Del Sol String Quartet in Concert

Featuring the World Premiere of Josef Sekon’s ADENDO

Benjamin Kreith, violin • Rick Shinozaki, violin • Charlton Lee, viola • Kathryn Bates, cello

Sunday, April 12 at 4pm
Peace United Church, 100 High Street, Santa Cruz.
Welcome to our 36th year of presenting inspiring chamber music, engagingly performed by the area's finest professional musicians. Our ensembles are small in size, as is our intimate performing venue, but the talent is huge, and the composers are among the best from the past to the present day. Thank you for joining us for this very special season of great music!

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Santa Cruz Chamber Players is a nonprofit organization. Our goals are to provide a forum for local musicians and to promote live chamber music. Our season is supported by donations from many individuals and businesses. Thank you!
Santa Cruz Chamber Players Present
DEL SOL STRING QUARTET IN CONCERT
Sunday, April 12, 2015

Benjamin Kreith, violin • Rick Shinozaki, violin
Charlton Lee, viola • Kathryn Bates, cello

Fast Blue Village 2 (2007) • Elena Kats-Chernin (b. 1957, Uzbekistan)

String Quartet Set (1978-79) • Lou Harrison (1917-2003)

Variations on Walter von der Vogelweide's Song of Palestine
Plain
Estampie
Rondeaux
Usul

Adendo (2013) World Premiere • Josef Sekon (b. 1937)

INTERMISSION

These Memories May Be True (2012) • Lembit Beecher (b. 1980)

Old Folk Song
The Legend of The Last Ship (and Other Collective Memories)
Estonian Grandmother Superhero
Variations on a Somewhat Old Folk Song

Calligraffiti (2009) • Huang Ruo (b. 1976, China)

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two anonymous donors and
the Arts Council Santa Cruz County

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**Program Notes**

**Elena Kats-Chernin** was born in 1957 in the Uzbekistan capital of Tashkent and studied composition in Moscow, piano and composition in New South Wales, Australia, and composition in West Germany with Helmut Lachenmann. While in Europe she became active in theatre and ballet composing for state theatres in Berlin, Vienna, Hamburg and Bochum. Her music attracted the attention of the Ensemble Modern, and in 1993 they premiered her extraordinary work, *Clocks*, which has been performed on several continents. Since her return to Australia in 1994, Elena Kats-Chernin has become one of the country’s leading composers, having written three operas, two piano concertos and many other works. Her brilliantly scored, energetic, and often propulsive music also has been choreographed by dance makers around the world.

*Fast Blue Village* (originally titled *Urban Village*) was written in 2007 and was created from material to be played by a set of robots designed by Roland Olbeter. It is written in a moto perpetuo 5/4 meter, but the patterns are divided in different ways in various sections. Del Sol premiered this version of the piece in a unique performance, with the composer joining in on piano, at the 13th Other Minds Festival in San Francisco in 2008. *Fast Blue Village* was recorded on Del Sol’s *ZIA* CD, released by Sono Luminus Records in 2013.

**Lou Harrison** was born May 14, 1917, in Portland, Oregon, and migrated to San Francisco, where he studied with Henry Cowell (twenty years his senior) and attended Chinese opera in that city's thriving Chinatown area. Later studies with Arnold Schoenberg and an association with John Cage, with whom he developed a language of percussion ensemble music, were formative. Harrison composed and reviewed concerts in New York, where in 1947 he conducted the premiere of Ives’ Third Symphony, garnering the composer a Pulitzer Prize. He then returned to California, living out his days in the idyllic town of Aptos, near Santa Cruz, where he was a co-founder of the now illustrious Cabrillo Music Festival. He became well-known for his studies in Javanese music, composing in the traditional gamelan media of that island culture, and leading hundreds of students into the field that now flourishes here and there across the U.S. Harrison died February 2, 2003 in Lafayette, Indiana, on his way to a festival of his music at Ohio State University. He was 85.

