

GREAT FALLS SYMPHONY 2016 - 2017 CHAMBER MUSIC SERIES

The Chinook Winds and Cascade Quartet *present*  
**MIX & MATCH**

Mary Papoulis, VIOLIN · Megan Karls, VIOLIN · Maria Ritzenthaler, VIOLA · Thad Suits, CELLO  
Norman Gonzales, FLUTE · Lauren Blackerby, OBOE · Christopher Mothersole, CLARINET · Dorian Antipa, BASSOON · Mike Nelson, HORN

2:00pm Sunday, May 21 | 7:00pm Tuesday, May 23  
First Congregational UCC | C.M. Russell Museum

**PROGRAM**

**WOLFGANG AMADEUS MOZART** (1756-1791) Oboe Quartet in F major

Allegro  
Adagio  
Rondeau

Lauren Blackerby, Megan Karls, Maria Ritzenthaler, and Thad Suits

**NIKOLA RESANOVIC** (1955-present) Drones and Nanorhythms

1. Drones and Nanorhythms  
2. Quintessence

*Chinook Winds*

**INTERMISSION**

**FRANÇOIS-RENÉ GEBAUER** (1773-1845) Trio in C Major, Op. 33, No. 2

I. Allegro  
II. Adagio

Dorian Antipa, Mary Papoulis, and Thad Suits

**SULKHAN TSINTSADZE** (1925-1991) Four Miniatures

Shepherd's Dance  
Suliko  
The Firefly  
Sachidao

*Cascade Quartet*

**ASTOR PIAZZOLLA** (1921-1992) Soledad

arr.Dorian Antipa Fugata

Mary Papoulis, Maria Ritzenthaler, Thad Suits, Lauren Blackerby, Chris Mothersole, Dorian Antipa, Mike Nelson

This concert is generously sponsored by the **Bill Larson and Judy Ericksen**.

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## PROGRAM NOTES

### *Tsintsadze (1925-1991)*

Sulkhan Tsintsadze was born in Gori, in what is now the country of Georgia. He lived his entire life under the Soviet umbrella, dying just as Georgia regained its independence in 1991. As a child Tsintsadze studied cello in the Georgian capital of Tblisi and later, after the end of the Second World War, at the Moscow Conservatory. While in Moscow he began dividing his energies between cello and composition; for the rest of his life he struck a balance between the two. Since most of his performing was as cellist in the highly respected Georgian State String Quartet, it is not surprising that his most successful compositions were also for string quartet. The *Miniatures for String Quartet*—his first published composition -- met with immediate acclaim thanks to their charming and effective use of Georgian folk elements.

In all, Tsintsadze wrote twenty-eight miniatures for string quartet. In this set of four, the folk influence can be heard most clearly in *Suliko*, which is his arrangement of a beloved Georgian folk song, and in *Sachidao*, which is the traditional and exotic Georgian song form with which the set closes. A *Sachidao* depicts the preamble to a wrestling match, complete with a declamatory introduction (played here by the cello) and much braggadocio and good natured taunting between the rivals, as heard in the energetic melodies that follow.

—notes by Thad Suits

### *Resanovic (1955-present)*

Nikola Resanovic composed "Drones and Nanorhythms" for the Solaris Wind Quintet. This group is the resident quintet at the University of Akron, where Resanovic has taught composition and theory since 1983. The themes of this piece are built around the perfect 5th interval. This simplicity is often disguised by the complicated rhythmic embellishments of the solo lines--the nanorhythms. Underneath these decorations are the drones--the low ostinato in the accompaniment. The bassoon starts off the first drone on a pedal C after a brief flourish at the beginning of the piece. These continuous pedal notes provide something for the melody to "pull against" and also serve to bring all other parts "home" no matter how complicated they may get. This satisfying resolution to the drone is how each of the three movements end. The second movement, "Quintessence," features English horn and is simple and melodious, while the third movement "Joy Ride" brings back all the excitement of the opening movement.

