

Wooster Chamber Music Series 2011-12 Season Schedule

October 23, 2011	Emerson String Quartet
November 20, 2011	Harlem String Quartet
January 22, 2012	Arabesque Winds
February 19, 2012	Leipzig String Quartet
April 1, 2012	Gryphon Trio
April 22, 2012	Wu Han & Chamber Music Society of Lincoln Center Musicians

Be Sure to visit our website!
www.woosterchambermusic.com

Wooster Chamber Music Series
The College of Wooster
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Presents the

Harlem Quartet

Sponsored by the
Donald and Alice Noble Foundation

The College of Wooster
Scheide Music Center
Gault Recital Hall
525 East University Street
Wooster, Ohio 44691

Sunday, November 20, 2011
3:00 PM

A Message to Our Friends

Welcome to the 27th season of the Wooster Chamber Music Series. We have come to this point because of our loyal supporters, to whom we are deeply indebted for the success we can claim. We are grateful also to those who have provided grant, Foundation and corporate support. We hope to be able to continue our tradition of bringing the finest in chamber music to our community, which deserves only the best. We have been able to bring you these internationally acclaimed musicians and still maintain a cost that is within the reach of all.

Because of your ongoing support, we are able to fulfill what we deem as a responsibility to reach out to the youth of our community and cultivate an appreciation of classical music through the master classes at The College of Wooster, to which all are welcome, and the educational programs at the Wayne Center for the Arts that some of our ensembles give.

We are happy that you are joining us for another great season!

Cheers,
Yvonne C. Williams
Artistic Director

Advisory Committee

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Tricia James
Jay Klemme
Cameron Maneese
Cyril Ofori
Bill & Carolyn Sheron
Jill Henley Shafer
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Tom Wood

Thank You

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Harlem Quartet

Ilmar Gavilán, violin
Melissa White, violin
Juan-Miguel Hernandez, viola
Paul Wiancko, cello

Program

La Oracion del Torero	Joaquin Turina
String Quartet No. 2 in D Major Allegro Moderato Scherzo: Allegro Notturmo: Andante Finale: Andante – Vivace	Alexander Porfir'yevich Borodin

Intermission

The Adventures of Hippocrates Quasi Tango Quasi Fugue	Chick Corea
String Quartet No.1 "At the Octoroon Balls" Rampart Street Row House Rag Mating Calls and Delta Rhythms Hellbound Highball	Wynton Marsalis
Take the "A" Train	Billy Strayhorn

** Please join us after the concert for a reception in the Scheide Music Center lobby.

Harlem Quartet appears by arrangement with Sciolino Artist Management.

Much of Corea's quartet reveals a strong relationship to his characteristic progressive jazz-rock compositions and arrangements. Tight rhythms, angular lines, and almost ahead-of-the-beat percussive chords with non-resolving modal harmonies create a modern, linear music that evokes both avant-garde fusion jazz and Belá Bartók whose Mikrokosmos for piano Corea has recorded and performed. Quasi Tango, the first movement, is a clear modern abstraction of a tango even with a direct quote from kindred composer Astor Piazzolla. The final part titled Quasi Fugue shows Corea's most linear thinking in a striking movement of contrapuntal imbroglío in the finest tradition of "classical" string quartet composition. - - earsense blog

String Quartet No.1 "At the Octoroon Balls" Wynton Marsalis

Wynton Marsalis burst onto the music scene in 1984 as the first person to win back-to-back Grammy Awards in both jazz and classical music categories in the same year. Born near New Orleans to a musical family, he moved to New York to attend The Juilliard School. He subsequently left Juilliard to join Art Blakey's Jazz Messengers and went on to co-found the Jazz at Lincoln Center program. He is known as a passionate defender of jazz tradition, and his classical compositions have stretched the boundaries of the concert stage. In 1997 he was awarded the Pulitzer Prize in Music for his oratorio, Blood in the Fields. Marsalis' String Quartet no. 1, At the Octoroon Balls, is a colorful work, alive with the history and textures of the New Orleans where he grew up. "Octoroon" described persons who were of one-eighth black ancestry, and the Octoroon Balls were a place where certain members of segregated society could mingle freely.

In his notes for the work's première, Marsalis stated: "At the Octoroon Balls there was an interesting cross-section of life. People from different strata of society came together in pursuit of pleasure and fulfillment. The music brought people together." Each movement tells a story, sometimes through the title or indications on the printed page, and sometimes through the voices of the instruments themselves. The score often calls for the players to step outside the traditional techniques of a string quartet.

VII. The Rampart Street Row House Rag might be heard coming through the door of any of the historic buildings found there, offering a hint of the delights to be found within! II. Mating Calls & Delta Rhythms brings the scene into the ballroom, as the patrons begin to mingle. The music courses with sidelong glances and flirtatious outbursts. The dancing begins with the lilting rhythms of Creole Contradanzas. Different instrumental lines whirl about the floor with a freedom and grace that would doubtless turn many heads. V. The Hell-bound Highball is a train no one wants to ride. The clanging bells and screeching wheels are heard as it moves relentlessly toward its eternal destination. It seems to stop, but each time it takes off again, never giving its riders the chance to escape as it heads into the distance. - - Based on liner notes for Take the "A" Train (White Pine Music WPM207)

Take the "A" Train Billy Strayhorn

A jazz standard by Billy Strayhorn that was the signature tune of the Duke Ellington orchestra. It is arguably the most famous of the many compositions to emerge from the collaboration of Ellington and Strayhorn. The piece was composed in 1939, after Ellington offered Strayhorn a job in his organization and gave him money to travel from Pittsburgh to New York City. Ellington wrote directions for Strayhorn to get to his house by subway, directions that began, "Take the A Train."