Lou Harrison’s voracious appetite for music of the past—he was particularly fond of Handel—is evident in his *String Quartet Set*, combining, as it does, nods to medieval and baroque music, and with one to the refined and restrained court music of the Ottoman Empire. Composed in 1978-79 in Aptos, California, *String Quartet Set* is dedicated to Robert Aitken, New Music Concerts and the Canada Council, and was premiered by the Oxford Quartet. Del Sol recorded the work on its *ZIA* CD, released by Sono Luminus in 2013.

It was first recorded by the Kronos Quartet for CRI (Composers Recordings, Inc.) in 1981, on which occasion the composer provided the following notes regarding its five movements:

**Variations on W alter von der V ogelweide’s ‘nu alrêst leb’ich mir werde.’** - These were begun in the ’40s when I first encountered Minnesinger’s lovely melody. Walter lived from 1107 to 1228 and the variations are in European-style quintal counterpoint, also medieval in origin.

**Plaint** - We all complain, at least a little.

**Estampie** - A medieval peasant’s stamping dance, roughneck and Breughelish.

**Rondeaux** - This homage to Dandrieu and the French Baroque is my only fully ‘harmonic’ piece in the European style.
Josef Sekon is a D.M.A. Graduate of the University of Illinois at Champaign-Urbana. His primary mentors were Fred Coulter, Ben Johnston and Salvatore Martirano. Seminars in Music Composition with Pierre Boulez and Karlheinz Stockhausen influenced his earlier works, however, and more importantly they opened doors to musical parameters that are invaluable to a composer. Josef Sekon is on the Music Faculty of Cabrillo College.

He writes, “I think it is fair to say that every composer has the desire to challenge two musical genres: the string quartet and an orchestral work. So, after composing six consecutive works for solo piano, I decided it was time to meet the challenge of composing a string quartet. In a conversation (2012) with composer Joan Tower at the World Premiere at the Sunset Theater in Carmel of her incredible string quartet White Water, we chatted a bit about string quartet composition and she said ‘it’s not easy’! Agreed, she was absolutely correct! I made three attempts prior to ADENDO, but was not satisfied with my efforts and intended goal. So, I extracted several sections from the previous three that I considered interesting composition and incorporated them into ADENDO, giving credit to my previous efforts, and decided it would be appropriate to title it ADENDO: The word comes from the Latin verbal phrase addendum est, meaning ‘(that which) must be added’ and indeed it is a most interesting addition to the musical genre.”

ADENDO is a one movement, twelve minute work that was completed in December, 2013. This performance by the eminent Del Sol String Quartet is the World Premiere. The work alternates between virtuoso, challenging angular moments that serve as a counterpoint to the more tranquil, absorbing textures that blend and interchange with each other throughout the work. Notes by Josef Sekon

Lembit Beecher, praised by the San Francisco Chronicle for his “hauntingly lovely and deeply personal” music, and by the New York Times for his “alluring, emotive” work, strives to create intimate, heartfelt, quirky and dramatically potent musical experiences.

Born to Estonian and American parents, he grew up under the redwoods in Santa Cruz, California, a few miles from the wild Pacific. Since then he has lived in Boston, Houston, Aon Arbor, Berlin, New York and Philadelphia, earning degrees from Harvard, Rice and the University of Michigan. This varied background has made him particularly sensitive to place, ecology, memory, and the multitude of ways in which people tell stories.

Drawing on family stories about Estonia and the immigrant experience, Lembit wrote And Then I Remember (2009), a documentary oratorio based on interviews with his grandmother, which won the Opera Vista Competition for new opera and has been produced in several cities. In 2011 Lembit was appointed to a three-year term as the inaugural composer-in-residence of Opera Philadelphia in collaboration with Gotham Chamber Opera and Music Theatre Group of New York. His one-act opera, I Have No Stories To Tell You, premiered in 2014 at the Metropolitan Museum of Art.

