

*Chamber
Music
at the Deines*



*Ad Astra
Music Festival*

July 15 ~ 31, 2016

Russell, Kansas

This concert is underwritten by the Friends of the Deines Cultural Center.

Chamber Music at the Deines

Ad Astra String Quartet
Benjamin Cline, cello
Max Holman, harpsichord



The Deines Cultural Center
Saturday, July 23 | 7:30pm

Program

No. 15: Prelude and Fugue in G Major
from *The Well-Tempered Clavier, Book II*, BWV 884

Johann Sebastian Bach
(1685-1750)

Viola da Gamba Sonata No. 1 in G major, BWV 1027

Bach

Adagio

Allegro ma non tanto

Andante

Allegro moderato

Cello Suite No. 2 in D minor, BWV 1008

Bach

Sarabande

Spiegel im Spiegel

Arvo Pärt

(b. 1935)

Benjamin Cline, cello

Max Holman, harpsichord

———— Intermission ————

Diacritical Marks

Nico Muhly

(b. 1981)

Finale: Vivace ma non troppo

Antonín Dvořák

from *String Quartet* No. 12 in F major, Op. 96

(1841-1904)

Michael Cervantes, violin

Jasmine Gomez, violin

Julius Adams, viola

Alyssa Aubuchon, cello

Notes

Johann Sebastian Bach

At the time of its completion, the first book of *The Well-Tempered Clavier* was already a triumph of musical ingenuity: twenty-four pairs of preludes and fugues in all of the major and minor keys of the musical scale. The fact that Bach composed a complete second book some two decades later is still an astounding feat without equal. The format of the prelude–fugue relies on contrast: an opening section that explores the key in question segues into a more rigorous fugal section, in which musical idea(s) are presented and then contrapuntally imitated and developed into a large polyphonic web. (The word fugue comes from the Italian word for “flight,” and it is sometimes helpful to think of the various musical lines in these movements as behaving in such a fashion.) The fifteenth set of the second book, the Prelude and Fugue in G major, is one of freshness and inventiveness. The two-part prelude plays with various iterations of a vibrant toccata theme, “touching” various notes in an almost improvisatory way. This is combined with a corresponding scalar theme that moves upwards and downwards in stepwise motion. The fugal movement presents a lengthy subject in sixteenth notes which is then imitated and then rapidly developed in an intricate manner for an exciting finish.

The G major sonata for viola da gamba (here played on the modern cello) has been dated to the 1740s. A reworking of an earlier trio sonata for flutes and continuo—Bach was as much a great self-borrower as he was a great improviser—its arrangement follows a slow/fast/slow/fast design, allowing for a great deal of variety and juxtaposition. The opening Adagio movement invokes broad fugal forms, which will occur in various guises throughout the sonata. The keyboard part takes the lead in the Allegro ma non tanto movement, setting up a lengthy but lively dialogue between the two instruments. The E minor Andante movement provides a ponderous reflection before the brilliance of the final Allegro moderato brings the work to its contrapuntal culmination. The preeminence of Johann Sebastian Bach in the field of sacred choral music in no way diminishes his achievements in the realm of chamber music. Central to this repertoire are his six magnificent cello suites. Though their exact date of composition is unknown, scholars speculate they at least predate Bach’s violin sonatas composed in Cöthen in 1720, the same period during which he had

access to a tremendous ensemble of string virtuosi. Even after three centuries, the harmonic and rhythmic complexities of the cello suites make them daunting but rewarding works. The second suite is tinted by the use of the famously melancholy D minor as a home key across its six movements. All of Bach's cello suites follow the same general outline of movements whose order reflects Baroque dances of the period: *prélude*, *allemande*, *courante*, *sarabande*, two *menuetts* (interchanged with other paired dances in the other suites) and a lilting *gigue* to conclude. Like the dances to which they allude, these movements are each defined by conventions of repetition and meter. In the second cello suite, a smart triple-meter *prélude* sets the scene, leading to a more serious *allemande* in quadruple meter. A flashy and virtuosic *courante* forms the third movement, followed by the slow and solemn *sarabande*, where frequent trills accent the second beat of the triple-meter scheme. The two *minuets* offer a fascinating study in contrasts before the final *gigue* brings the suite to an end.

Arvo Pärt

A work of meditative beauty, using minimal amounts of musical material, “*Spiegel im Spiegel*” has become one of Arvo Pärt's most beloved works. The title literally translates as “mirror in the mirror,” which can be heard as the piece unfolds, note by note, imparting a sense of the infinite.

