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Sundays with Coleman

113th Season

2016-2017

Presented in cooperation with the Caltech Committee on Institute Programs



THE ACADEMY OF ST MARTIN IN THE
FIELDS CHAMBER ENSEMBLE
OCTOBER 30, 2016



COLEMAN CHAMBER MUSIC ASSOCIATION

Sunday, October 30, 2016

When Alice Coleman began presenting concerts here in 1904, she became part of the flowering of creativity in early 20th-century Pasadena best known for the work of designers Charles and Henry Greene and tilemaker Ernest Batchelder. Alice and Ernest married in 1912, and his life was ever after filled with music. This afternoon you are enjoying Alice's legacy; you can explore Ernest's legacy at the Pasadena Museum of History at an exhibition of his work through February 12, 2017. For information call 626-577-1660 or go to www.pasadenahistory.org.

Sunday, October 30, 2016 ■ 3:30 pm
Beckman Auditorium, Caltech

The Academy of St Martin in the Fields Chamber Ensemble

Tomo Keller, *Violin and Leader*
Harvey De Souza, *Violin*
Robert Smissen, *Viola*
Stephen Orton, *Cello*

Lynda Houghton, *Double Bass*
James Burke, *Clarinet*
Julie Price, *Bassoon*
Stephen Stirling, *Horn*

Antonín Dvořák
(1841-1904)

String Quintet No. 2 in G Major,
for two violins, viola, cello, and
double bass, Op. 77, B. 49 (1875)

Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Allegro assai

INTERMISSION

Franz Schubert
(1797 - 1828)

Octet in F Major, for clarinet, bassoon,
horn, two violins, viola, cello, and bass,
Op. 166, D. 803 (1824)

Adagio - Allegro
Adagio
Allegro vivace
Andante con variazioni
Menuetto: Allegretto
Andante molto - Allegro

The Academy of St Martin in the Fields Chamber Ensemble appears by arrangement with David Rowe Artists, www.davidroweartists.com ■ ■ Chandos, Philips, Hyperion recordings

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Program Notes

By Keith Horner, © 2015

ANTONÍN DVOŘÁK (1841-1904)
String Quintet No. 2 in G Major
for two violins, viola, cello, and
double bass, Op. 77, B. 49 (1875)

“The applicant, who has never yet been able to acquire a piano of his own, deserves a grant to ease his strained circumstances and free him from anxiety in his creative work.” Antonín Dvořák was the applicant. He was 33 years old and had been supporting an expensive composing habit by playing viola, the organ, and by teaching. Both Brahms and the influential Viennese critic Eduard Hanslick were on the jury and both became advocates for Dvořák’s music, sensing that it had the potential to cross national borders. This stipend allowed Dvořák breathing room to focus entirely on composition.

Upon learning of the stipend, Dvořák became intensely energized. The first work he completed was a string quintet which underwent several revisions after its first performance on March 18, 1876. The piece won a competition

organized by a group known as the Prague Artistic Circle. Its decidedly unconventional scoring, where Dvořák added a double bass to the standard string quartet, impressed the jury. They praised the work’s “distinction of theme, the technical skill in polyphonic composition, the mastery of form and . . . the knowledge of instruments.”

The quintet opens boldly, with cello and double bass announcing the dark sonority that lies ahead and another low-voiced instrument, the viola, contributing the movement’s brief, single-measure main idea. The music this motif generates is energetic, buoyant, and skillfully worked-out, with the two main themes of the opening movement closely related. The first movement coda is a particular delight, as the tempo quickens and the music drives urgently forward to a conclusion. The angular Scherzo, driven by folk-like rhythmic momentum and its lyrically flowing central trio both contain the distinctive fingerprints of the later Dvořák. The slow movement is an early example of Dvořák’s gift for sustaining a singing melodic line. Here he presents a seamless cantilena that opens up a wide

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tonal palette, from the deepest bass to high, soaring violin, with constantly shifting sonorities between. The finale reworks the thematic idea heard at the beginning of the piece, thoroughly exploring its possibilities to an exuberant ending.

