

# PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW  
NOTES

## Ensemble Connect

**Amir Farsi, *flute*; Yasmina Spiegelberg, *clarinet*; Nicholas Hooks, *bassoon*;  
Cort Roberts, *French horn*; Rubén Rengel & Stephanie Zyzak, *violins*;  
Halam Kim, *viola*; Laura Andrade, *cello*; Joanne Kang, *piano***

**Monday, February 20 – 7:30 PM**

*Perelman Theater, Kimmel Center*

### PROGRAM

#### ***Dark Wood***

**Jennifer Higdon**

***Born:* 1962 in Brooklyn, NY**

***Composed:* 2001**

***Duration:* 10 minutes**

“*Dark Wood* is a work that features the bassoon...a wonderful instrument that does not have a tremendous amount of chamber literature. I wanted to create a work that features the bassoon prominently, but also respects it within the framework of a true chamber dialogue (along with its partners, the violin, cello, and piano). Since much of the literature for this beautiful instrument is slow moving, I made the conscious decision to explore its virtuosic abilities. While there is slow music within the piece, there is an emphasis on real “bite” within the language, rhythm and tempi. The title refers to the beauty of the bassoon’s wood.”

—Jennifer Higdon

#### **Quintet for Piano and Winds in E-flat Major, K. 452**

**Wolfgang Amadeus Mozart**

***Born:* January 27, 1756, Salzburg, Austria**

***Died:* December 5, 1791, Vienna, Austria**

***Composed:* 1784**

***Duration:* 26 minutes**

Mozart was in the middle of a great period of piano concertos – six in 1784 alone – and the keyboard part in the quintet reveals many signs of this preoccupation. Yet the work is also a deftly scored partnership of true chamber intimacy and responsive give-and-take. Mozart was developing a fresh style for obbligato wind parts in his concertos of this period, which this quintet allowed him to expand. “The best thing I have ever written,” is how Mozart exuberantly characterized the Quintet to his father Leopold, a few days after its premiere in Vienna.

#### **New Work TBA**

**Michi Wiancko**

***Born:* 1976 in California**

***Composed:* 2022**

#### **Piano Quintet in E-flat Major, Op. 44**

**Robert Schumann**

***Born:* June 8, 1810, Zwickau, Germany**

***Died:* July 29, 1856, Bonn, Germany**

***Composed:* 1842**

***Duration:* 30 minutes**

The *Piano Quintet in E-Flat, Op. 44* comes from Schumann’s “year of chamber music” where, in 1842, he composed string quartets, piano trios, and a piano quartet and broke ground on an essentially new ensemble for string quartet and piano, perhaps the most powerful combination of instruments in all of chamber music. This is not only Schumann’s greatest chamber music work; it is one of the greatest chamber works of all time, of such majesty and artistry that it reigns supreme on any concert program. Its epic four-movement design includes an expansive, large first-movement sonata, a powerfully dark slow movement based on a funeral march with a Schubertian gravity, a rollicking scherzo with two trios, and a mighty, contrapuntal finale.