Nico Muhly

Taking its name from the various typographic symbols applied to alphabetical characters, such as the accent (´), umlaut (¨), or the tilde (~), Nico Muhly's *Diacritical Marks* represents an adventurous essay in the imposing genre of the string quartet. One of America's most active and well-regarded young composers, Muhly addresses the daunting influence of his predecessors in a comment on his website: “I have a huge anxiety about string quartets; they are normally meant to be giant expressions of a composer's emotional life. Here, I focused on details: a tiny dot above a letter, a tiny swivel of the bow.” This preoccupation with nuance over titanic emotion informs the overall structure of the piece: eight short movements lasting just under twenty minutes. Instead of relying on the conventional “classical” forms within these movements, Muhly instead focuses on short musical ideas and fragments. By repeating these ideas and fragments over and over with slight variations, larger structures, in turn, develop over time. An athletic first movement awash with minimalist counterpoint leads to a more lyrical and subdued second movement,

though there are momentary flashes of something ominous. The brief third movement introduces a recurrent musical idea for the second violin and the viola, an intertwined theme which Muhly likens to a drone. The graceful fourth movement intercedes before the “drone” theme returns in the fifth movement, now in a combination with the first violin and cello. Somberness characterizes the sixth movement before the “drone” configuration returns yet again in the seventh, with the first violin and cello now engaging in a lyrical duet. The final fugal movement brings the quartet to a breathless and fantastic conclusion.

Antonín Dvořák

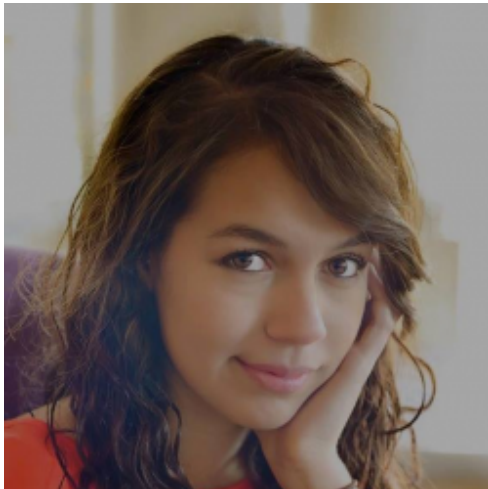
Dvořák composed his twelfth string quartet in June 1893 while vacationing in the town of Spillville, Iowa, home to a large community of Czech immigrants. The atmosphere was astoundingly conducive, and the score was completed within two weeks. Frequently referred to as the “American Quartet”—though that appellation was not coined by the composer—the quartet nevertheless espouses a musical atmosphere similar to that of Dvořák’s famous Symphony No. 9, “From the New World,” which dates from the same period. The so-called “folksy” qualities of the work result primarily from Dvořák’s own professed commitment to writing in a relatively austere and melodically-inclined fashion. The quartet remains delectably complex, however, as the concluding movement makes plain. Dvořák chose to end the work with a vivacious “fast” movement. Its opening sections feature alternating themes for the upper stings that merrily vault over rhythmic undercurrents in the lower voices. All the instruments coalesce at the midpoint of the movement in a passage that evokes a church organ chorale. The boisterous material from the opening sections then returns before a final coda caps the movement off with a fiddling frenzy.

-Ryan M. Prendergast



Out of the many mediums of performing, violinist **Michael Cervantes** is drawn to the intimate nature of chamber music. Favorite previous collaborations and performances include the Schumann Piano Quintet, Grieg String Quartet and Brahms Viola Quintets. Michael currently studies violin in his home state at the University of North Texas under the tutelage of renowned violinist and pedagogue Julia Bushkova on modern violin and Cynthia Roberts on Baroque Violin. He has participated in masterclasses with Axel Strauss and Fredi Gerling, as well as coachings with Paula Bird, Bruce Berg, George Papich, and Steve Harlos. Through the UNT Early Music program, Michael has had the opportunity to perform at the Boston Early Music Festival along with being a

featured soloist in Vivaldi's Concerto for Four Violins within this past year. Besides being active in the Dallas-Fort Worth area, he has also performed throughout the U.S. and Europe. Michael is looking forward to upcoming solo and chamber performances including works by Biber, Bach, Conus, contemporary composer Kenji Bunch, and more.



Jasmine Gomez is a violinist studying Music Performance at the University of North Texas. She is doing her undergraduate under the tutelage of renowned violinist and pedagogue Julia Bushkova. Jasmine enjoys performing around the Dallas area as well as back in her hometown El Paso. She has participated in masterclasses including Soovin Kim, Ik-Hwan Bae, MingHuang Xu, Jinjoo Cho, Faure Quartet, and the Baumer Quartet. Also majoring in Music Education, Jasmine dedicates her time to teaching and her studies. She plans to student teach and graduate by Fall 2017. Currently she is working on

Grieg, Wieniawski, Haydn, and more for her upcoming recitals and chamber performances in UNT. She also enjoys playing music outside the classical realm such as pop, musicals, and opera. Jasmine is looking forward to learning about even more styles in the future.



