

# Welcome to the ***Auditorium Chamber Music Series***

The mission of the Auditorium Chamber Music Series is to bring outstanding performances of a wide variety of chamber music to the region and to offer high-quality musical experiences and education.

## 2023-2024 Season

Music from the Palouse October 19, 2023  
Cavatina Duo – November 7, 2023  
Jupiter String Quartet – January 25, 2024  
Lysander Piano Trio – April 9, 2024

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# **Cavatina Duo**

## **November 7, 2023 at 7:30pm**

**Marin Marais** (1656-1728)  
Folias d'Espagne (selection)

**Georg Friedrich Telemann** (1681-1767)  
(Guitar part composed by Alan Thomas -1968)

3 Fantasies

- No.1 in A major
- No.2 in A minor
- No.5 in C major

**David Leisner** (1952)  
Dances in the Madhouse

- Tango
- Waltz for the Old Folks
- Ballad for the Lonely
- Samba!

**~~Intermission~~**

**Francisco Tárrega**

(1852-1909)

Capricho Árabe

(solo guitar)

**Maximo Diego Pujol**

(1957)

Suite Buenos Aires

- Pompeya
- Palermo
- San Telmo
- Microcentro

**Georges Bizet (1838-1875) / François Borne (1840-1920)**

(arr. Joseph Zsapka)

Fantaisie brillante on themes from Bizet's "Carmen"

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## ABOUT THE CAVATINA DUO

"Style, sympathy, and technical aplomb . . . it's doubtful that the Cavatina's sophisticated and artistic playing could be surpassed." — **Fanfare**

**The Cavatina Duo**—Eugenia Moliner, flute (Spain) and Denis Azabagic, guitar (Bosnia)—has become one of the most impressive combinations of its kind in the world. The first guitar and flute duo to be featured on the covers of both *Classical Guitar Magazine* (UK) and *Flute Talk* (USA), the husband-and-wife **Cavatina Duo** breaks convention with their combination of instruments.

The duo's electrifying performances have captivated audiences worldwide in such major venues and festivals as Ravinia (Chicago), Da Camera Society (Los Angeles), Aix-en-Provence Summer Festival (France), the National Concert Hall of Taipei (Taiwan), National Center for the Performing Arts in Beijing, National Flute Convention Gala Concert (USA), Kolkata International Guitar Festival (India), as well as in Spain, The Netherlands, South Korea, and many other countries.

**Eugenia Moliner** has been acclaimed as "brilliant" by the British Flute Society magazine. She has performed with principal musicians from the Chicago Symphony, Rotterdam Philharmonic and Toronto Symphony orchestras as well with many chamber ensembles, including the Chicago Chamber Musicians, Civitas Ensemble and the Aspen String Trio. Her discography includes ten CDs.

A prize-winner in twenty-four international competitions, **Denis Azabagic** has been described as a "virtuoso with flawless technique" by Soundboard Magazine. He has appeared as soloist with orchestras such as the Chicago and Madrid Symphonies, among many others. Azabagic has collaborated with the Chicago Chamber Musicians, the Civitas Ensemble and the Quartet Casals. His discography includes fourteen CDs, two DVDs and the book "On Competitions—Dealing with Performance Stress."

Cavatina's discography includes:

"River of Fire" (forthcoming) — Romani ("Gypsy") music from around the world, with the Pacifica Quartet.

"Folias and Fantasias" — Music of Marais and Telemann. Critics' Choice, American Record Guide.

"The Balkan Project" — music from Bosnia, Croatia, Serbia, Bulgaria, and Macedonia.

"Cavatina Duo Plays Piazzolla" — arrangements by Sérgio Assad and Clarice Assad, commissioned by the Cavatina Duo.

"Cavatina at the Opera" — virtuosic arrangements of melodies from Carmen, La Traviata, Carnival of Venice, and more. Critics' Choice, American Record Guide.

"Acrobats — Music of David Leisner"

"Sephardic Journey" — new commissions of works based on Sephardic melodies from five leading composers. The world premiere was held at the Ravinia Festival.

### MARAIS:

The Parisian composer Marin Marais was a master of the viol (viola da gamba), and the leading French composer of music for the instrument. His **Folies d'Espagne** is a set of thirty-two variations on "La Folia," a popular theme which was also employed for variations by composers from Corelli through Liszt and Rachmaninoff. Although the title of the piece, **Les Folies d'Espagne**, references Spain, the theme was actually a lively Portuguese dance from the late 15th century. Marais said that he tried to make sure that the work was suitable for various kinds of instruments.

### TELEMANN:

First published around 1730, Telemann's Twelve Fantasias for flute without bass are one of the great staples of the solo flute repertoire.

