

6
july

FRIDAY

7:30 PM

Barry Shiffman, *artistic director*
Osvaldo Golijov, *composer-in-residence*

ROLSTON STRING QUARTET

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

WITH

DAVÓNE TINES, *bass-baritone*
MICHAEL SCHACHTER, *piano*

GENEROUSLY SPONSORED BY MOLLIE AND JOHN BYRNES

STRING QUARTET NO. 2, WAVES (1976)

R. Murray Schafer (b. 1933)

STRING QUARTET NO. 1 IN D, OP. 11 (1871)

Pyotr Ilyich Tchaikovsky (1840-1893)

Moderato e semplice

Andante cantabile

Scherzo (Allegro non tanto e con fuoco)

Finale: Allegro giusto

:: INTERMISSION ::

WERE YOU THERE

LEAVE ME LOATHSOME LIGHT

George Frideric Handel (1685-1759)

WERE YOU THERE

Traditional spiritual

SWEET LITTLE JESUS BOY

Traditional spiritual

A CLEAR MIDNIGHT

Matt Aucoin (b. 1990)

NOBODY KNOWS

Traditional spiritual

WE SHALL OVERCOME

Traditional folk song

AMAZING GRACE

Traditional hymn song

GLOVSKY

Counselors-at-Law

*Festival
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STRING QUARTET NO. 2, WAVES

R. Murray Schafer (b. Sarnia, Ontario, July 18, 1933)

Composed 1976; 18 minutes

Murray Schafer's thirteen string quartets are the most significant body of chamber music written by a Canadian composer. From the First Quartet of 1970 to the Thirteenth of 2015, these stylistically diverse quartets reveal many aspects of the composer's restless, inquisitive mind. Much of Schafer's music questions the very nature of performance itself, requiring



R. Murray Schafer pictured with an example of his soundscape imagery in the background. He is well-known for incorporating images into his scores.

performing venues as challenging as a forest, a science center, a railway station, or a Northern bush camp. The quartets, however, are contained in traditional performance spaces. But even if the performance occurs within the "chamber" of the chamber music medium, the listener to the cycle should be prepared for chamber music with the walls broken down. Musical connections between the quartets increase as the cycle progresses. The physical relationship of the instruments is explored. The Second Quartet, for example, ends with what will become an acoustical mirror image of the way the Third will begin.

The composition of such a cycle seemed highly unlikely back in 1970. "I really didn't want to write a quartet at that time, considering the medium passé," Schafer says. Nonetheless, the First Quartet, written intensely, in isolation, in just one week, resulted in a tightly constructed, precisely notated work that was published internationally by Universal Edition and won the 1980 Arthur Honegger Prize. This Quartet, No. 2, is developed out of the composer's pioneering work into what would now be termed "acoustical ecology." In the 1960s and '70s, Schafer's World Soundscape Project was more generally viewed under the umbrella of exposing noise pollution. One study involved Schafer and his team analyzing ocean wave patterns on both the Canadian Atlantic and Pacific coasts and observing not only the asymmetrical nature of wave patterns, but that the duration from crest to crest usually falls between 6 and 11 seconds. "It is this wave motion that gives my String Quartet No. 2 (*Waves*) its rhythm and structure," Schafer says. His single-movement score pulses with varying, often overlapping wave patterns, their ebbing and flowing, the tension they generate building from sudden stillness and pent-up energy to their explosive power as they break. A time log on the player's score charts a continuous flow in second-by-second increments, from six seconds up to eleven seconds and then back to six seconds again. "Everything is constantly dissolving and flowing into everything else," Schafer says. "The material of the work is not fixed, but is perpetually changing, and even though certain motivic figures are used repeatedly, they undergo continual dynamic, rhythmic and tempo variation." Schafer's score has visceral energy and a clear visual potential within the listener's mind, but the composer denies any specific program.

STRING QUARTET NO. 1 IN D MAJOR, OP. 11

Pyotr Ilyich Tchaikovsky (b. Kamsko-Votkinsk, Russia, April 25/May 7, 1840;

d. St. Petersburg, Russia, October 25/November 6, 1893)

Composed 1871; 29 minutes

"They don't want to know anything else!" Tchaikovsky said of the slow movement of his First String Quartet, more than a decade after he had composed it. The movement became an immediate hit for the impoverished 31-year-old composer and it was soon arranged and

taken up by the violin virtuoso Leopold Auer. Other arrangements quickly followed and Tchaikovsky himself made a transcription for cello and orchestra. Like Borodin's *Nocturne* and Samuel Barber's *Adagio*, Tchaikovsky's *Andante cantabile* quickly became the favorite that everyone knew, with few knowing the string quartet in which its origins lay.