Julius Adams is a sophomore pursuing a degree in viola performance at the University of Illinois (Urbana-Champaign). He studies with Rudolf Haken and Elizabeth Freivogel, violist of the Jupiter String Quartet. Julius' orchestral achievements include performances with some of the world's most prestigious youth orchestras including the Chicago Youth Symphony Orchestra and the American National Honors Performance Series Orchestra. He has performed at venues across the United States and China including Carnegie Hall in New York City, Orchestra Hall in Chicago, The National Centre for the Performing Arts in Beijing, and the Oriental Arts Centre in Shanghai. Julius is currently co-principal violist of University of Illinois Symphony and Chamber

Orchestras. Julius also actively performs in chamber ensembles at the University and is coached by members of the Jupiter String Quartet. Julius was also a member of Chicago Youth Symphony's Giving Trills String Trio coached by MingHuan Xu and members of the Kontras Quartet.



Alyssa Aubuchon will be a junior at Truman State University studying cello performance and is in the studio of Brian Kubin. She performs with the Truman State University Orchestra, Truman State President's String Quartet, and previously with the Kansas City Youth Symphony, the Stanford Youth Orchestra, the Missouri All-State Orchestra, and the Kansas City String Quartet program. She has toured Europe with ensembles twice and participated in masterclasses with Yo-Yo Ma and members of the St. Louis Symphony. She was a finalist in Truman State's Gold Medal Competition and a winner of the Heritage Philharmonic Concerto Competition. This summer she will participate in the Rocky Ridge Young Artist Seminar in addition to being the cellist in the Ad Astra String Quartet.



Benjamin Cline is an American cellist who has performed in dozens of venues in the United States, Europe, Near East, and Asia. A highly versatile musician, he performs as recitalist, soloist, orchestral principal, and chamber musician. His repertoire is equally diverse, spanning from the 17th century works of Gabrielli to 21st century electroacoustic works for cello. Mr. Cline currently teaches at Fort Hays State University as Associate Professor of Cello and Bass, and serves as Department Chair. He studied with Alan Harris at the Cleveland Institute of Music and Jim Fittz at the University of Northern Colorado. Master classes and additional studies were undertaken with Norman Fischer, Gordon Epperson, Anne Epperson, and members of the Cleveland and

Julliard String Quartets. Mr. Cline resides in Hays with his wife and enjoys spending his free time gardening, fishing, and cooking. He plays on an Italian cello by Luigi Bajoni.



Max Holman is quickly gaining recognition for his collaborations spanning early music, ballet, opera, choral and orchestral works, and new music. He is the assistant conductor of Madrid-based Coro Talía and a member of the chamber choir Salix Cantor. Max has conducted in collaboration with New Music New Haven, Yale Glee Club, New Haven Ballet Orchestra and Yale Alumni Chorus, and prepared the chorus of Beethoven's Symphony No. 9 for the late Maestro

Lorin Maazel. An avid ballet accompanist and improviser, Max has played for American Repertory Ballet, New Haven Ballet, Lustig Dance Theatre and Mason Gross School of the Arts. Max received his master's in choral conducting from the Yale School of Music and Yale Institute of Sacred Music, where he was awarded the Hugh Porter Scholarship and the Hugh Giles Prize, and his bachelor's in music education from Rutgers University. Visit www.maxholman.net to learn more.

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Ad Astra Music Festival

Main Stage Performances

The Mass Unordinary

July 15 | 7:30pm

St. Mary Queen of Angels

Catholic Church

Chamber Music at the Deines

July 23 | 7:30pm

Deines Cultural Center

Jazz at the Barn

July 16 | 8:00pm

Granny Mae's Barn

#humansofrussell

July 24 | 2:00pm

Deines Cultural Center

Schumann Song Cycle

July 17 | 2:00pm

Deines Cultural Center

Handel's *Jephtha*

July 30 | 7:30pm

Trinity United Methodist Church

Duruflé and His Organ

July 22 | 7:30pm

Trinity United Methodist Church

Encore: Handel's *Jephtha*

July 31 | 2:00pm

First Presbyterian Church, Hays, KS

Liturgical Music Series

Byrd Mass for 3 Voices

July 17 | 10:30am

St. Joseph's Catholic Church, Hays, KS

Bach Cantata 94

July 24 | 10:30am

St. John Lutheran Church

Josquin Missa De beata virgine

July 31 | 10:00am

Basilica of St. Fidelis, Victoria, KS