Lembit has collaborated with various opera groups, vocalists, orchestras, and chamber ensembles, including the Del Sol String Quartet, and is also active as a pianist and concert producer. He has received numerous awards and grants, has held residencies at the Copland House and Scrag Mountain Music, and has served as Visiting Assistant Professor of Music at Denison University in Ohio.

Adapted from http://lembitbeecher.com/site/about/

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Del Sol String Quartet in Concert
from her life and her storytelling.

I grew up in California feeling as much Estonian as Californian, but my sense of the country was based on the stories my mother and grandmother told me. As I worked on this string quartet, I thought about the way stories and memories define us, whether or not they are complete or even true, and the way my own musical style has been influenced deeply by Estonian folk music. This piece is a little like my childhood image of Estonia—a few songs, some pictures and a lot of stories—all filtered through many layers of retelling and touched by nostalgia, a sense of something beautiful that has been lost in the wash of time.

Note by Lembit Beecher

Huang Ruo, described by the New Yorker as “one of the most intriguing of the new crop of Asian-American composers,” was born in China in 1976 at the end of the Cultural Revolution. Son of a well-known Chinese composer, he grew up while China was steadily opening its gates to the Western world. He received both traditional and Western education at the Shanghai Conservatory of Music. After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, he moved to the United States to further his education.

He obtained his D.M.A. degree in composition from Juilliard and recently won the top Luxembourg International Composition Prize.

Huang Ruo writes vibrant and inventive works that draw from Chinese folk music, Western avant-garde, rock, and jazz. He has composed for a variety of media, including for orchestra and chamber ensembles, opera, dance, theater, film and sound installation, and his works have been commissioned and performed by renowned orchestras and ensembles worldwide. He is currently a member of the Conservatory of Music faculty at SUNY Purchase.

Calligraffiti, the title of Huang Ruo’s quartet, is a fusion of the words “calligraphy” and “graffiti” and is meant to reflect the composition’s autobiographical nature. Having grown up in China and moved to New York City as a young adult, Chinese calligraphy and urban graffiti are among the visual images that have influenced his aesthetic sense. To describe his compositional approach, Huang Ruo has coined the term “dimensionalism,” which he describes as an organic integration of Chinese folk, Western avant-garde, rock, and jazz. Despite his own description, none of these styles is immediately recognizable in his music; what is compelling about his music is its vitality, inventiveness, and extreme emotional expression.

The quartet’s three movements run without pause. The first two movements lead the listener on a journey through rugged musical terrain: expressionistic glissandi, tones clusters, and driving rhythms. Huang Ruo builds an almost uncomfortable level of emotional tension by means of long sustained drones with microtonal fluctuations alongside periodic outbursts of dissonance. The drones eventually transform into high pitched screams in the violins as the lower instruments come together in a powerful, seemingly unstoppable rhythmic motive. In the third movement the listener’s perseverance is rewarded with the emergence of a sublime melody (built mostly of fourths and fifths) that is gently passed from player to player until it dissolves into a single high harmonic at the end.

Adapted from concert review by Cornelius Dufallo at http://blog.corneliusdufallo.com/index.php?itemid=230

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Hailed by Gramophone as “masters of all musical things they survey” and two-time top winner of the Chamber Music America/ASCAP Award for Adventurous Programming, the Del Sol String Quartet is a leading force in 21st century chamber music.

Founded at Banff Centre for the Arts in 1992 and based in San Francisco, the ensemble enjoys a unique vantage point. From its West Coast perch, Del Sol’s performances explore narratives and cultures that represent the depth and range of human experience around the world, reflecting the stories and sounds of the Pacific Rim as vibrantly as those heard in European concert halls or East Coast art spaces.

