music in hundreds of cities throughout the world. In addition to performing, she also serves as Artistic Director of the Bravo! Vail Music and Ocean Reef Music Festivals, as well as Curator for Chamber Music for the Mainly Mozart Festival in San Diego.

The breadth of Ms. McDermott's repertoire reaches from Bach, Haydn and Beethoven to Rachmaninoff, Prokofiev and Scriabin, to works by today's most influential composers. She has performed with many leading orchestras and is a longtime member of the Chamber Music Society of Lincoln Center with whom she performs and tours extensively each season.

In recent years, Ms. McDermott premiered and recorded a new concerto by Poul Ruders with the Vancouver Symphony, alongside Rachmaninov's *Paganini Variations*, and returned to play Gershwin with the New York Philharmonic at the Bravo! Vail Festival. She has also performed the Mozart Concerto, K. 595 with the Philadelphia Orchestra led by Sir Donald Runnicles, the Bach D minor concerto with members of the Philadelphia Orchestra and Bach's Brandenburg Concerto with *Le Train Bleu*. Other highlights include touring with violinist Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra; the complete Beethoven piano trios with Ida Kavafian and Peter Wiley; and the complete Beethoven cello sonatas with Lynn Harrell. Recent international highlights include a performance of Schumann's piano concerto with the Sao Paulo Symphony at the Cartagena Festival and an all-Haydn recital tour of China. Ms. McDermott gave performances of works by Charles Wuorinen in New York and Washington, D.C., in celebration of the composer's seventy-fifth birthday. His last piano sonata was written for her and premiered at New York's Town Hall.

Ms. McDermott studied at the Manhattan School of Music and has received the Mortimer Levitt Career Development Award for Women and an Avery Fisher Career Grant.

Marcy Rosen has established herself as one of the most important and respected artists of our day. She has performed in recital and with orchestra throughout Canada, England, France, Japan, Italy, Switzerland, and all 50 of the United States. She made her concerto debut with the Philadelphia Orchestra at the age of 18 and has since appeared with such noted orchestras as the Dallas Symphony, the Phoenix Symphony, the Caramoor Festival Orchestra, the Orpheus Chamber Orchestra in Carnegie Hall, the Jupiter Symphony and Concordia Chamber Orchestra at Alice Tully Hall, and the Tokyo Symphony. In recital she has appeared in New York at such acclaimed venues as Carnegie Hall, the 92nd Street "Y" and Merkin Concert Hall; in Washington D.C. at the Kennedy Center, Dumbarton Oaks, the Phillips Collection and the Corcoran Gallery, where for many years she hosted a series entitled "Marcy Rosen and Friends."

A consummate soloist, Ms. Rosen's superb musicianship is enhanced by her many chamber music activities. She has collaborated with the world's finest musicians including Leon Fleisher, Richard Goode, András Schiff, Peter Serkin, Mitsuko Uchida, Isaac Stern, Robert Mann, Sandor Vegh, Kim Kashkashian, Jessye Norman, Lucy Shelton, Charles Neidich and the Juilliard, Emerson, and Orion Quartets. She is a founding member of the Mendelssohn String Quartet. With the Mendelssohn, she was Artist-in-Residence at the North Carolina School of the Arts and for nine years served as Blodgett Artist-in Residence at Harvard University. The Quartet, which disbanded in January of 2010, toured annually for 31 years.

She performs regularly at festivals both here and abroad. Since 1986 she has been Artistic Director of the Chesapeake Chamber Music Festival and as a long time participant at the Marlboro Music Festival she has taken part in 21 of their "Musicians from Marlboro" tours and performed in concerts celebrating their 40th and 50th and 60th Anniversaries.

Marcy Rosen twice won the Young Concert Artists International Auditions, in 1981 with the Mendelssohn String Quartet and again in 1986, as a soloist. She was further honored by YCA with the Walker Fund Prize and the Mortimer Levitt Career Development Award. She is also the winner of the Washington International Competition for Strings and was the first recipient of the Mischa Schneider Memorial Award from the Walter W. Naumburg Foundation.

