



# ***From Germany to Mexico***

with

**Kokopelli:**

**Sean Osborn - Clarinet**

**Jennifer Caine Provine - Violin**

**Adrianna Hulscher - Violin**

**Laura Renz - Viola**

**Rajan Krishnaswami - 'Cello**

May 20, 2019, 7PM - Panorama City Auditorium, Lacey

May 21, 2019, 7:30PM - Chapel Performance Space at the Good Shepherd Center

### Program

**David Hernandez Ramos (b. 1975) - 35:00**

*Quinteto en jomenaje Remedios Varo*

- I. Hacia la torre (Towards the Tower)
- II. Bordando el manto terrestre (Embroidering the Earth's Mantle)
- III. La huida (The Escape)

### *intermission*

**Carl Maria von Weber (1786-1826) - 36:00**

*Quintet in B-flat Major, Op. 34 (1815)*

- I. Allegro
- II. Fantasia: Adagio
- III. Menuetto capriccio: Presto
- IV. Rondo: Allegro giojoso

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## Program Notes

**Carl Maria Friedrich Ernst von Weber**, the father of German Opera, began a lifelong friendship with clarinetist Heinrich Baermann in 1811 when he composed his *Concertino for Clarinet and Orchestra*. Later that same year, he composed two full concertos for Baermann and the *Variations* for clarinet and piano. In later years would come the *Grand Duo Concertante*, and the *Clarinet Quintet*, which was begun in 1812 with a performance of the second movement a day after it was written, and was finished almost four years later. The four movements of the piece showcase the technical prowess of the most important clarinetist of his generation with many fast passages of scales and arpeggios, but also with the lyrical and dramatic melodies reminiscent of those Weber employed in his operas. A sense of humor often seems not far from the surface, for example in the extremely simple openings of the first movement which are quickly followed by very fast themes of sixteenth-notes, and in the scherzo which employs rhythmic complexity with themes in meters of 3/4, 6/8, 4/4, and many hemiolas juxtaposed against an extremely simple trio section. Weber was far ahead of his time both formally and harmonically, and the *Quintet* portrays this often with truncated recapitulations, long codas, and modulations to far-away keys.

**David Hernandez Ramos's** *Quintet* from 2001 is dramatic, gothic, and alternates between long slow changes, and outbursts of chaos. Inspired by a triptych of paintings by the Spanish-Mexican surrealist Remedios Varo, Ramos says about his work "The starting point of the piece is a triptych by the Spanish painter, based in Mexico, Remedios Varo. In my imagination, I tried to represent (always with all the subjectivity that music possesses) the story that appears in those three paintings and fill the space that exists between one scene and another, anyway, this is just a excuse to write a long piece in three parts that uses a "sound vocabulary" very close to the tonal and modal romantic music, dressed with a touch of "avant garde" (or at least that's what 20 years ago I understood as modernity), It was first performed in 2007 by Luis Humberto Ramos on clarinet and the José White string quartet."

About Varo's paintings, Janet A. Kaplan interprets in her biography *Unexpected Journeys*:

In the first of the series, *Toward the Tower* of 1961 [...], Varo shows her self-portrait character as one of a group of identical uniformed girls bicycling away from a beehive tower (homes? Not the *tower* of the middle painting) led by a "Mother Superior" figure and by an ominous man from whose bag fly birds that hover overhead as a guardian cordon. [...]

In the central panel of the autobiographical triptych, *Embroidering Earth's Mantle* [...], Varo offered a closer look at the life of a convent student. The same young girls, here captive in a tower, work as in a medieval scriptorium, embroidering the mantle of the world according to the dictates of a "Great Master." This hooded figure reads from the catechism of instructions while stirring a broth boiling in the same alchemical vessel from















# 2019-20 Season



October 5-6, Seattle Pacific University  
**Clarinettissimo Clarinet Festival**

featuring Jack Walters  
Detroit Symphony Orchestra



November 12, Chapel Space at Good Shepherd

## **Portraits and Voices**

Crumb's *Vox Balaenae* and Coleman's *Portraits of Langston*  
SSO musicians Demarre McGill and Joy Payton-Stevens  
also play Weber trio in g minor



March 24, Chapel Space at Good Shepherd

## **Les Six-and-a-half**

Music of, and inspired by, *Les Six*  
Poulenc, Tailleferre, Villa-Lobos, and Schulhoff



May 18, Chapel Space at Good Shepherd

## **Irrepressible**

Kokopelli plays Mozart and David Bruce's *Gumboots*,  
inspired by Gumboot Dance, invented by  
South African miners under Apartheid.

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which the girls draw their embroidery thread. Each girl works alone, embroidering images onto a continuous fabric that spills out from table-height battlements around the facets of the tower. Together they create a landscape with houses, ponds, streams, boats, animals, and humans, all nestled within the folds of the fabric. Theirs is the traditional work of the convent, where needlework was deemed a skill appropriate for cultured young women.

Characteristically, Varo treated such tradition with irony. Among the girls working diligently, each at her own table, guarded by a comical veiled figure who lurks in the background playing a flute, Varo's rebellious heroine has "embroidered a trick in which one can see her together with her lover" [...], their rendezvous subtly visible in a rendering hidden upside-down within the folds that flow from her table. In a masterful variant on the myth of creation, she has used this most genteel of domestic handicrafts to create her own hoped-for escape. Unlike Rapunzel and the Lady of Shalott, Varo's young heroine imprisoned in the tower is not merely a metaphor for confinement, but also an agent of her own liberation. [...]

