

08
july

SUNDAY

5 PM

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

THE ARC ENSEMBLE

(ARTISTS OF THE ROYAL CONSERVATORY)

Marie Bérard, *violin* | Erika Raum, *violin* | Steven Dann, *viola*

Thomas Wiebe, *cello* | David Louie, *piano* | Dianne Werner, *piano*

WITH

DAVÓNE TINES, *bass-baritone*

PIANO QUINTET NO.1 IN D MINOR, OP. 69 (1931-32)

Mario Castelnuovo-Tedesco (1895-1968)

Lento e sognante—Vivo e appassionato

Andante

Scherzo: Leggiero e danzante

Vivo e impetuoso

CHANSONS DE DON QUICHOTTE (1932)

Jacques Ibert (1890-1962)

Song of Don Quixote's Parting

Song to Dulcinea

The Duke's Song

Song of Don Quixote's Death

:: INTERMISSION ::

PIANO QUARTET NO. 1 IN D MAJOR, OP. 16 (1900-09)

George Enescu (1881-1955)

Allegro moderato

Andante mesto

Vivace

GLOVSKY

Counselors-at-Law

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PIANO QUINTET NO.1 IN D MINOR, OP. 69

Mario Castelnuovo-Tedesco (b. Florence, Italy, April 3, 1895;
d. Beverly Hills, California, March 16, 1968)

Composed 1931-32; 27 minutes

With more than one hundred works for guitar, Mario Castelnuovo-Tedesco made a substantial contribution to the repertoire and this is how many best remember him today. His earliest success, an attractive, neo-classical 1939 concerto for Andrés Segovia, which skillfully balances orchestra against guitar, not only laid the groundwork for his own future works but for that of other composers too. But this was in 1939; Castelnuovo-Tedesco, already in his forties, had been building a significant reputation in Europe for more than two decades. Before he died, the Italian composer completed well over two hundred classical concert works, including seven operas, which are now catalogued (after a gap of many years) and assigned Opus numbers. More than four hundred additional, mostly unpublished compositions without opus numbers, include even more concert works and film score compositions. The latter range from full scores to stock soundtracks for the studio libraries—in all, music for

an impressive 250 film projects. Castelnuovo-Tedesco's contracts with most of the major film studios in the 1940s and '50s attest to his skill in the genre. He was in demand as a film score teacher, too, and included some of the best among his pupils, including Jerry Goldsmith, Henry Mancini, André Previn, Nelson Riddle and John Williams. Clearly, Castelnuovo-Tedesco's posthumous reputation is undergoing re-evaluation and today's rare performance of a score composed before the Italian-born composer's forced emigration to the United States in 1939, as a victim of state anti-Semitism, will help bring an accomplished 20th-century composer out of the shadows.



"Among all my chamber works of this period, the best, without any doubt, is the First Quintet. It is emotional, robust, and (in a certain sense 'romantic'), where the two outer movements are fully developed, and the two central movements are much more brief... In Venice, there were varying opinions: some preferred the two outer movements, others (such as Falla and Segovia and myself) had a predilection for the central movements. The whole work was a great success, so much that we had to repeat the Adagio and the Scherzo (something very unusual in a Modern Music Festival...) This also happened during the long concert tour that followed."

—CASTELNUOVO-TEDESCO

When it was premiered at the 1932 Festival Internazionale di Venezia, Castelnuovo-Tedesco considered the first of his two piano quintets the best of his chamber works from the period. An introduction dreamily muses on the opening notes of the main theme to come. This takes the form of a long, lyrical line high in the violin, busily accompanied by the remaining quartet, who soon begin to dissect its parts and weave in a secondary fanfare theme. The viola is given the second main theme, thematically closely related to the first, but now peaceful and languid, somewhat mysterious, too, and clearly the stuff that many a fine film score would be made of in the years to come. These three clearly defined, well contrasted themes sustain a traditional first movement structure, complete with a fully reworked introduction. While the young Castelnuovo-Tedesco, by now a familiar presence on the international new-music circuit, makes various nods to modernism, to a Ravel-like neoclassicism, with a love of augmented chords and refusal to hold back the carefully planned momentum of the movement with a full cadence, his heart is essentially that of a romantic. His score gleefully encourages his team forward to victory with frequent directions like "appassionato" and "con entusiasmo."