PROGRAM NOTES FEBRUARY 21

from *Six Concertante Quartets*

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES
(1745–1799)

Joseph Bologne, known as the Chevalier de Saint-Georges, led one of the most astonishing careers in the history of music. He was the son of the white general controller of the island of Guadeloupe in the West Indies and a black woman from that island, and while details of his early life are sketchy and often conjectural, it is known that the family moved first to Haiti and then to Paris when the boy was about 10. He was an extraordinary youth, excelling in athletics (fencing, swimming, skating, riding) and in music (he quickly became a virtuoso violinist). A superb swordsman, good enough to compete and win competitions, he seemed to find his true calling in music. Bologne performed as a soloist, orchestral violinist, and conductor and composed a great deal of music, including comic operas, orchestral and chamber music, and songs. He took up a military career during the French Revolution but had no success and was imprisoned for 18 months. In the first years of the new French republic, Bologne tried to resume his career in music but never regained the fame he had enjoyed a generation earlier.

Bologne published a set of *Six Concertante Quartets* in Paris in 1779. At that time, Haydn had already published his Opus 20 quartets and had established what would be the pattern of the four-movement classical string quartet: sonata-form first movement, slow movement, minuet, and quick-paced finale. Almost all of Bologne's string quartets, however, are in only two movements: an opening sonata-form movement followed by a concluding movement that might take many forms.

String Quartet No. 1 in B-flat Major

Bologne's string quartets are beautifully written for the four instruments, and they make clear how good a violinist he must have been. Though the set is titled *Six Concertante Quartets*, the "concertante" element is not overdone—the writing may be accomplished, but there is little brilliance here for its own sake. Bologne marks the first movement *Allegro assai* ("very fast"), and the *Quartet in B-flat Major* bursts to life on an attractive idea for the first violin. Bologne's first movements are in a generalized sonata form, with only a short development before the recapitulation. The concluding *Gratioso* is somewhat in the manner of the minuet movements of Haydn's quartets: a sturdy opening section gives way here to a minor-key trio; the return of the opening material draws the quartet to its subdued conclusion.

String Quartet No. 2 in G Minor

The *Quartet in G Minor* is the only one of the six to open with a slow movement. This somber *Adagio* sets the movement's subdued mood, and an equally somber second idea preserves that atmosphere. An unusual feature of this quartet is Bologne's extended writing for solo instruments. The classical quartet would depend on the interplay of four equal voices, but here Bologne creates long and attractive passages for a particular instrument while the other three accompany those solos. The second movement, marked *Aria andantino*, is episodic in construction, and its pace is some-

what quicker than the title *Aria* might at first suggest.

Piano Trio in E Minor

SAMUEL COLERIDGE-TAYLOR
(1875–1912)

Born in London, Samuel Coleridge-Taylor was the illegitimate son of an Englishwoman and a medical student from Sierra Leone. His father, a descendant of slaves from North America, returned to Africa before his son was born, and his mother named the boy after the English poet Samuel Taylor Coleridge, reversing the poet's final two names in the process. The boy was raised by his mother and her family, who taught Samuel to play the violin and encouraged him to make a career in music. So talented was the boy that at age 15 he entered the Royal College of Music, where he studied with Charles Villiers Stanford.

Coleridge-Taylor was very interested in his heritage as the descendant of African-American slaves, and he dedicated himself to improving the condition of people of African descent everywhere. He made three tours of the United States, where he became acquainted with African-American and American Indian music, and he would eventually incorporate some of this into his own music. While in the United States he conducted the marine band and was invited to the White House by Theodore Roosevelt.

The *Trio in E Minor* is a very early work: Coleridge-Taylor wrote it in 1893, when he was a student at the Royal College of Music. The *Trio* is quite brief—its three movements span only nine minutes. The first movement opens with a brief introduction played by the piano (the strings accompany only with pizzicato notes). The piano's upward rush across several octaves introduces the *Allegro con moto*, and now the violin and piano present the movement's main theme together. The second subject is dramatic (Coleridge-Taylor marks it *Con Passione*), and a brief development leads to a firm conclusion. The central *Scherzo* is quite brief—it lasts less than two minutes—and recalls material from the first movement. The concluding *Allegro* is almost fierce in its energy—Coleridge-Taylor marks the beginning *Con Furia* ("With fury"). The violin and cello have long passages of double-stroked notes here, and at one point the violin plays a dramatic passage in fingered octaves. The climax is marked *Con Forza*, and the trio concludes with powerful unison E's.

