

Program

The Araya Duo
Arturo & Jennifer Araya

Presented by The Augusta Art Guild

4:00 PM

March 21, 2010

Trinity United Methodist Church
Augusta, Kentucky

Adagio	Auguste Franchomme (1808-1884)
Duet in G, Hob. XII, 2 Andante ma non troppo Allegro molto Minuet	Joseph Haydn (1732-1809)
Four Duets, Op. 27 I. Allegro Moderato II. Adagio, quasi Siciliana III. Tempo di Gavotta IV. Allegro ma non troppo	Marcel Farago (b. 1924)
Three easy duets for two cellos Mimic Dialogue Threnody	Elizabeth Maconchy (1907-1994)
Medieval Voices <i>For Soprano and Violoncello (and Audience)</i>	Philip Koplow (b. 1943)
<i>-- 10 Minute Intermission --</i>	
The Love Poems of Marichiko I. I sit at my desk ... II. If I thought ... III. Oh the Anguish IV. You Ask Me V. Autumn VI. Just Us	Lori Laitman (b. 1955)
Cherish – Caress	Barbara Harbach (2004)
Hymn Variations I. Battle Hymn of the Republic II. Be Thou My Vision III. This Is My Father's World	arr. by Arturo & Jennifer Araya
Three Sambas for Two Cellos Sonoroso: Chôro Apelo: Samba-Canção O Surdo: Samba	Werner Thomas-Mifune (b. 1941)

Program Notes

Araya Duo

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Adagio

Auguste Franchomme

Auguste Franchomme was one of the most skilled and virtuosic French cellists of the 19th century, and his contributions to cello pedagogy and theory helped shape the development of cello performance practice. Franchomme began his career playing with various French orchestras before he was appointed principal cello of the Sainte-Chapelle Orchestra in 1828. By the mid 1840s, Franchomme had become a central figure in Parisian musical life. He was a founding member of the Alard Quartet, which was one of Europe's first professional quartets, and he took the post of head cello professor at the Paris Conservatory in 1846, where he guided the musical growth of a generation of European cellists. Franchomme was close friends with composers Felix Mendelssohn and Frédéric Chopin, and his relationship with Chopin resulted in the collaborative composition of the *Grand Duo Concertant*, for cello and piano. Chopin also dedicated his *Cello Sonata*, Op. 65 to Franchomme.

Although Franchomme never published a cello school or method, many of his compositions were written with pedagogy in mind, and his works are quite technical and virtuosic in nature. He published over 55 works for solo cello as well as a cello concerto, in addition to numerous chamber compositions that include cello. His *Adagio* for two cellos was doubtlessly written with educational purposes in mind. It was composed around 1860, at a time when Franchomme was devoting himself mainly to his teaching duties at the Paris Conservatory. The diversity of compositional techniques employed in the work seems to indicate that he used the piece to demonstrate to his students various duet techniques. While it may have been written as a pedagogical tool, the elegance and lyricism of Franchomme's *Adagio* make it perfectly suited for the concert hall. The two cellos evenly share melodic material, and the conversational nature of the musical interplay creates a perfect example of the musical dialogue that all composers of chamber music strive to achieve.

Duet in G, Hob. XII, 1

Joseph Haydn

Although Joseph Haydn was not from a musical family, his musical training began when he was very young, and he went on to lead one of the most illustrious careers of any 18th century musician. At times, he has been called both the "Father of the Symphony" and the "Father of the String Quartet." While these monikers are not completely accurate, they do reflect the incredible influence Haydn had over both genres. Haydn's early musical training led quickly to further study in Vienna, followed by a court position with the Austrian Count Morzin. In 1761, Haydn took a position with the Esterhazy family, one of the wealthiest and most prominent families in all of Austria, and he remained in their employment for the rest of his life.

As the chief musician for the Esterhazy family, Haydn was responsible for all aspects of court musical life, including composing orchestral works, leading the court orchestra, writing and playing chamber music for and with his patrons, and overseeing the production of operatic performances. While this was a huge amount of work for one man, Haydn excelled in his position. The Esterhazy family was full of musical connoisseurs who truly appreciated Haydn's musical skills.

The second Esterhazy prince during Haydn's employment, Prince Nikolaus I, was particularly influential on Haydn's musical output. Nikolaus was an accomplished baryton player, and Haydn was frequently asked to write chamber works that included the baryton. He ultimately wrote 175 such works for the baryton and various other instruments. The baryton is a bowed string instrument from the viol family that was in use throughout Europe until the end of the 18th century. It is roughly similar to the modern cello in size and range. However, unlike the cello, the baryton includes between nine and 24 sympathetic wire strings that could be plucked individually or that could vibrate sympathetically with the instrument's six bowed gut strings.