The earliest of Tchaikovsky's three string quartets is the very first major quartet by a Russian composer. The piece immediately shows Tchaikovsky's mastery of string writing. Structurally, his model is the classical quartet and Tchaikovsky follows many of its conventions and proportions to the letter. The first movement unfolds with something of Schubert's sense of space and expansiveness. The musical language, however, is unmistakably that of Tchaikovsky—which is a rather remarkable achievement given his documented dislike of the medium of the string quartet and the few weeks it took him to write the work in February 1871.

The wistfully nostalgic *Andante cantabile* is based on a folksong that Tchaikovsky heard in the country, a melody he had already included in a collection of folksongs he arranged for piano duet. In the quartet, he skillfully weaves the melody into the fabric of the music and combines it with an original melody of his own. The gentle ending of the movement contrasts with the vigorous Scherzo and exuberant Finale. Tchaikovsky never lets his ambivalence to the medium of the quartet show. He was proud of his First Quartet and wrote in his diary: "Perhaps I was never so flattered in my life, nor was my pride as a composer so stirred, as when Leo Tolstoy, sitting beside me, listening to the *Andante* of my First Quartet, dissolved into tears."

– Program notes © 2018 Keith Horner. Comments welcomed: khnotes@sympatico.ca

WERE YOU THERE

Conceived by DAVÓNE TINES and ZACK WINOKUR
Directed by ZACK WINOKUR

Traditional songs arranged by
MICHAEL SCHACHTER
with an original song, "A Clear Midnight,"
composed by
MATTHEW AUCOIN

WERE YOU THERE is a production of the American
Modern Opera Company (AMOC).

The program *Were You There* is a musical mediation about moving from darkness to light and finding spiritual communion in an abstract memorial to the victims of police brutality. Some insight from Davóne Tines about the program:

Spirituals are songs that came from people who had nothing else to do but cling to each other through them. They're artifacts, they're malleable life rafts, they're things that people use to communicate with each other for how to

"A CLEAR MIDNIGHT"

"A Clear Midnight" was written by composer Matthew Aucoin as part of a larger work *Three Whitman Songs* (2013). Mr. Aucoin elaborates about the work:

I wrote these songs as studies for my opera Crossing, which features Walt Whitman as its protagonist. Whitman's poetry is fiendishly hard to set to music well, partly because his lines are so long they spill over the edge of the page and partly because they're stuffed to the brim with music of their own. "A Clear Midnight" is the third song in the set and in this poem, Whitman finds himself ready to return to the things his soul loves best: "Night, sleep, death and the stars."

"A Clear Midnight" from *Leaves of Grass* (7th Edition, 1881)
By Walt Whitman

This is thy hour O Soul, thy free flight into the wordless,
Away from books, away from art, the day erased, the lesson
done,

Thee fully forth emerging, silent, gazing, pondering the
themes thou lovest best,

Night, sleep, death and the stars.

get free—physically, literally and metaphorically. Things that people go to when they have nothing else to go to. And they’ve proven through their time and existence in our current lives that they have stood that test of time, that they do have that strength and capacity to hold all the things that we as people experience.

The American spiritual “Were You There” was first published in 1899 and composed by African-American slaves in the 19th century. In 1940, it was included in the Episcopal Church hymnal, making it the first spiritual to be included in any major American hymnal [Source: Wikipedia].

WERE YOU THERE

Were you there when they crucified my Lord?

Were you there when they crucified my Lord?

O sometimes it causes me to tremble! tremble! tremble!

Were you there when they crucified my Lord?

Were you there when they nail'd him to the cross?

Were you there...

Were you there when they pierced him in the side?

Were you there...

Were you there when the sun refused to shine?

Were you there...

OPEN REHEARSAL

Rolston Quartet & Davóne Tines

THURSDAY, JULY 5 :: 2 PM

Free, no tickets required



OPEN REHEARSAL



ROLSTON STRING QUARTET

The lauded Rolston String Quartet has made a name for itself in recent years thanks to its many prestigious awards and competition achievements, including taking major prizes at the Banff, Astral, Yellow Springs, M-Prize and Bordeaux competitions. They have also just been awarded the coveted Cleveland Quartet Award. On the heels of their Banff win, the Rolstons immediately embarked upon the competition's tour, taking them to Germany, Italy, Austria, Canada and the U.S. In the fall of 2017, the Rolston String Quartet became the Yale School of Music's fellowship quartet-in-residence. They have previously served as the graduate quartet-in-residence at Rice University's Shepherd School of Music, and participated in residencies and fellowships at the Académie musicale de Villecroze, Aspen Music Festival and the Banff Centre. Notable collaborations for the RSQ include performances with renowned artists Andrés Díaz, Gilbert Kalish, Mark Morris, Donald Palma, Jon Kimura Parker and Miguel da Silva. The Rolston Quartet was formed in the summer of 2013 at the Banff Centre for Arts and Creativity's Chamber Music Residency. They take their name from Canadian violinist Thomas Rolston, founder and longtime director of the Music and Sound Programs at the Banff Centre for Arts and Creativity. Luri Lee plays a Carlo Tononi violin, generously on loan from Shauna Rolston Shaw.