Cuarteto virreinal

MIGUEL BERNAL JIMENEZ
(1910–1956)

Born on the west coast of Mexico, Miguel Bernal Jimenez showed musical talent very early: he became a choirboy at seven, learned to play the organ, and studied composition. He developed so rapidly that at 18 he was sent to Rome, where he studied organ, composition, and Gregorian chant. He returned to Mexico and made his career as composer, performer, scholar, advocate, and teacher—for 20 years he served as director of the Escuela Superior de Música Sagrada in Morelia. As a composer, Bernal Jimenez was molded by his twin passions—his devout Catholic faith and his Mexican nationalism—and he became a leading figure in the movement that has been called *Nacionalismo sacra*, which combined religious music with popular and regional music. He died of a heart attack at age 46.

Bernal Jimenez's *Cuarteto virreinal* dates from 1951. That title can be a little elusive: *virreinal* has been translated variously as "vice-regal" or a "colonial," and it is the latter meaning that Bernal Jimenez adopts. The *Cuarteto virreinal* is a classical string quartet in forms that Haydn would have recognized instantly, but what distinguishes the *Cuarteto virreinal* is that Bernal Jimenez uses children's songs of the Mexican colonial period for its themes. This gives the music a certain innocent charm, though Bernal Jimenez develops these themes with great ingenuity.

The *Cuarteto virreinal* is quite brief: its four movements span only about 16 minutes. The opening *Allegro*, based in part on the children's song "A la vibora, vibora de la mar," is full of energy, though its second subject—shared by the two violins—relaxes a bit. The development is brief but quick-paced, and after all this energy the movement winks out on two pizzicato strokes. The second movement is a set of variations on an old and dignified sarabande melody. The third movement is in minuet-and-trio form, and the brief finale, marked *Mosso e spigliato* ("Animated and confidant"), dances vigorously along its 6/8 meter.

Dumka

REBECCA CLARKE
(1886–1979)

Rebecca Clarke was both English and American. Born in a suburb of London to an American father and a German mother, Clarke studied composition with Charles Stanford and the viola with Lionel Tertis at the Royal College of Music. She became one of the first women members of a professional orchestra in London when she joined the Queen's Hall Orchestra in 1912, and she also composed. Clarke spent much of her career in the United States, where her brothers lived; she was in this country when World War II broke out in 1939, and she decided to stay. Most of Clarke's own music comes from early in her career, and much of this—largely chamber and vocal works—remains to be published.

Her *Dumka*, however, is a late work. She composed it sometime in the early 1940s, and it was not published until 2004, 25 years after her death. It might seem odd that Clarke would choose a musical form so far from her own training: the *dumka* originated in Ukrainian folk music, where it began as a sung lament. Gradually the form spread through Eastern European countries and was taken up by such classical composers as Mussorgsky, Tchaikovsky, and Dvořák. Dvořák's *"Dumky" Trio* of 1891 is the most famous example, though Dvořák modified the form by interspersing brilliant and colorful interludes between episodes of grieving music—that rapid alternation of dark and light music gives the *"Dumky" Trio* much of its strength.

Rebecca Clarke adapted Dvořák's model in her *Dumka*, which she scores for the unusual combination of violin, viola, and piano. In fact, one coming to this music without knowing its composer might well guess that its opening section had been composed by Dvořák. Violin and viola share the lamenting opening theme, which is built on shifting meters: Clarke alternates 2/4 and 3/4 here. The music settles into 2/4 and leaps ahead at the *Allegro moderato*, and that pattern of alternating mournful and brilliant sections will continue across the *Dumka*. At moments this music can be quite brilliant, and Clarke was right to subtitle the piece *Duo Concertante*, with its suggestion of concerto-like virtuosity. There can be a soaring, gypsy-like quality to the writing for the stringed instruments, and the music is sometimes made even spicier by the polytonal sting of Clarke's harmonic language. After all this brilliance, however, the *Dumka* concludes with a long, slow section that trails ambiguously into silence.