FRANZ SCHUBERT (1798-1828)
Octet in F Major for clarinet, bassoon, horn, two violins, viola, cello, and bass, Op. 166, D. 803 (1824)

When Ignaz Schuppanzigh, the portly Viennese violinist whom Beethoven called 'Falstaff,' brought together eight musicians to give the première of Schubert's Octet, he chose much the same group who gave the première of the Beethoven Septet almost a quarter century earlier. The clarinetist, however, was Ferdinand, Count Troyer, who is reported to have commissioned the Octet from Schubert with the stipulation that it closely resemble Beethoven's Septet - that composer's most popular work during his lifetime. Both works are in the divertimento tradition, with

six rather than four movements and an overriding feeling of well-being and relaxation. Schubert maintains a similar key relationship between movements to those in the Beethoven. He includes both scherzo and minuet (though reversed in order), and chooses a theme and variations as the fourth movement. He follows Beethoven's lead by including a slow introduction to both first and last movements. Schubert however, adds a second violin, completing the string quartet foundation to the ensemble of mixed strings and winds.

Schubert took the month of February 1824 to fulfill the commission, delivering a work designed to appeal to its listeners yet, despite its outward resemblance to the Beethoven Septet, still speaking with its own voice. Imitation here is, indeed, the sincerest form of flattery. Both works begin with an 18-measure Adagio introduction to the opening movement. Schubert builds anticipation for what is to follow and adds unity by incorporating a short dotted figure in both sections. Indeed, the dotted rhythm continues to bring a feeling of unity

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throughout each of the movements of the Octet. The luxuriant, seamless melody that opens the first slow movement is given to the clarinet. An exuberant scherzo follows, rustic and unbuttoned, maybe even a little prophetic of Bruckner. The melody of the variation movement that Schubert provides next is shared by both violin and clarinet and is drawn from a love duet from his comic

opera *Die Freunde von Salamanka* (*The Friends from Salamanca*).

Schubert here provides seven variations to Beethoven's five. A graceful minuet then leads to the somber, mysterious introduction to the finale, which culminates in a vigorous march-like theme. It's a fitting conclusion to a work conceived on a symphonic scale yet maintaining the cheerful grace of a true piece of chamber music played among friends.



coleman's history

Some of today's repertoire have been performed previously in the Coleman series:

Franz Schubert **Octet in F Major for Winds and Strings,
Op. 166, D. 803**

- December 1940 Roth String Quartet with
Alfred Peterson, clarinet;
Adolph Weiss, bassoon;
James Staliano, horn;
and Shull Lipschutz, double bass
- March 1953 American Art String Quartet with
members of Fine Arts Winds and
Milton Kestenbaum, double bass
- October 1966 Melos Ensemble of London
- January 1976 Cassenti Players
- March 1994 Academy of St Martin in the
Fields Chamber Ensemble

Coleman Premiere

Antonín Dvořák **String Quintet No. 2 in G Major, Op. 77, B. 49**

Academy of St Martin in the Fields Chamber Ensemble

Coleman celebrates the life of Sir Neville Marriner (April 15, 1924 - October 2, 2016); his contributions to music performance include founding the Academy of St Martin in the Fields and serving as the first music director of the Los Angeles Chamber Orchestra. Today's performance is part of his legacy.

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The Academy of St Martin in the Fields (ASMF) was formed in 1958 by a group of leading London musicians. Working without a conductor, the Academy gave its first performance in its namesake church on November 13, 1959. As its repertoire expanded from Baroque to Mozart, Bartok, and Beethoven, it became necessary for the principal violin, Neville Marriner, to conduct the larger orchestra. Today, the Academy's partnership with Sir Neville Marriner remains the most recorded pairing of orchestra and conductor. This partnership was celebrated by *Marriner at 90* – a

series of concerts in 2014 in honour of his 90th birthday.

The Academy of St Martin in the Fields **Chamber Ensemble** (ASMFCE) was created in 1967 to perform larger chamber works – from quintets to octets—with players who customarily work together rather than the usual string quartet with additional guests. Its members are drawn from the principal players of the orchestra, and it tours as a string octet, a string sextet, and other configurations which include winds.

Tomo Keller (violin, guest leader) was born in Stuttgart, Germany and studied at the University of Music Vienna and the Juilliard School New York. He is currently Assistant Leader of the London Symphony Orchestra and Leader of the Swedish Radio Orchestra.

Harvey de Souza (violin) has been a member of the Academy since 1993 and has led the orchestra on tours with Sir Neville Marriner. He is also a member of the Vellinger String Quartet. Harvey plays on a Carlo Bergonzi, kindly lent to him by the Beare's International Violin Society.