An evocative, gently rocking and modally colored slow movement balances a skillfully crafted Scherzo, which is lightly drawn, playful and bound together by Castelnuovo-Tedesco's solid grounding in counterpoint, acquired from

his main teacher, Ildebrando Pizzetti. The finale, an ambitious, at times orchestrally conceived movement, is similarly built with both contrapuntal craft and technical fluency, beginning with restless development of a driving, Brahms-like opening theme. This evolves into a second, highly chromatic theme from the cello, whose Jewish inflections are prophetic of the Violin Concerto the composer was commissioned to write by Jascha Heifetz at the time he was composing this Piano Quintet. The theme is twice built to a tremendous climax before Castelnuovo-Tedesco adds even more tension and agitation by combining the themes with a funeral march and ominous drumbeats. This combination of seemingly prophetic musical imagery builds in intensity until it reaches a powerful conclusion.

CHANSONS DE DON QUICHOTTE

Jacques Ibert (b. Paris, France, August 15, 1890; d. Paris, February 5, 1962)

Composed 1932; 11 minutes

An almost exact contemporary of Castelnuovo-Tedesco, Jacques Ibert was born and died in Paris and was French to the core. An elegant man, by all accounts, sophisticated, well-traveled, suave. After a wartime tour of duty with the French navy, he won the coveted Prix de Rome. Three years studying and writing music in Rome made sure that early plans to pursue a career in business were put well behind him. As administrator of the Académie de France, he spent much of his working life in Rome. His earliest success, *Escales* (*Ports of Call*), of 1924 was inspired by a Mediterranean cruise on his honeymoon. To this day, it remains one of his three or four best-known pieces. Gallic wit, elegance and virtuosity are hallmarks of his popular *Trois pièces brèves* for wind quintet and the orchestral *Divertissement*, both from 1930. Ibert was a prolific composer who tackled most of the established musical forms, including many film scores.

Ibert wrote some twenty-five songs, but only these four *Chansons de Don Quichotte* (*Don Quixote Songs*) maintain a presence in concert life. They were written for an on-again, off-again early movie with sound venture which almost collapsed in the Great Depression. Charlie Chaplin was first proposed as director, but he declined and the German director Georg Wilhelm Pabst stepped in to direct a film shot simultaneously in English, French and German. The great Russian bass Feodor Chaliapin was secured to play the central character of Don Quixote. He chose to sing the four songs, with orchestral scoring, that Ibert had written for the project in preference to Ravel's song cycle *Don Quichotte à Dulcinée* (to Ravel's chagrin). Ibert's writing, as in the free vocal arioso of the opening "Song of Don Quixote's Parting," better suited Chaliapin's desire to take some license with the delivery. From the outset, Ibert paints a vivid Spanish setting, with his guitar-like opening and flamenco-inspired vocal line. The sonnet Ibert chose, in an imaginative touch, is by the 16th-century French poet Pierre de Ronsard. The other three poems were written by the French novelist and screenwriter Alexandre Arnoux. In "Song to Dulcinea," Quixote, on horseback, tells his traveling companion, Sancho Panza, of the beauty of his idealized love, Dulcinea, alternating between the restlessness of his absence from her and languid longing for her presence. Quixote's imagined heroism and chivalry come through in the three verses of "The Duke's Song," delivered at a banquet in Pabst's film, at first with bravado, then with reverence. The last song is beautifully crafted by Ibert to the rhythm of a slow habañera, as the spirit of Don Quixote comforts the distraught Sancho. Meanwhile, the poignancy of the whole adventure becomes clear.



Poster for the Pabst movie *Don Quixote* (1933), with incidental music and songs by Ibert

PIANO QUARTET NO. 1 IN D MAJOR, OP. 16

George Enescu (b. Liveni Virnav [now George Enescu], near Dorohoi, Romania, August 19, 1881; d. Paris, France, May 3-4, 1955)

Composed 1900-09; 40 minutes



George Enescu could play Wagner's entire Ring from memory at the keyboard. When asked if it were true that if all Beethoven's works were to be lost, he could reconstruct them all from memory, Enescu replied: "Oh no! Only the symphonies, quartets and trios, the Missa Solemnis and Fidelio!"