Piano Quintet in F-sharp Minor, Opus 67

AMY BEACH
(1867–1944)

A child prodigy, Amy Beach appeared as piano soloist with the Boston Symphony at 17 and began composing while still a girl. At age 18 she married the Boston surgeon H.H.A. Beach, who—though a cultivated man musically—did not want his wife performing in public. He did, however, encourage her to compose. Beach had no formal training as a composer, and she was essentially self-taught. Nevertheless, over the next several decades she produced a sequence of successful large-scale works. Her *Mass in E-flat* (1890) was the first work by a woman composer presented by Boston's Haydn and Handel Society, and her *"Gaelic" Symphony* (1897) and *Piano Concerto* (1900) were performed to critical acclaim. Upon the death of her husband in 1910, Beach—then 43—resumed her career as a concert pianist, making a particularly successful series of tours through Europe.

Beach composed her *Piano Quintet* in 1907–08, and she was the pianist at its first performance on February 20, 1908, in Boston. The world of music was in ferment in 1908—in that year Mahler composed *Das Lied von der Erde*, Schoenberg his *Second String Quartet*, and Scriabin his *Poem of Ecstasy*. There is not the slightest trace of these new directions in Beach's *Piano Quintet*, which remains firmly rooted in the nineteenth-century musical traditions with which she had grown up. Brahms himself would have felt comfortable with the form and grand sonority of her *Piano Quintet*, though he might have been surprised by the chromaticism of her writing.

Beach's *Piano Quintet* is a concise work: its three movements span only 24 minutes, and there are thematic connections between movements. Much of its big sound comes from Beach's decision to set the piano against the massed strings, which often play in octaves—that can make for a dramatic situation musically as well as an impressive sound. Some of that sound is heard in the opening moments of the *Adagio* introduction, though at the *Allegro moderato* the first violin sings its long, chromatic opening idea over nervous, rippling piano accompaniment. Beach marks the second subject of this sonata-form movement both *espressivo* and *dolcissimo,* and an extremely active development treats both themes before the movement comes to a quiet close.

Strings are muted as they lay out the opening idea of the *Adagio espressivo*, but those mutes come off as this movement rises to several grand climaxes, the first marked *appassionato* and the second triple forte. Beach titles the finale *Allegro agitato*, and agitated it certainly is, as it opens with racing runs and a return to the broad sonority of the opening movement. The viola has the long second subject before a fugue-like passage for strings leads to a recall of the music from the slow introduction to the first movement. This builds to a great climax, and a *Presto* coda drives the quintet to its sonorous close.

—Program notes by Eric Bromberger

PROGRAM NOTES FEBRUARY 22

from *Six Concertante Quartets*

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES

For a general introduction to the Six Concertante Quartets, please see the program note for February 21 on page 31.

String Quartet No. 3 in C Major

The *Quartet in C Major* opens with an *Allegro* that spotlights solo instruments rather than opting for the four-part writing typical of the classical quartet. Much of this movement proceeds above the sound of steady accompanimental voices, and Bologne demands some virtuoso playing from the first violin and cello. The writing for cello here is quite brilliant—such agility is unusual in a string quartet from this era. The quartet concludes with a brief but quite genial *Rondo*.

Movement for String Trio

COLERIDGE-TAYLOR PERKINSON
(1932–2004)

Born into a musical family, Coleridge-Taylor Perkinson was named after the African-British composer Samuel Coleridge-Taylor (who in turn had been named after the English poet Samuel Taylor Coleridge). Perkinson showed unusual musical talent as a boy, and at age 13 he entered New York's High School of Music and Art. After graduation, he attended New York University and eventually received his bachelor's and master's degrees from the Manhattan School of Music. From there he went on to study conducting at the Berkshire Music Center and at the Salzburg Mozarteum—among his conducting teachers were Dean Dixon and Dmitri Mitropoulos. Perkinson had a long and successful career that ranged over many different kinds of music: he was a jazz pianist who performed for several years as a member of the Max Roach Jazz Quartet, he was an arranger for many of the leading vocalists of his era, he composed scores for different dance troupes, and he composed music for films and for television.

But above all else, Perkinson wished to succeed as a composer of classical music. He was one of the cofounders of the Symphony of the New World, the first fully integrated orchestra in the United States, and he served as associate conductor of that orchestra from 1965–70. Among his many compositions are works for orchestra (including two *Sinfoniettas for Strings*), choral settings, and works for small instrumental ensembles or solo performers.