Why add a guitar part to them? That I was commissioned to do so by the Cavatina Duo is perhaps too facile an answer, though in

retrospect I can say that it is a testament to the artistic vision of Eugenia Moliner and Denis Azabagic that they were able to imagine how effective the result could be of turning these solo Fantasias into duo works. In fact it was common practice in the Baroque period for composers to adapt their own works to different instrumental combinations, adding to or taking away from the music to suit the context—as J.S. Bach regularly demonstrated with his own compositions.

The added guitar part helps to bring out latent aspects of the solo flute line, fleshing out implied harmonies, making the dances that bit more rhythmic, and heightening the work's many "affekts" (which is the ability of music to stir emotions).

**Fantasia 1** in A major is the most free and improvisatory piece in the set. Modelled on a Toccata and fugue, the flute's opening fanfare-like figures make a gripping introduction to the work's sound world, followed by a fugue in which Telemann cleverly manages to convey answering voices in different registers within the flute's necessarily monophonic part. This musical sleight of hand of creating the illusion of multiple fugal voices from the solo flute is present in no fewer than eight of the Fantasias and is one of Telemann's most impressive compositional achievements in the work. Following the fugue, a transitional Adagio section leads to the charming minuet that concludes this most playful and joyous of the Fantasias.

The opening movement group of **Fantasia 2** is cast in the "Sonata da chiesa" format of prelude, fugue and adagio. The much more dark and sombre mood of this A minor work is given some contrasting relief in the beautifully vocal C major Adagio movement with its florid melismas, before a return to A minor in the concluding bourée dance.

**Fantasia 5** in C major opens with a brief capriccio fanfare with contrasting lyrical Largo. Intriguingly, this music immediately repeats in the dominant key of G major before returning to C major for an extended Allegro canonic gigue. Telemann delights here in making full use of the three bar canon theme, repeating it no less than twelve times in different registers and keys over the course of the movement's 54 bars. The "canarie dance" that concludes the Fantasia shows the strongest connection to folk music in the set. A Spanish dance in six-eight time originating in the Canary Islands, the

"canarie" was one of the staples of the Baroque guitar repertoire, to which this arrangement pays homage with the guitar's quasi-flamenco strummed accompaniment.

### LEISNER:

David Leisner ([www.davidleisner.com](http://www.davidleisner.com)) enjoys a multi-faceted career as a classical guitarist, a distinguished composer, and a master teacher. As a composer, Mr. Leisner is noted for the emotional and dramatic power of his music. Fanfare magazine described it as "rich in invention and melody, emotionally direct, and beautiful." South Florida Classical Review called him "an original and arresting compositional voice." The Cavatina Duo's recording of his complete works for flute and guitar, *Acrobats* (Cedille) was released to exceptionally strong reviews. He wrote, "In many cases, [the Cavatina Duo] play my music more beautifully than I imagined could be done. They are a composer's dream."

The composer writes: "***Dances in the Madhouse*** was written in 1982. Originally for violin and guitar, it was composed with the flute in mind as an alternative. I also arranged it for orchestra in 1989. The inspiration for this piece was a lithograph by the early 20th-century American, George Bellows, called 'Dance in a Madhouse.' In it, four groups of asylum inmates are highlighted, and I wrote a dance for each of them. 'Tango Solitaire' is for the woman dancing a stylish dance, alone. 'Waltz for the Old Folks' is for a happy couple who seem perfectly comfortable with their insanity. A forlorn, despairing couple of women, sitting on the sidelines, prompted 'Ballad for the Lonely.' And 'samba!' is for the middle-aged couple performing a wild, dizzy dance."

### TARREGA:

***Capricho Árabe*** is the most popular work of the iconic Spanish guitarist Francisco Tárrega, who initiated the revival of interest in the classical guitar that had fallen out of fashion during the Romantic period. He traveled extensively throughout the country, exploring the folk traditions of different regions in order to create new aesthetics for the guitar music that remains relevant to this day.

Tárrega wrote his *Capricho Árabe* in 1888 while staying in Valencia. The following year, the piece was printed in Barcelona, becoming his first published composition. Tárrega had recently explored northern Africa and the Andalusia region of Spain, where Muslim and Christian

cultures historically mixed. These travels strongly influenced Tarrega as he wrote this piece.

After the fast introduction designed to evoke associations with the Maqam melodic system, *Capricho Árabe* compositionally revolves around a single theme that softly develops in the key of D minor and then varies by turning to D major. This rather unusual modulation helps to create a distinctive contrast within the same work without making serious alterations to the performing style. At the end of the piece, the melodic passages return to their original forms and help re-establish the minor key.

*Capricho Árabe*, marked by the composer in the manuscript as a serenata, is dedicated to his fellow countryman Tomás Bretón, whose contribution to the establishment of Spanish folk traditions in classical music was considered by Tárrega to be vital.

*Capricho Árabe* was performed by several groups of musicians at Tárrega's funeral in 1909.