Biography

The Harlem Quartet is an exciting and accomplished young group, making impressive achievements in the relatively short time since its founding by the Sphinx Organization in 2006. With their stated mission “to advance diversity in classical music,” they have been innovative in reaching out to new and younger audiences, offering an interesting and varied repertoire that highlights works by minority composers. They bring to life the works of composers ranging from the more traditional Beethoven, Brahms and Haydn, to more modern composers such as Wynton Marsalis, Walter Piston, and Chick Corea.

The Harlem Quartet made their Carnegie Hall debut in 2006, and have gone on to make repeat performances at Carnegie on numerous occasions. Other venues include the Eastman School of Music, the White House (where they performed twice for guests of the President and First Lady Obama), the Metropolitan Museum of Art, the legendary Apollo Theatre in Harlem, the Library of Congress, Music Mountain, the Ravinia Festival, the 92nd Street Y, Harvard Musical Association, and many more. They are currently the resident ensemble in the New England Conservatory of Music’s Professional String Quartet Program. All four members of the Harlem Quartet are accomplished solo artists in their own right, and have performed with orchestras in New York, Atlanta, Baltimore, Cleveland, Detroit, and Pittsburgh.

The Harlem Quartet has collaborated with distinguished artists including Misha Dichter, Itzhak Perlman, Carter Brey, Paul Katz, Donald Weilerstein, and Roger Tapping. They have participated in the Great Lakes Chamber Music Festival, the Perlman Music Program, Arts Presenters’ Young Performers Career Advancement program, and the Sphinx Organization, where they were founded. Sphinx is a national non-profit organization, dedicated to increased diversity in classical music and improved access to music education for under-served communities.

The Harlem Quartet’s debut CD, *Take the “A” Train*, was released by White Pine Music in 2007. Their CD of the Walter Piston *String Quartets No. 1, 3 and 5* was a 2010 release by Naxos.

The Harlem Quartet is based in New York City.

- - Sarah J. Buck

Program Notes

La Oracion del Torero

Written in 1925, La Oracion del Torero, "The Bullfighter's Prayer," is based upon Spanish musical traditions with French influences. The piece has Turina's toreador trying to find inner peace as the arena fills with drama and tension rises. Briefly after the affecting main theme and its extensions play out, the prayer ends as it began, quietly and stoically, in a manner befitting a brave fighter.

Joaquin Turina

- - Orrin Howard

String Quartet No. 2 in D Major

Alexander Porfir'yevich Borodin

Dedicated to his wife Ekaterina, Borodin's String Quartet No. 2 in D Major is a beautiful piece. Eternally graceful, the first movement is full of splendor and greatly expresses the breathless joy of love. The melody carried mostly by violin soars about the other instruments, although it is answered throughout by either second violin or viola, while cello hovers in the background. A whirlwind of notes wrapping around the listener opens the scherzo second movement, quickly giving way to longer notes. From there, both violins and viola play a call and response of sorts, first and second violin sometimes playing as one. Eventually, the second movement ends energetically but delicately plucked. Cello is prominent in the third movement, but several bars into the music violin takes the spotlight singing high in its register, drooping with legato and vibrato. After that the two violins play a short but breathtaking intertwined duet. Rather than being dependent on one another, however, each violin seems inspired by the other and the result is a tear-evoking movement that embodies the purity of the sweetest of loves. For the final movement, after a brief introduction by first and second violin, cello and viola play ominously. The four instruments then play brightly with undertones of mystique. At times the violins play with a shifty quality in response to the shadowy persistence of cello and viola, yet at times the latter two instruments are also infused with a lightness to match that of the violins. The music is highly textured, not just in regards to emotion but also technical display, and the closing of the piece is truly glorious.

- - Ammuse Blog

The Adventures of Hippocrates

Chick Corea

Chick Corea has enjoyed a distinguished and amazing career as an important American Jazz musician and composer. As a virtuoso on the piano and a variety of electronic keyboard instruments, Corea worked with a variety of noteworthy artists and ensembles including, Cab Calloway, Blue Mitchell, Stan Getz, Willie Bobo, Mongo Santamaria and Miles Davis. Corea joined Miles Davis just as the avant-garde Jazz experiments of the time incorporated unstructured free jazz and a “fusion” with electric rock music resulting in such seminal recordings as “In a Silent Way,” which featured Corea as a sideman. On the crest of this wave, Corea formed his own band called “Return to Forever” that ruled the 70’s as one of the preeminent “Fusion” bands combining Latin, rock and jazz elements into ambitious recordings featuring virtuoso improvisation and complex long-form arrangements with quasi-classical conceptions.

In 1994, Santa Fe Chamber Music Society and the Orion String quartet approached Corea with a commission. Corea was intrigued by the challenge of the traditional string quartet genre. The project resulted in the first composition he ever wrote in which he was not a central performer, his first and only string quartet titled “The Adventures of Hippocrates.” The quartet explores a different kind of tempo and rhythmic vehicle harkening to the original meaning of the term “movement” within a multi-part composition. As Corea emphasizes, the quartet features rhythmic styles of Jazz and Latin provenance rather than the stock of traditional classical tropes.