Composer, conductor, brilliant violinist and teacher of such luminaries as Yehudi Menuhin, Ida Haendel, Christian Ferras and Arthur Grumiaux, the Romanian-born George Enescu (also known by his French name Georges Enesco) traveled the world as a celebrated musician. Pablo Casals, his musical partner, called him "the greatest musical phenomenon since Mozart." Menuhin referred to him as "the greatest musician I have ever known." Enescu's ubiquitous *Romanian Rhapsodies*, written when he was just 20, dogged his international career. Enescu, a highly cultured man who could speak five languages fluently, soon declared himself "fed up" with them. They also contributed to his being pigeon-holed as (in the words of his English biographer Noel Malcolm) "a sort of Balkan country bumpkin among composers, a provincial fellow with a small but charming talent for doing cimbalom imitations." His published output totals thirty-three works, all repeatedly polished and revised. A reported several hundred more, ranging from drafts to near completion, are only now being edited at the Enescu Museum in Bucharest. Despite Enescu's tireless work as a music educator in Romania, founding that country's most important musical institutions, for close to a quarter century, the Nicolae Ceaușescu regime did little to promote the music of the country's greatest composer.

Enescu completed the first of his two Piano Quartets December 10, 1909, when he was 28. It's a big, expansive work that exuberantly pushes the boundaries of chamber music in an orchestral direction. Its hushed, unison opening softly presents the musical DNA in a ten-measure theme from which the entire forty-minute structure will grow. Piano and then violin initially develop the soaring, lyrical main theme, while subsidiary thematic ideas begin to evolve from the play of triplets against duplets and from other fragments, intervals and rhythms of the opening phrase. All four instruments present the theme and its derivatives in a constantly ebbing and flowing musical structure. Broad, impassioned, visceral musical climaxes contrast with no less appealing subdued musical textures, where much goes on beneath the surface. "I'm not a person for pretty successions of chords," Enescu said late in life. "A piece deserves to be called a musical composition only if it has a line, a melody, or, even better, several melodies superimposed on top of one another."

After the massive, *furioso*, triple forte climax of the first movement, the second begins and ends in a calmer, reflective, gently pulsing manner. Marked "Andante mesto" (sorrowful) and in the key of A-flat minor, its theme is gently introduced by the cello, and gradually builds to a central sequence of ecstatic chordal declamations in the major key. A similar pattern of alternating sequences of impassioned writing with more subdued episodes prevails throughout the finale. Here, a rhythmically driven main theme, often with unison writing building to a *furioso* climax, contrasts with a nocturnal episode, exotically colored with piano trilling and high, soaring violin. The driven main theme returns, its goal-oriented momentum again punctuated by broadening and luminous textures, leading, ultimately, to an epic conclusion.

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THE ARC ENSEMBLE

The ARC Ensemble comprises the senior faculty of The Royal Conservatory's Glenn Gould School, with special guests drawn from the organization's most accomplished students and alumni. Its performances and recordings are broadcast around the world and have earned unanimous critical acclaim. The Grammy-nominated ensemble has built an international reputation for the research and recovery of a vast corpus of suppressed music, and its "Music in Exile" series has been presented in Tel Aviv, Warsaw, Rome, Toronto, New York and London. A growing number of 20th century masterworks are rejoining the repertoire as a result of the ARC Ensemble's pioneering recordings and performances. Its most recent release is devoted to the music of the Auschwitz survivor, and onetime conductor of the camp's orchestra, Szymon Laks. The ensemble has appeared at major festivals and series including the Budapest Spring Festival, Enescu Festival (Bucharest), New York's Lincoln Center Festival, Canada's Stratford Festival, Amsterdam's Concertgebouw, London's Wigmore and Cadogan Halls and Washington's Kennedy Center.

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 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.

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DOVER QUARTET

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