#### **PUJOL:**

It all started when Máximo discovered a guitar in a closet at his parents' home in a quiet suburb of Buenos Aires, Argentina. It was almost inevitable in a place where tango was constantly floating in the air. The guitar was a memento of his father's youthful career as a professional tango singer, an activity with which he continued to delight relatives and the patients at his dentistry practice. That discovery led the eight year old Máximo to take lessons from Don Gaspar Navarro, his father's patient, neighbor, and friend who taught all the neighborhood children. At the tender age of nine Maximo gave his first concert in nearby Villa Martelli, and a few months later he surprised his mother on her birthday with a zamba of his own composition. His mother's emotional reaction ensured that Máximo and his guitar became inseparable.

Upon graduating from high school, Máximo faced the same dilemma as his father had many years prior: to pursue his musical calling or embark on a more traditional career. At first he did both, but after strenuous years of studying mathematics and guitar, the latter won out in the end. While Máximo studied at the Buenos Aires Conservatory of Music, one of his first pieces, "Sonatina," written for a final exam, won first prize at prestigious competitions in Argentina.



Máximo honed his skills as a performer by playing tango and milongas at Buenos Aires night clubs, both as a soloist and as an accompanist. He also played in a number of duos, trios and quartets, immersing himself fully in every aspect of tango music.

**Suite Buenos Aires** intends to depict the four neighborhoods of Buenos Aires by way of the tango. Pompeya is the part of the city where the tango first became popular. Palermo is its residential area. San Telmo is its historic district with its atmosphere of cafes, clubs and flea markets, and the Microcentro is the commercial quarter in the heart of the city.

## **BIZET/BORNE**

Since its premiere in 1875, Bizet's *Carmen* has surely taken the lead as a subject for virtuosic showpieces by other composers. The opera's color and passion have given rise to spectacular arrangements for piano, full orchestra, and – in the case of François Borne – flute.

Born in 1840, Borne was a flutist with the principal opera company in Bordeaux as well as a composer and professor at the conservatory in Toulouse. Expert in both instrumental technique and in the development of the flute as an instrument, he is still recognized for his technical contributions to the Böhm flute. The ***Fantaisie Brillante on Themes from Bizet's Carmen*** is his only surviving work.

Borne fills his setting with spectacular arpeggios that require fleet fingering and consummate breath control. Carmen's brilliant Habanera, a traditional dance that she performs with castanets (and with abundant flirting), anchors the work. But the mood of Borne's *Carmen* is far brighter than that of the fatalistic Gypsy girl of Bizet's opera. In Borne's showpiece, a set of brilliant variations on her showy Habanera leads to a triumphant close – in marked contrast with the opera's violent, tragic ending.

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*A special thank you to Ann Marie & Robert McGee for their continued support of the ACMS workshops and music education initiatives.*

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# Coming January 25, 2024

## Jupiter String Quartet

The **Jupiter String Quartet** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Founded in 2001, this tight-knit ensemble is firmly established as an important voice in the world of chamber music, and exudes an energy that is at once friendly, knowledgeable, and adventurous. *The New Yorker* states, "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber-music scene."

The quartet has performed across the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, Washington, D.C.'s Kennedy Center and Library of Congress, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, the Banff Centre, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Tucson Winter Chamber Music Festival, Skaneateles Festival, Madeline Island Music Festival, Yellow Barn Festival, Encore Chamber Music Festival, the inaugural Chamber Music Athens, and the Seoul Spring Festival, among others.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition in 2004. In 2005, they won the Young Concert Artists International auditions in New York City, which quickly led to a busy touring schedule. They received the Cleveland Quartet Award from Chamber Music America in 2007, followed by an Avery Fisher Career Grant in 2008. From 2007-2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two and, in 2009, they received a grant from the

Fromm Foundation to commission a new quartet from Dan Visconti for a CMSLC performance at Alice Tully Hall. In 2012, the Jupiter Quartet members were appointed as artists-in-residence and faculty at the University of Illinois Urbana-Champaign, where they continue to perform regularly in the beautiful Krannert Center for the Performing Arts, maintain private studios, and direct the chamber music program.

The Jupiter String Quartet feels a strong connection to the core string quartet repertoire; they have presented the complete Bartok string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts Institute of Technology and the Lanaudiere Festival in Quebec. Also deeply committed to new music, they have commissioned string quartets from Nathan Shields, Stephen Andrew Taylor, Michi Wiancko, Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert. They are also part of a commission for chamber choir and string quartet, with music by Su Lian Tan and words by Robin Wall Kimmerer.

The Jupiters place a strong emphasis on developing relationships with future audiences through educational performances in schools and other community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for “classical” music to new audiences. The quartet has also held numerous masterclasses for young musicians, including most recently at Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber Festival, Madeline Island Music Festival, and Peabody Conservatory.

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