The *Movement for String Trio* was Perkinson's final work: he wrote it on his deathbed in February and March of 2004 and died just days after completing it. Music for string trio—violin, viola, and cello—is rare. Taking one violin away from the string quartet presents the composer with a number of problems, especially with harmony, since the absence of the fourth voice makes it difficult to complete chords. Perkinson solves some of the challenges of the string trio by making the cello basically an accompaniment instrument. Playing either pizzicato or arco, it provides a bass line for the violin and viola, and only for a brief moment is it given a lyric role. Of particular interest in this music is Perkinson's subtle metrical sense. The fundamental metric pulse of the *Movement* is 8/8, but the piece opens with the marking 8½ over 8 before we hear a measure in 8/8, and soon we encounter measures in 7/8 and 6/8 as well as 8/8. The effect is to dislocate our sense of the exact pulse of this somber music. The *Movement* is quite brief—it spans just over three minutes—and it opens with a lean lament for viola over pizzicato cello. The violin soon picks up this theme, and the music grows in intensity and dissonance to a climax. The opening theme resumes, tensions evaporate, and the *Movement* makes its way to a quiet close.

String Quartet in B Minor

TERESA CARREÑO
(1853–1917)

Born in Venezuela, Teresa Carreño had an international career that saw her perform throughout North and South America, Europe, Australia and New Zealand, and South Africa. From a musical family, she learned to play the piano from her father, and she developed so rapidly that when she was 9 the family moved to New York City, where she studied with Gottschalk. When she was 13, the family went on to Europe, where Carreño met Liszt and Gounod and continued her piano studies with Anton Rubinstein. Carreño also sang, and she studied singing with Rossini before singing roles in operas in Europe and the United States (it appears that she briefly conducted opera, as well). But it was as a pianist that she achieved her greatest fame. Carreño played with such force that she was nicknamed "the Valkyrie of the piano," and she appeared as soloist with orchestras conducted by Mahler, Grieg, and von Bülow. It is a measure of Carreño's fame that in this country both Amy Beach and Edward MacDowell (who was her student) dedicated concertos to her, and it is a measure of the span of the career that she played at the White House for both Lincoln (when she was 9) and Woodrow Wilson (when she was 63). Those interested in Carreño should know that early in the twentieth century she made some piano rolls, and so it is possible—a century after her death—to hear her play.

Like most nineteenth-century virtuosos, Carreño also composed. Her catalog of works runs to about 75 compositions, and almost all of these are for piano. There are a few songs and choruses, as well as a serenade for chamber orchestra, but the only piece of chamber music she wrote is the *String Quartet in B Minor*, composed in Berlin in 1896. The quartet, in four compact movements, spans about 23 minutes, and it shows Carreño's nice melodic sense as well as her clear grip of classical form. Both themes of the opening *Allegro* unfold at length: first violin introduces the first idea immediately over murmuring accompaniment, while the viola has the second idea. There is no repeat, the development is concise, and the movement comes to its conclusion on firm B-minor chords. The viola sings the long principal theme of the *Andante* over pizzicato accompaniment from the cello. The development is quite vigorous, and in the closing moments Carreño sends the first violinist quite high in the instrument's range—some of the passages here must be played almost at the end of the fingerboard. The *Scherzo* is a very attractive movement. It gets off to a spirited start with the four instruments dancing, staccato, along the 6/8 meter. The trio section, led by the cello, is much slower, and Carreño makes an effective return—full of pauses—to the opening section before the movement winks out on quiet pizzicato strokes. The concluding *Allegro risoluto* is indeed resolute—textures are dense, the mood intense. The chordal second subject makes nice contrast to the opening, but at this point Carreño springs a surprise: she creates an intense fugue, whose long subject is introduced by the viola. This is worked out at some length before the firm conclusion, which makes an unexpectedly serious conclusion to a quartet that has often charmed with its humor and the beauty of its themes.