Haydn wrote 25 duets for two barytons, all of which have since been transcribed for two cellos. These works are playfully elegant in nature, and they frequently incorporate elements betraying their origin as works for baryton. Because the baryton contains strings reserved specifically for plucking, the duets contain frequent use of both left and right hand pizzicato. Haydn also often incorporates double stop passages, which enhanced the effect of sympathetic vibrations on this unique instrument. All of Haydn's works for baryton contain a beautiful charm that must have pleased and delighted Prince Nikolaus, and they are no less delightful today.

Four Duets, Op. 27

Marcel Farago

Although born in Romania, Marcel Farago has spent the majority of his life working as an orchestral cellist in the United States. He was born into a family of musicians, and after World War II, he briefly studied cello performance in Hungary. In 1948, he left Europe to perform in the South African Cape Town Municipal Orchestra. Farago moved two years later to Brazil, before eventually finding his way to the United States and the Philadelphia Orchestra, where he served as a section cellist until his retirement.

Despite a busy performing schedule, Farago has actively composed throughout his career. He has written numerous works for orchestra, many of which have been recorded by Centaur. He is also considered one of the preeminent contemporary composers of works for bassoon, and his chamber and solo works for bassoon have received wide acclaim. Farago's *Four Duets*, written for two cellos, are typical of his delicate and economical musical style. The two parts interact in a manner reminiscent of the music of the Classical era. Although he uses traditional formal structures, the harmonic language of this work is both subtle and adventurous. Farago juxtaposes flowing musical lines with more jagged and angular melodies, creating a great sense of contrast and variety. The two cellos constantly trade melodic material back and forth in a true musical conversation, making this work fun to play and interesting to hear.

Three easy duets for two cellos

Elizabeth Maconchy

British composer Elizabeth Maconchy showed an interest in music at an early age, and she began composing at the age of six. She studied piano as well, and when only sixteen, she was admitted to the Royal College of Music in London, where she studied with the renowned composer Ralph Vaughan Williams. Maconchy went on to serve as Chair of the British Composers Guild, and throughout her life, she served as a tireless proponent of contemporary music and contemporary composers.

Today, Maconchy is best remembered for her string quartets, and although simple and brief, her *Three easy duets for two cellos* exemplifies the careful attention she gave to all of her chamber music compositions. She delicately winds the two voices together to create a simple and yet ingenious musical texture, allowing each movement to perfectly portray its title. The first movement, *Mimic*, is characterized by a "copy-cat" canon, in which the second cello progressively becomes more agitated by the first cello's insistent repetition. The second cello eventually gives up, resigned to the copying, and gradually fades away on a low C. *Dialogue* depicts musically the give-and-take of any conversation. When one cello has a moving line, the other patiently listens while resting or while holding a long note. Each musical line feeds off that which has come before, presenting the natural development of ideas and thoughts that result from a lively discussion. "Threnody" is defined as "a poem, speech, or song of lamentation, especially for the dead," and the final movement of Maconchy's brief work exudes sadness and loss. Somber and mournful, the movement incorporates chromatic harmonies and a twisting rhythmic motive that give voice to the ache and loss felt by those whose loved ones have died.

Medieval Voices

Philip Koplou

An Augusta local, Philip Koplou received degrees from Kent State University and the Cleveland Institute of Music. Beginning in 1976, he served as composer-in-residence at Northern Kentucky University. His music has been performed by the Cleveland Orchestra, the Cincinnati Orchestra, the National Symphony, the Los Angeles Philharmonic, the Northern Kentucky Symphony, the Blue Ash Symphony, the Cincinnati Chamber Orchestra, and the Columbus Symphony, and his works have been recorded by Poland's Silesian Philharmonic. Koplou also composes for school and youth ensembles and specializes in setting poetry by children to music. His work has been recognized with a nomination for a Pulitzer Prize in Music and a Post-Corbett award. The community nature of this work has been marked with three mayoral proclamations in Cincinnati.

Koplow's music is an exciting blend of past and present, and *Medieval Voices*, which received its world premiere at Wednesday's concert for the Augusta Independent School, is no exception. The work, written for the Araya Duo, is an enchanting blend of medieval tunes and contemporary expression. The piece opens with a solo cello line that expands into Adam de la Halle's 13th century composition *Tant con je vivrai*, which in turn flows seamlessly into an anonymous work of heavenly praise, *Alle psallite*. The opening cello motive then reappears before giving way to yet another anonymous medieval work, *Sumer is icumen in*. Koplow incorporates audience participation into the performance of this final medieval tune, allowing the audience to take part in the performance experience.

