

# PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW  
NOTES

## ISRAELI CHAMBER PROJECT

Tibi Cziger, *clarinet*; Itamar Zorman & Yehonatan Berick, *violins*  
Mark Holloway, *viola*; Michal Korman, *cello*; Assaff Weisman, *piano*

Wednesday, May 15 – 7:30 PM

*Perelman Theater, Kimmel Center*

### PROGRAM

*Souvenirs de voyage*

**Bernard Herrmann**

*Born: June 29, 1911, in New York, NY*

*Died: December 24, 1975, in Hollywood, CA*

*Composed: 1967*

*Duration: 30 minutes*

Those familiar with only the most popular cinematic scores of Herrmann may be surprised to find there was a tender, lyrical side to the composer. In some of his concert works—and some of his film scores too, for that matter—there is a quiet, reserved dignity and compassion that seems far removed from the icy cold remoteness of aliens (*The Day the Earth Stood Still*) or the calculating urban violence of modern society (*Taxi Driver*). Such is the character of his clarinet quintet *Souvenirs de voyage*. Written in 1967, the quintet was Herrmann's final concert work.

*Private Game*

**Shulamit Ran**

*Born: October 21, 1949, in Tel Aviv, Israel*

*Composed: 1979*

*Duration: 5 minutes*

The Da Capo Chamber Players' invitation to write a short piece incorporating, in any way I desired, the group's name into its format, turned out to be an interesting challenge. Repetition is the essence of comprehensibility. While the initial temptation was to use the term loosely, I found myself intrigued by the idea of having \*strict\* repetition, without giving the appearance of arbitrary formalism. My solution: there are three brief Da Capo sections interlaced into the piece in a 1-2-3-2-3 sequence. 1 and 2 appear at key points structurally. 3 is more transitory and ornamental. They are essential, for they give the piece coherence, but they may or may not be consciously perceived as repetitions on first hearing. They are my private game. Enough said. — Shulamit Ran

**Sextet for Clarinet, String Quartet, Piano**

**Aaron Copland**

*Born: November 14, 1900, in New York, NY*

*Died: December 2, 1990, in Sleepy Hollow, NY*

*Composed: 1937*

*Duration: 15 minutes*

Three smoothly linked but contrasting movements in shifting, complex colors, the *Sextet* had a circuitous origin. Copland's *Short Symphony* (1931-33) was commissioned by Carlos Chavez for the Orquesta Sinfonica de México and premiered in 1934. The music was too difficult to master in the allotted rehearsal time for future dates with the Philadelphia and Boston Orchestras, so both performances were cancelled and the work seemed doomed to obscurity. To get the piece back into circulation, Copland decided to recast the score for the present ensemble, simplifying some of its intricate cross-rhythms and time signatures. Since its re-emergence as the *Sextet*, this has become one of his most popular chamber works.

**Piano Quintet in C-sharp Minor, Op. 54**

**Karl Goldmark**

*Born: May 18, 1830, in Veszprém, Hungary*

*Died: January 2, 1915, in Vienna, Austria*

*Composed: 1914*

*Duration: 35 minutes*

As a composer, Karl Goldmark was largely self-taught. World-wide fame came to him with the performance of his opera *The Queen of Sheba*. His chamber music was well-thought of and received numerous concert performances while he was alive but sadly disappeared from the concert stage after his death. The Op.54 Quintet was completed toward the end of 1914. In it, we hear that Goldmark, while rejecting the novelty of the Second Vienna School, had nonetheless updated his ideas and had incorporated certain elements of French impressionism into his mainstream Central European musical language.