Quintet in E Major, Opus 1

ETHEL SMYTH
(1858–1944)

English composer Ethel Smyth was a force of nature. Born the daughter of a general who opposed her desire to make a career in music, she locked herself in her room at age 17 and refused to eat or have anything to do with family members unless she was allowed to study music. At that point the family relented, and she went to Leipzig to study with Carl Reinecke. Soon she began private study with Heinrich von Herzogenberg, through whom she became part of the circle of Brahms and Clara Schumann. Smyth returned to England, where she was supported by Sir Arthur Sullivan, and composed six operas, orchestra works, and chamber and piano music. If she had to overcome being identified as a "lady composer," she did that with great success: her opera *Der Wald* was the first opera by a woman composer produced at The Met (1903), she was the first woman to conduct the Berlin Philharmonic, she was the first woman to receive an honorary doctorate in music from Oxford, and she was the first woman to be granted a damehood in music. Bruno Walter, Sir Thomas Beecham, and Sir Adrian Boult were among the many conductors who championed her music

But music was only part of Smyth's life. She was fiercely active in the effort to get women the vote, and she—along with a hundred other suffragettes—was imprisoned for several months for throwing stones through the windows of politicians who opposed suffrage. While in prison, she conducted performances by the women prisoners chorus, using a toothbrush as a baton. Though a pacifist, she served with the medical corps in France during World War I. Smyth was also an athlete: she swam, played tennis, rode horses, and climbed mountains, but her passion was golf, and after her death in 1944 her ashes were spread in the woods alongside her favorite golf course. Unfortunately, Smyth became completely deaf in her sixties, and at that point she turned to writing, producing ten volumes of memoirs—her observations about Brahms (who admired her music) are some of the most penetrating ever written.

The *Quintet in E Major* was Smyth's first "official" work—she published it as her Opus 1 in 1884, when she was 26, and dedicated it to the memory of Rhoda Garrett, an English interior designer and suffragette who had died two years earlier. Her string quintet is in fact a cello quintet. The one great cello quintet before this was the one Schubert wrote in 1828, only months before his death. Schubert had used the extra cello to free up the first cello as a melodic instrument, and he would sometimes pair his two cellos to have them play duets within that ensemble. Smyth does not approach the cello quintet form in the same way—instead, she writes for five discrete voices, which she sorts and organizes in different ways.

Her *Quintet in E Major* (not an easy key for string players) is in five movements that span about half an hour. The opening *Allegro con brio* is in sonata form, based on three separate ideas: the flowing opening theme, a sharply-dotted figure for the viola, and a firm and full-throated third subject for the entire ensemble. The additional cello gives this music some heft, and that makes the conclusion, marked triple *piano*, all the more unexpected. The brief *Andantino*, which functions as a sort of intermezzo, features the first cello prominently, and it proceeds without pause into the good-natured *Scherzo*, where the viola leads the way. Here Smyth often pairs the viola and first cello within the busy textures; a brief trio section marked *delicatissimo* leads to a return of the opening material and a brisk coda. The *Adagio con moto* is built first on a heartfelt chorale theme, and the first violin follows this with an expressive, almost grieving, solo line. Smyth concludes with a finale marked *Allegro molto*. This begins with what sounds like a fugue, though Smyth does not develop this theme

strictly as a fugue. Rather, it becomes the first theme of another sonata-form movement, to be complemented by the second subject, a flowing idea for the first cello marked *dolce*. From these sharply-contrasted themes Smyth builds a substantial—and powerful—finale.

—Program notes by Eric Bromberger

PROGRAM NOTES FEBRUARY 23

from *Six Concertante Quartets*

JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES

For a general introduction to the Six Concertante Quartets, please see the program note for February 21 on page 31.

String Quartet No. 4 in F Major

The *String Quartet in F Major* opens with a sonata-form *Allegro* that contrasts quite vigorous material with much gentler and more lyric secondary ideas. The minor-key development nicely explores some unexpected possibilities in all these themes. The concluding *Rondeau* is a jewel. Only two minutes long, it too contrasts completely different worlds, from the violins' virtuosity to expressive minor-key episodes along the way.

String Quartet No. 5 in G Major

The *Quartet in G Major* is an exceptionally attractive work. Its opening *Allegro* features some graceful part-writing for all four instruments, a leading role for the oft-neglected cello, and some brilliant exchanges between the violins. After all the energy of the opening movement, the *Gratioso* seems particularly delicate and restrained, and that is part of its charm. In rondo form, this movement once again offers the cello a prominent role.