—notes by Lauren Blackerby

### *Gebauer (1773-1845)*

François René Gebauer (1773 in Versailles – 1845 in Paris) was the son of a German military musician. He received his musical education from his brother, Michel-Joseph (oboe) and the bassoonist, François Devienne. At the age of 15 he joined the "Garde suisse" at Versailles as a bassoonist, and soon after, followed his brother to Paris, where he played with the "Musique de la garde nationale de Paris." In 1795 he became professor of bassoon at the Conservatoire de Paris, to which he belonged until 1802 and again from 1824 to 1838. Around 1800 he was employed as a bassoonist at the grand opera. Gebauer was famous for his beautiful tone and his outstanding technique.

—notes from Accolade Musikverlag

### *Mozart (1756-1791)*

This quartet, written for oboe, violin, viola, and cello, was composed in 1781 while Mozart was visiting Munich to finish up his opera *Idomeneo*. (He was twenty-five years old and looking for new employment opportunities, as he was increasingly fed up with his job at Salzburg.) He wrote this work for the oboist Friedrich Rahm, who was also the oboist in the Munich orchestra which premiered *Idomeneo*. Mozart uses the virtuosity of the oboe to full capacity in both works.

The oboe had recently expanded its range to include a top note of F natural. This note is showcased at the conclusions of both the first and third movements. The second movement is aria-like and involves incredibly wide leaps and dissonant intervals that somehow resolve with ease every time. The third movement's theme is very similar to the first movement's, and stays in 6/8 time, with one exception--a famous section where the oboe goes into 2/4 meter while the strings continue to play in 6/8.

—notes by Lauren Blackerby

### *Piazzolla (1921-1992)*

Astor Piazzolla (1921-1992) was born to Italian immigrants in Argentina where he lived for just four years before moving to the Greenwich Village in New York City. It was in New York that the young Piazzolla acquired his first bandoneon (from a pawn shop for \$19) and began to play tango and study classical music. He studied for a time with the Hungarian pianist, Bela Wilda, a student of Rachmoninov, and of that time Piazzolla later wrote, "With him I learned to love Bach."

In 1936, Astor Piazzolla returned to Argentina and began playing with traditional tango ensembles, eventually working his way up to a position with one of the greatest tango orchestras of the time led by Anibal Troilo. During this time, Piazzolla arranged for the group (though his work was often edited by Troilo to be less progressive and experimental) and continued studies with notable classical musicians such as Alberto Ginastera and Arthur Rubenstein. Piazzolla eventually left Troilo's group in favor of another that was more receptive to his creativity and continued classical studies, focusing on orchestration and the works of Stravinsky, Bartok, and Ravel, among others.

In 1953, Piazzolla's *Buenos Aires Symphony in Three Movements* won him the Fabian Sevitzky award and a grant to study composition with Nadia Boulanger in Paris. In Paris, Piazzolla originally set out to leave his tango roots behind in favor of strictly classical composition. However, after playing one of his tangos on bandoneon for Boulanger, she apparently responded with sound advice: "Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind."

Upon returning to Argentina from Paris, Piazzolla did return to the tango, albeit with a new style. With his new group, Octeto Buenos Aires, Piazzolla began playing in a style more akin to chamber music, abandoning the vocalist and including jazz-like improvisations. This was the beginning of *nuevo tango*—the style that we so strongly associate with Astor Piazzolla today. Throughout the remainder of his career, Piazzolla continued to experiment, much to the chagrin of "orthodox tangueros" and sometimes unsuccessfully, as with his brief attempt at jazz-tango in New York City. His travels continued to take him around the world including back to New York and France, to Italy, and eventually returning to Argentina.

The two tangos arranged for strings and winds can both be found on Piazzolla's final recording entitled "La Camorra." *Soledad* translates to "loneliness, solitude, isolation, or desolation." Over an unwavering bass line, various instruments come forward to play a mournful melody freely flowing over the steady foundation. The *Fugata* is playful a quick piece that harkens back to his studies with Wilda and discovery of Bach. It also incorporates classic tango techniques such as percussive articulations and violent glissandi in the strings, evocative of the passion and sometimes violence associated with tango.

—Notes by Dorian Antipa; quotes from [piazzolla.org](http://piazzolla.org).