The title of the third panel, *The Escape* [...], attests to her success. Here she is shown with her lover fleeing to the mountains. [...] In Varo's fanciful depiction, the couple flees in a magical vehicle that looks like a furry inverted umbrella floating on a foggy mist. Their capes billow out behind them, catching the wind and acting as sails.

## Artists

**Kokopelli** was formed in 2012 when five musicians from diverse backgrounds decided to explore a classic repertoire that is new to most audiences. From Brahms to the Beatles, Mozart to modern, Kokopelli has music for everyone. Having performed with such diverse ensembles as the Berlin Philharmonic, Philadelphia Orchestra, Metropolitan Opera, Volta Piano Trio, Pacific Northwest Ballet and other fine groups, these five musicians each bring a special skill set to this quintet.

Orca Concert Series Director **Sean Osborn** has traveled the world as soloist and chamber musician, and during his eleven years with the Metropolitan Opera Orchestra. He has also appeared as guest principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. The New York Times dubbed him "...an excellent clarinetist," the Boston Globe called him "...a miracle," and Gramophone "...a master." With over forty concertos in his repertoire, Sean has also recorded dozens of CDs for London, Deutsche Grammophon, Sony, Albany, and others, as well as premiering works by Philip Glass, John Adams, John Corigliano, Chen Yi, and Jennifer Higdon to name a few. He has performed at many festivals including Marlboro, Seattle Chamber Music, Aspen, Zagreb Bienalle, Pacific Rims, and Colorado. Sean has received grants from many organizations, including the NEA and the Aaron Copland Fund. He is also an award-winning composer whose works have been played by the London Philharmonic Orchestra, and members of the New York Philharmonic, Metropolitan Opera, Marlboro Music Festival, and the Los Angeles Philharmonic among others. As an educator, he has presented over 100 master classes around the world, developed many multi-media educational series, and served on the faculty of the University of Washington and the Cornish College of the Arts.

Violinist **Jennifer Caine Provine** was a first prize winner of the Yamaha Music Foundation of Europe Competition and recipient of several awards and grants including the Royal College of Music's Isolde Menges Prize for solo Bach. She has concertized throughout the U.S. and Europe in venues including the Phillips Collection, Weill Recital Hall at Carnegie Hall, and the Glinka Philharmonic Hall in St. Petersburg, Russia. Jennifer is Associate Concertmaster of the Pacific Northwest Ballet Orchestra, and violinist of the Volta Piano Trio (formerly Icicle Creek Piano Trio), with whom she has performed extensively throughout the Northwest and abroad, been heard on national radio stations, and recorded two discs on the Con Brio label to critical acclaim. She was assistant director and resident violinist at the Icicle Creek Music Center from 2007-2010. Jennifer regularly appears on several Northwest chamber music series, and performs frequently with the Seattle Symphony. She is a graduate of Harvard University with a B.A. in Music and Slavic Languages and Literatures, and holds Masters Degrees from the Royal College of Music (London) and Oxford University.

**Adrianna Hulscher** is a freelance violinist in the Seattle area, and a member of the Pacific Northwest Ballet Orchestra. She developed her musical skills at the New England Conservatory, Louisiana State University, and the Guildhall School of Music and Drama in London. Adrianna is a member of the St. Helens String Quartet, and has also performed with Seattle Opera and the Seattle Symphony. As a soloist she has performed Bartok's 1st violin Concerto with the University of Texas Symphony and The Lark Ascending by Vaughn Williams with the Lake Sammamish Symphony. Adrianna lives in Seattle with her husband Nick, six year old daughter, Amelia, and their cat, Lupo.

Violist **Laura Renz** is a member of the Pacific Northwest Ballet orchestra, and also performs regularly with the Seattle Symphony and Seattle Opera. Before moving to Seattle, Ms. Renz has held positions in the San Antonio Symphony, the Austin Symphony, and the IRIS Chamber Orchestra. Ms. Renz is an avid chamber musician, participating in the Juilliard String Quartet Seminar, a residency in Lake Wales, FL, and the Focus Festival as a member of the Vaux String Quartet. She has also performed at the Walla Walla Chamber Music Festival and with Simple Measures, among other groups. Ms. Renz participated in the New York String Orchestra Seminar, the Sarasota Chamber Music Festival, the Kneisel Hall Chamber Music Festival, and was a fellow at the Aspen Music Festival. She is a graduate, summa cum laude, of the University of Michigan, and the Juilliard School, where she studied with Samuel Rhodes.

Juilliard graduate and Fulbright Fellow **Rajan Krishnaswami** has toured nationally and internationally as recitalist and soloist with orchestra. He has also performed with the Berlin Philharmonic, Seattle Symphony, and Seattle Opera. Chamber music being his first love, in 2005 he founded Simple Measures, an innovative Chamber Music Series in the Puget Sound area. His CD of new music for cello and piano, American Interweave, on the Ambassador label with his long time duo collaborator Mark Salman, includes two works that he commissioned. Equally devoted to the arts of teaching and performing, he is well established as an important learning resource for serious cellists, both student and professional. He has been on the cello faculty of the University of Washington, and Cornish College of the Arts.