String Quartet No. 6 in B-flat Major

The opening *Allegro* of the *Quartet in B-flat Major* is the longest movement in the entire set of *Six Concertante Quartets*. It features some striking exchanges between the first violin and the cello, and these are developed at length. The theme of the concluding *Aria con variazione* does indeed sound like an aria from an opera. This movement belongs mostly to the first violin, whose treatment of the aria theme becomes increasingly florid as it proceeds, though the movement comes to a most restrained conclusion.

Quatuor à cordes

GERMAINE TAILLEFERRE
(1892–1983)

Germaine Tailleferre studied piano with her mother, but her decision to make a career in music was violently opposed by her parents—it may be a measure of the girl's independence that she changed the spelling and pronunciation of her last name as a rebuke of her father. At 22, she entered the Paris Conservatory, where she was quite successful, winning prizes in harmony, counterpoint, and accompaniment, and earning the friendship and support of Ravel. In the early twenties, she joined Auric, Durey, Honegger, Milhaud, and Poulenc to form Les Six, a group of young composers who set out to write in a new language, one free of the influence of both Wagner and impressionism. Tailleferre lived in the United States for two extended periods: 1926–27, following her marriage to an American, and during World War II, when she lived in Philadelphia; she returned to France in 1946. Tailleferre was a most prolific composer: she wrote for orchestra (including many concertos for unusual instruments), chamber ensembles, piano, and voice; she wrote a number of film and television scores, and she also composed music for children. She remained active as a composer right up to her death in 1983 at age 91.

Tailleferre composed only one string quartet, and it came from very early in her career: she began it in 1917, during World War I, and completed it two years later, when she was 28. In three movements, the quartet is quite brief—it spans barely ten minutes—but it is quite an imaginative work, both in structure and harmony. The quartet opens not with the expected fast movement but with a movement marked *Modéré*. This "moderate" movement, however, contains a number of surprises: it is in C-sharp minor, a very rare key for string quartets, and the movement, which we expect to be in sonata form, does not develop its themes—it simply announces and repeats them, then proceeds directly into the middle movement. The opening theme, first sung by the cello, passes in turn through the other instruments before the second violin has the second subject, marked *espressif*. Harmonies are often pungent in this movement, which comes to an ambiguous conclusion.

Tailleferre mutes the instruments for the second movement, a scherzo titled *Intermède*; in ternary form, this scherzo has a flowing trio section. The finale, which is as long as the first two movements combined, is very fast—Tailleferre's marking is *Vif*: "Quick." The movement is set initially in the unusual meter of 6/16, which has been described as a saltarello rhythm, and here the music dances with a pleasing asymmetry. But Tailleferre changes meters throughout this episodic movement, which has the same harmonic freedom as the first. The conclusion is very subtle—and completely unexpected.

Sonata para Cordas in D Major

ANTONIO CARLOS GOMES
(1836–1896)

Antonio Carlos Gomes came from a musical family in Brazil—his father was a bandmaster, and his brother was also a conductor. The boy showed musical talent very early and was able to study at the Musical Conservatory of Rio de Janeiro. There he wrote two operas that drew the attention of Emperor Dom Pedro II, who gave him a scholarship to study in Milan. Gomes found the idiom of Italian opera congenial, and in that style he wrote an opera based on a Brazilian romance novel. Produced at La Scala in 1870, when the composer was 34, *Il Guarany* told of the interracial marriage of a native Indian prince and the daughter of a Portuguese nobleman. *Il Guarany* was an instant success: it was produced throughout Europe, and Verdi—who saw it in 1872—pronounced it the work of a "truly musical genius." Though *Il Guarany* was also acclaimed in Brazil, Gomes made his career largely in Italy, composing several more operas there. One of these, *Lo schiavo* ("The Slave"), produced in 1891, addressed the issue of slavery, which had only recently been abolished in Brazil. Gomes returned to Brazil in 1895 to become the director of the Musical Conservatory in Belém but died the following year at age 60.

Gomes composed his *Sonata de Cordas* ("Sonata for Strings") in Milan in 1894, just

before he returned to Brazil. It can be performed in two versions—for string quartet or for string orchestra—and perhaps for that reason Gomes gave it the generalized title *Sonata de Cordas*. Beautifully written for strings, the *Sonata* spans about 25 minutes. The *Allegro animato* bursts to life with an opening theme that manages to be energetic, soaring, and lyric at the same time. A flowing second subject leads to a spirited development. This music may sound comfortable, but Gomes demands some virtuoso playing from his performers before a brief coda leads to a very decisive ending.