DAVÓNE TINES, *bass-baritone*



One of the world's most heralded young singers, the genre-bending bass-baritone Davóne Tines has quickly become a compelling and much sought-after vocalist. Mr. Tines grew up in Virginia, singing in his

local Baptist church choir and playing the violin. He attended Harvard as an undergraduate, where he played violin in the Harvard-Radcliffe Orchestra and sang in the school's Dunster House Opera. After Harvard, Mr. Tines attended Juilliard, where he received an advanced degree and was then quickly cast in roles in Europe, where he's since performed in a wide variety of operatic and symphonic contexts. Breakout performances were given in 2015 when he made his Dutch National Opera debut in the premiere of Kaija Saariaho's *Only the Sound Remains*. More recently he has starred in the San Francisco Opera premiere of John Adams's *Girls of the Golden West* and a debut at the Brooklyn Academy of Music in the role he originated in a production of Matthew Aucoin's *Crossing*. Recent highlights include performing John Adams's *El Niño* with the London Symphony Orchestra, Bruckner's *Te Deum* with the Charlotte Symphony and Kaija Saariaho's *True Fire* with the Orchestre national de France. Mr. Tines is a founding core member of the American Modern Opera Company (AMOC).

MICHAEL SCHACHTER, *piano*



Raised in New England, Michael Schachter immersed himself in a broad spectrum of music: Jewish cantillation, performing piano concerti, playing jazz, conducting Renaissance choral music and studying Southeast Indian classical

music. His new work (co-created with Davóne Tines and director Zack Winokur), *The Black Clown*, realizes the poetic vision of Langston Hughes's dramatic monologue and it premieres at the American Repertory Theater next season. In recent years, Mr. Schachter's compositions have been performed by ensembles such as the Brentano Quartet and New York Virtuoso Singers, and have received honors from BMI, ASCAP and the American Composers Forum. His scholarly research has been published in numerous journals. While living in India studying South Indian classical music, he and his wife, Allie, lived and worked at an NGO that provided a wide array of human services. Upon their return to the U.S., they started a non-profit organization that sponsors education for child victims of human trafficking. Mr. Schachter currently lives in Ann Arbor, Michigan, but remains a Boston sports fan.

ZACK WINOKUR, stage director



Stage director, choreographer, dancer, Zack Winokur, born in Boston, Massachusetts is a graduate of The Juilliard School and Concord Academy. A dynamic range of activities in the 2017-18 season include productions with Cincinnati Opera, Lyric Opera of Chicago, Portland Opera, Santa Fe Opera, and numerous projects at Lincoln Center. A recent production of Cavalli's *La Calisto* for Juilliard was hailed as "one of the most elegant and imaginative shows seen in New York this season" in *Opera News* and garnered raves in a plethora of other publications including *The New York Times* and *Vogue* and a nomination for Best Production of the Year in *Opernwelt*. Zack Winokur is co-Artistic Director of the American Modern Opera Company.

AMERICAN MODERN OPERA COMPANY

The AMERICAN MODERN OPERA COMPANY is an opera company on a new model. The company serves as the artistic home for seventeen of the most exciting singers, dancers, and instrumentalists of the rising generation. AMOC's artists are committed to reimagining what it means to make opera in the 21st century: unlike a typical opera company, which features a constantly-changing roster of artists in one particular theater, AMOC focuses on deep, long-term artistic relationships among its core members. The company's goal is to create a body of new, discipline-colliding music-theater works, conceived, developed, and performed by AMOC artists. In AMOC's inaugural season, the company launched a new festival, the *Run AMOC!* Festival, at the American Repertory Theater (ART), held its first major teaching and performance residency at Harvard University, and performed at the Big Ears Festival in Knoxville, TN. Future engagements include performances at the Metropolitan Museum of Art, The Clark Art Institute, and an expanded *Run AMOC!* Festival at the ART, as well as commissions from the Philharmonia Baroque Orchestra and San Francisco's ODC Theater.

CLASSICAL CABARET

Enjoy an intimate, casual performance in the third floor reception hall!

TONIGHT!

FRIDAY, JULY 6 :: 10 PM

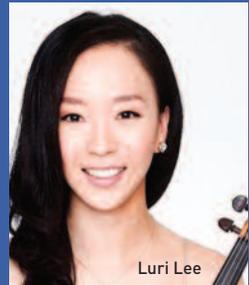
Bach and Golijov

JULY 14: Schumann and Popper

Tickets: \$20



Matt Sharrock



Luri Lee



Dover Quartet