Robert Smissen (viola) won a scholarship to Chethams School

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of Music at the age of 14, and went on to study at the Guildhall School of Music with David Takeno, where he won prizes for chamber music and solo playing. He currently plays with the ASMF, as well as other London chamber orchestras.

Stephen Orton (cello) was born in Ripon, Yorkshire, and studied with William Pleeth at the Guildhall School of Music and Drama. In 1985 Stephen became principal cello with the ASMF and is also a member of the ASMFCE. He also joined the Chilingirian Quartet in 2013.

Lynda Houghton (double bass) studied at the Royal Academy of Music in London and at the Banff Centre for Fine Arts in Canada, and has played with the ASMF for over 25 years. She is the principal double bass with the ASMF, the City of London Sinfonia, and the Orchestra of St John's.

James Burke (clarinet) leads a busy career as both principal clarinet of the ASMF and co-principal of the BBC Symphony Orchestra. When not performing, he teaches as a clarinet professor at the Guildhall School of Music and Drama, where he once studied.

Julie Price (bassoon) is the principal bassoon of the English Chamber Orchestra and co-principal of the BBC Symphony Orchestra. She regularly appears as a chamber musician and a soloist, and has been a professor of bassoon at the Royal College of Music in London for many years.

Stephen Stirling (horn) is a renowned soloist who has appeared at almost every major British venue and with the Chamber Orchestra of Europe, BBC NOW, BBC SSO, Bournemouth Symphony Orchestra, and the Orchestra of St John's. He is the principal horn of the ASMF.



SPECIAL NEEDS

Beckman Auditorium is wheelchair accessible, and large-type programs are available. Seating is available in the orchestra for persons using wheelchairs who prefer to remain in their wheelchairs; aisle seating is available for those who can transfer from their wheelchairs or have other reasons for requiring an aisle seat.

Beckman Auditorium is equipped with high-quality infrared assistive listening devices (ALD systems) to amplify the sound on stage –spoken word or music and transmit the sound to individual headsets worn by patrons.

Other accommodations can be arranged, as needed. Please call 626.395.4652 or e-mail ada@caltech.edu for more information and assistance.

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The Coleman Chamber Music Association

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July 2016 - June 2017

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We invite you to make a contribution to the Coleman Chamber Music Association. Ticket sales account for only a portion of the cost of presenting the concerts, so that our series, as well as the Competition must be funded by contributions. For more information, please call the Coleman office at 626.793.4191 or mail your tax deductible contribution to Coleman Chamber Music Association, 225 South Lake Avenue, Suite 300, Pasadena, CA 91101.



programming for coleman concerts

This year, the 113th Coleman Chamber Concerts continues a tradition of excellence. *Did you ever wonder how the performers and programs are chosen each year?*

Alice Coleman created the Coleman Chamber Concerts in 1904. A professional musician who had studied in Boston and Europe, she chose local musicians, including members of the Los Angeles Philharmonic, and often performed with them in private homes and other venues in Pasadena. In the 1920's, the concerts moved to Culbertson Hall, which permitted larger audiences. Alice often worked with L.E. Behymer, "dean of impresarios," to bring nationally and internationally known ensembles to Pasadena. In 1929, the Flonzaley Quartet was the first non-local ensemble to appear in the Coleman series. Coleman incorporated in 1932 and Leon Ettinger became the manager, but Alice chose a committee and was involved with programming until her death in 1948.

Today, the Program Committee consists of members of the Coleman Board and/or the Friends of Coleman. Planning for each series begins two to three years ahead of time. The Executive Director solicits information from ensembles who will

be presenting concerts in a particular year. The Program Committee selects six concerts, which will balance the types of ensemble (eminent string quartets, piano trios, wind quintets - including, as Alice Coleman wished, at least one younger group and the repertoire, as well as fit the available dates at Beckman Auditorium.

Many things have changed over the years. In 1964, the Juilliard Quartet and the Amadeus Quartet each presented Coleman with eight different program choices; in recent years, a single program may be offered. Earlier, visiting ensembles might come and stay a week in the home of a Coleman member, and Coleman would entertain the musicians following the concerts. Now musicians fly in the day before a concert and leave for a concert in another city immediately after their performance. Nevertheless, the quality of the programming and the performances is always exceptional.

Coleman maintains a summary (dates, ensembles, individual musicians, works performed) of every Coleman Concert since January 25, 1904. It is a remarkable tribute to the Program Committees over the years.

