

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

Third Sound

Sooyun Kim, *flute*; Bixby Kennedy, *clarinet*; Karen Kim, *violin*; Michael Nicholas, *cello*;
Roman Rabinovich, *piano*; Patrick Castillo, *composer/director*

Tuesday, April 11 – 7:30 PM

Benjamin Franklin Hall, American Philosophical Society

PROGRAM

Prelude to the Afternoon of a Faun (Arr.)

Claude Debussy

Born: August 22, 1862, Saint-Germain-en-Laye, France

Died: March 25, 1918, Paris, France

Composed: 1894

Duration: 10 minutes

A musical evocation of Stéphane Mallarmé's poem *Afternoon of a Faun*, Debussy's masterpiece is loved by audiences around the world for its exquisite harmony, melodies, and orchestration. This chamber arrangement by Third Sound's Patrick Castillo retains all of the beauty of the original.

Fantasy Quartet

Ingrid Arauco

Born: September 6, 1957, in Washington, DC

Composed: 2001

Duration: 11 minutes

Ingrid Arauco's music "opens virtuosity to an inspection that reveals wit, passion, and deep aspiration" (*Philadelphia Inquirer*). Her principal teachers were Robert Hall Lewis at Goucher College, and George Crumb, George Rochberg, Richard Wernick, and C. Jane Wilkinson at the University of Pennsylvania. She is currently Professor of Music at Haverford College.

Stories From My Grandmother

Lembit Beecher

Born: November 23, 1980, Santa Cruz, CA

Composed: 2009

Duration: 10 minutes

"This two movement suite is excerpted from a 50-minute documentary oratorio called *And Then I Remember*. The oratorio weaves recorded interviews that I conducted with my

grandmother with music performed by a soprano soloist, small chorus, solo double bass, and chamber ensemble. The piece follows the story of my grandmother, Taimi Lepasaar, who was born in Estonia in 1922 and survived both the Russian and German occupations of Estonia during World War II before escaping the country near the end of the war, eventually making it to the US. The two movements of *Stories From My Grandmother* are instrumental reflections on my grandmother's stories. The first movement, "It was Like a, Like a Lightning," tries to capture the visceral energy, fear and mournful sadness of one particular story. The second movement, "Slow Memory," was not inspired by a specific story but is instead a meditation on memory and my grandmother's way of storytelling. It tries to capture the mix of emotion and matter-of-factness within her voice; the moments of gentle lilt and the moments of struggle, in which a feeling of sadness seems to break through the veil of her words." —Lembit Beecher

Voices of the Immaculate

Kati Agócs

Born: January 20, 1975, Windsor, ON, Canada

Composed: 2021

Duration: 30 minutes

Co-commissioned by PCMS, Agócs's song cycle was written for Third Sound and closely developed with acclaimed mezzo-soprano Lucy Dhegrae. It is influenced by the experiences of both Agócs and Dhegrae, focusing on themes of the survivor's experience in the aftermath of trauma, and their path towards reclaiming agency and power. The texts of the work interweave excerpts from the Book of Revelation with testimony from those who experienced childhood sexual abuse by members of the clergy. Interwoven with the sacred texts, the testimonies form an abstract meta-narrative of abandonment and redemption, casting the singer as an 'angel of the apocalypse' who moves between roles, and embodying a reversal of power over the work's dramatic arc.