



SAMF2022 at CATHEDRAL BASILICA

38 Cathedral Place, St. Augustine, FL 32084

Friday, July 1, 2022, 7:30 pm

RARE MUSICAL GEMS

MAX BRUCH | Piano Quintet in G Minor

- I. Allegro molto moderato
- II. Adagio
- III. Scherzo
- IV. Finale: Allegro agitato

GUILLAUME CONNESSON | Sextet for Violin, Viola, Bass, Oboe, Clarinet, and Piano

- I. Dynamique
- II. Nocturne
- III. Festive

AMY BEACH | Piano Quintet in F-sharp Minor, Op. 67

- I. Adagio – Allegro moderato
- II. Adagio espressivo
- III. Allegro agitato – Adagio come prima

VIOLIN: Aurica Duca, Ingan Han, Piotr Szewczyk

VIOLA: Jorge Peña, Mario Rivera

CELLO: Brian Magnus

BASS: Paul Strasshofer

CLARINET: Patrick Graham

OBOE: Xiaodi Liu

PIANO: Yukino Miyake

PROGRAM NOTES

BRUCH | Piano Quintet in G minor Op. posth (1888)



In 1880, at the height of his career, German composer **Max Bruch** (1838-1920) was invited to conduct the Liverpool Philharmonic Society, a post he would hold for three years. During this time, he met local entrepreneur, and board member of the society Andrew G Kurtz - a keen amateur pianist who held a series of regular chamber concerts at his home. The series regularly featured Kurtz accompanied by string quartet, so it was only natural that while he was in town, they would approach Bruch to enquire about the possibility of composing a work for this ensemble.

Program Notes (cont.)

The resulting Piano Quintet in G minor would take far longer than the composers' tenure in Liverpool to materialize. In fact, by 1886 he had only completed 3 out of 4 of the projected movements which he submitted to Kurtz in an incomplete form.

The work was finally finished in 1888 following a letter from Kurtz expressing his anticipation of one day receiving the complete score. The resulting music is a fine example of Bruch's Romantic style, featuring lush long melodies and much playful interaction between the stings and the piano. The piano part was intended for Kurtz himself to play and is perfectly constructed to show off the skill and musicianship of the player without being overtly virtuosic in its technical demands.

BEACH | Piano Quintet in F-sharp minor Op.67 (1907)



Although her prodigious talent as a pianist and a composer was noticed from a very young age, **Amy Beach** (1867-1944) was denied many of the opportunities her male counterparts received. Despite this, she would go on to become the first female American composer to have large scale works premiered and commissioned by major orchestras, and one of the most widely performed and published American composers of her generation.

The Piano Quintet in F-Sharp minor was composed in 1907 and was intended as a showcase for Beach's formidable skill as a pianist. Although the piano takes the spotlight for much of this work, there is a keen sense of balance and interplay between soloist and ensemble throughout and moments of incredible lyricism and tenderness to balance the fiery virtuosity. The work shares its musical D.N.A. with the great romantic works that had already been composed in this genre by Schubert, Dvořák, Franck and most importantly Brahms (to whom the work makes explicit references). Despite this shared ancestry the work never resorts to parody or pastiche, instead forging its own compelling musical journey.

CONNESON | Sextet (1997)



Guillaume Connesson (b.1970) is a French composer whose eclectic musical imagination defies stylistic labelling and in his own words 'reflects the complex mosaic of the modern world'. Amongst his diverse influences he cites everything from the keyboard works of French Baroque composer Francois Couperin, to the energetic funk of James Brown and beyond. Connesson is one of the most frequently performed French composers of his generation and his music is regularly programmed by ensembles, soloists and orchestras around the globe.

Sextet was composed in 1997 for a New Year's performance and is scored for the unusual line up of Oboe, Clarinet, Violin, Viola, Double Bass and Piano. The music is composed in a light-hearted, celebratory style and is in three contrasting movements. The first movement Dynamique takes the hypnotic repetitions of American minimalism as its starting point and passes through a series of harmonic twists and turns. The central Nocturne movement evokes the mood of the night, with the two wind instruments stringing out long cantilena melodies over a glimmering, delicate accompaniment. The finale, Festive is a vigorous, rhythmically charged dance-like movement that makes cheeky references to Schubert's famous Trout Quintet.

THANK YOU TO THE FOLLOWING SPONSORS

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Dr. Daniel and Mrs. Teresa Rodriguez-Yip



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