The *Allegro scherzoso* is in ABA form. It gets off to a dancing start, and soon the melodies soar in the manner of the first movement (Gomes had a nice lyric gift). The central section is somewhat slower, and eventually the movement vanishes on two pizzicato strokes.

The third movement begins with a *Largo* introduction, but the movement proper begins with a graceful and ornate melody marked *Adagio lento e calmo*, and this is developed at some length. The central section moves ahead more energetically on some staccato writing, but the radiant main theme returns to bring the movement to its close.

The last movement of the *Sonata* has become the most famous because it tells a charming story. When Gomes was a boy, he had a striking dream in which he saw himself being transported to heaven in a wagon drawn by a wooden donkey. He titled this movement *O Burrico de Pau* ("The Wooden Donkey" in Portuguese), and this music depicts that journey. It gets off to a rollicking start, and then the fun begins—we hear all kinds of musical depictions: of the donkey's hee-haws, of the creaking and banging of the wagon, and so on. At the very end, the music mounts ever higher as the journey nears its end, and the movement comes to a sudden, ecstatic ending.

String Quartet in E-flat Major

FANNY MENDELSSOHN
(1805–1847)

There is general agreement that the two most prodigiously-talented young composers in history were Mozart and Mendelssohn, and there were many parallels between the two. Both were born into families perfectly suited to nurture their talents. Both showed phenomenal talent as small boys. Both began composing as boys, and from the earliest age both had their music performed by professional musicians. Both became virtuoso keyboard performers. In addition, both played the violin and viola and took part in chamber music performances. Both composed voluminously in every genre. Both drove themselves very hard. Both died in their thirties.

But there is uncanny further parallel between the two: both Mozart and Mendelssohn had an older sister whose musical talents rivaled their own. Mozart's sister Maria Anna, five years his senior, performed as a child with her brother in all the capitals of Europe, where they were put on display by their ambitious father. She also composed (none of her music has survived), but a serious career in music was out of the question for a woman at the end of the eighteenth century: she married in 1784 and grew estranged from her brother—they did not see each other over the final years of his life.

Fanny Mendelssohn, four years older than Felix, had a much closer relation with her brother. Like Felix, she began composing at an early age, and some of her songs were published under her brother's name. She too was discouraged from making a career in music, and at age 24 she married the painter Wilhelm Hensel and had a son. But music remained a passion for her, and she composed an orchestral overture, chamber music, works for piano, and a great deal of vocal music (by the end of her life several of these works had been published). Fanny remained extremely close to her brother throughout her life, and her sudden death from a stroke at age 41 so devastated Felix that he collapsed on hearing the news and never really recovered—his own death six months later at age 38 was triggered at least in part by that shock.

Fanny began her *String Quartet in E-flat Major* during the summer of 1834 and completed it on October 23 of that year, just a few weeks before her twenty-ninth birthday. The work was probably performed during the Mendelssohn family's Sunday musicales in Berlin but was not published. When the manuscript was finally discovered many years later, small parts of it were missing, and editors were able to reconstruct those sections by using music from other parts of the score. The *Quartet in E-flat Major* was not published until 1986, over a century and a half after its composition.

The quartet is in the expected four movements, though its structure is unusual: it begins with a lyric, understated movement at a slow tempo and concludes with a very fast movement, so the quartet seems to gather force as it proceeds. The *Adagio ma non troppo* offers smooth, flowing lines at the beginning and a more animated middle section before coming to a quiet close on the return of the opening theme. The *Allegretto* dances easily along its 6/8 meter—there are some nice touches along the way here, including the rapid alternation of pizzicato and bowed notes and a fugal episode in the development. Gradually the movement's energy subsides, and it concludes on two quiet pizzicato strokes. The third movement is titled *Romanze*, an indication of a gentle atmosphere rather than a specific form. First violin leads the way, both at the opening (marked *molto cantabile*) and in the active central episode. The last movement is quite fast (the marking is *Allegro molto vivace*), and it has an unusual meter, 12/16, though for practical purposes the music is stressed in 6/8. There is some brilliant writing for all four instruments here, and the first violin soars high above the other voices in the breathless rush to the close.

—Program notes by Eric Bromberger