Del Sol’s collaborative performance projects and chamber music programs, which have become highly anticipated happenings in the Bay Area and beyond, embrace this panoramic and emotionally rich worldview. Del Sol has breached the wall between pit and stage in STRINGWRECK, its cheeky collaboration with critically acclaimed choreographers Janice Garrett and Charles Moulton; explored the intimate impact of AIDS in composer Ricky Ian Gordon’s deeply moving, autobiographical chamber opera GREEN SNEAKERS with baritone Jesse Gordon’s deeply moving, autobiographical chamber opera GREEN SNEAKERS with baritone Jesse; and created a vibrant dialogue between 20th century masters and young composers from the Americas (Tear).

The Quartet has performed at prestigious venues around the world, including the Kennedy Center, Library of Congress, Smithsonian Museum and National Gallery of Art in Washington, DC; Symphony Space in New York City; other Minds Festival of New Music in San Francisco; Cabrillo Festival of Contemporary Music, Santa Cruz, CA; Hobby Center for the Performing Arts, Houston; Santa Fe Opera in NM; Chautauqua Institution, Chautauqua, NY; Candlelight Concerts, Columbia, MD; University of Vermont Lane Series in Burlington, VT; Davos and Hirzenberg Music Festivals in Switzerland; and the Chengdu Festival of Contemporary Music in China.

With its deep commitment to education, Del Sol has reached thousands of K-12 students through inventive school performances, workshops, coaching and residencies. The Quartet members also have worked closely with student composers, musicians and faculty artists at universities across the country, including Dartmouth, MIT, Brandeis, Northeastern, University of New Mexico, University of California at Berkeley and Santa Cruz, the Peabody Institute, the Manhattan School of Music and the San Francisco Conservatory of Music.

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Santa Cruz Chamber Players 2014-2015

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Saturday, October 18, 8 pm & Sunday, October 19, 3 pm: KUSP broadcast on November 14
Music by Dvořák, Shostakovich, and César Franck
Roy Malan, artistic director and violin
Susan Freier, violin; Polly Malan, viola; Stephen Harrison, cello; Ian Scarfe, piano

Triple Play: A Diverse Trio of Trios
Saturday, November 22, 8 pm & Sunday, November 23, 3 pm: KUSP broadcast on December 5
Music by Mendelssohn, Dvořák, and Debussy
Brian Johnston, artistic director, violin, and viola
Aude Castagna, cello; Vlada Volkova-Moran, piano; Kathleen Purcell, flute
Jennifer Cass, harp

Evolution of a New Kind of Trio:
The Black Cedar Trio performs “Old Europe; the New World, and Asia”
Saturday, January 17, 8 pm & Sunday, January 18, 3 pm: KUSP broadcast TBA
Music by Mozart, Paganini, Nathan Kolosko, and Chinery Ung
Kris Palmer, artistic director and flute
Nancy Kim, cello; Steve Lin, guitar

The Last Tempo in Paris
Saturday, February 28, 8 pm & Sunday, March 3, 3 pm: KUSP broadcast on March 27
Music by Debussy, Revel, Berlioz, Philippe Gaubert, and Cécile Chaminade
Shannon Delaney, violin; Lars Johannesson, flute; Sheila Willey, soprano
Susan Bruckner and Michael McGushin, piano

Classical and “All that Jazz”
Saturday, March 28, 8 pm & Sunday, March 29, 3 pm: KUSP broadcast on May 22
Music by Beethoven, Schumann, Scriabin, Piazzolla, Erwin Schulhoff, Marni Manas, and Nicolai Kapustin
Ivan Rosenblum, artistic director and piano
Kathleen Purcell, flute; Kristin Garbeff, cello

The Clarinet Ascending: Quintets for Clarinet and Strings
Saturday, April 25, 8 pm & Sunday, April 26, 3 pm: KUSP broadcast on June 19
Music by Mozart and Brahms
Jeff Collagher, artistic director and clarinet
Sue Brown, violin and viola; Shannon Delaney, violin and viola
Eri Borcea-Higaki, violin; Judy Roberts, cello

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