Adam de la Halle (1237?-1288), the composer of the first medieval melody in *Medieval Voices*, lived and worked as a *trouvère*, or traveling poet-composer, in northern France during the thirteenth century. He was the most celebrated and widely known *trouvère* of his day, and his employers included some of the wealthiest nobles in all of France. De la Halle is best remembered today for having written the first French secular musical drama, *Jeu de Robin et Marion*, but his many other compositions are equally intriguing. *Tant con je vivrai*, originally written for three voices, is a simple yet elegant song. The piece is in the form of a medieval rondeau, and its lilting triple meter references the form's origin as an accompaniment to dance. De la Halle also incorporated into the song harmonic motion that was quite unusual for his time, and these innovative harmonies prepared the way for centuries of French song composers to follow.

After *Tant con je vivrai*, Koplow turns to the rousing strains of *Alle psalite*. This thirteenth century motet was most likely written in France, but its exact composer and date of composition are unknown. The simple Latin text exhorts all to praise the Lord, and its lively rhythm and energetic feel suggest that it was perhaps used as a processional. *Alle psalite* is followed by the equally spirited *Sumer is icumen in*, which is the oldest surviving example of six-part polyphonic music. The work dates from the mid thirteenth century, and the Middle English text speaks boldly of the coming summer. Koplow's adaptation of this work calls for the audience to sing a ground bass, or repeating vocal line, over which the cello and voice weave a lively tapestry of song.

Tant con je vivrai

Tant con je vivrai
 N'amerai autrui que vous;
 Ja n'en partirai
 Tant con je vivrai,
 Ains vous servirai:
 Loiaument mis m'i sui tous.
 Tant con je vivrai
 N'amerai autrui que vous;

Alle psalite

Alle, psallite cum luya
 alle, concrebando psallite cum luya
 alle, corde voto Deo toto
 psallite cum luya alleluya
 Alleluya

Sumer is icumen in

Sumer is icumen in,
 Lhude sing cuccu!
 Groweþ sed and bloweþ med
 And springþ þe wde nu,
 Sing cuccu!
 Awe bleteþ after lomb,
 Lhouþ after calue cu.
 Bulluc sterteþ, bucke uerteþ,
 Murie sing cuccu!
 Cuccu, cuccu, wel singes þu cuccu;
 Ne swik þu nauer nu.
 Sing cuccu nu. Sing cuccu.

As long as I live

As long as I live
 I will not love one but you.
 I will not leave you
 As long as I live.
 I will always serve you,
 I have given myself to you.
 As long as I live
 I will not love one but you.

Alle sing

Alle, sing alleluia
 Alle, resounding, loudly sing alleluia
 Alle, with a heart entirely devoted to God,
 sing alleluia
 Alleluia

Summer has come in

Summer has come in,
 Loudly sing, Cuckoo!
 The seed grows and the meadow blooms
 And the wood springs anew,
 Sing, Cuckoo!
 The ewe bleats after the lamb
 The cow lows after the calf.
 The bullock stirs, the stag turns,
 Merrily sing, Cuckoo!
 Cuckoo, cuckoo, well you sing, cuckoo;
 Don't you ever stop now,
 Sing cuckoo now. Sing, Cuckoo.

Lori Laitman is one of America's most prolific and widely performed composers of vocal music. She has composed over 200 songs, setting the poetry of classical and contemporary poets from Emily Dickinson to Richard Wilbur, and has also created a unique body of music commemorating the Holocaust. Laitman's vocal works range from two operas to small art song collections, all of them receiving universal praise. *The Journal of Singing*, published by the National Association of Teachers of Singing, says of Laitman that "it is difficult to think of anyone before the public today who equals her exceptional gifts for embracing poetic text and giving it new and deeper life through music." Laitman's works have been performed in recitals and concerts throughout the world, and her discography includes releases by Albany Records, Naxos, and Channel Classics. Laitman frequently travels to universities and festivals to give master classes on her music, and her music continues to be the subject of articles in leading industry publications.

About *The Love Poems of Marichiko*, Laitman writes the following:

"The poetry book *The Love Poems of Marichiko*, translated by Kenneth Rexroth (1905-1982), has an interesting history. Although Rexroth purports to be translating the love poems of a Japanese woman poet named Marichiko, it is widely rumored that Rexroth himself wrote the poems. The poems almost form a small novel as they portray the story of a young woman and her secret lover. I set the first six poems to music: they depict the woman's affair, her sadness at being apart from her lover, and her elation when they are together.

"Throughout the cycle, I interweave the cello and voice in different textures: sometimes the voice and cello are very contrapuntal; sometimes musical phrases are echoes from one to the other, sometimes the cello acts simply as an accompaniment, and sometimes the voice and cello are two equal partners, especially at the end of the cycle. The cello part uses the interval of a fifth very prominently: beginning with the opening notes, the interval threads its way through the songs, and finally ends the cycle a minor third down from the opening. Some familiar cello techniques are employed – *sul tasto* (where the cellist bows over the fingerboard to create a soft, floating quality); *sul ponticello* (where the cellist bows close to the bridge to create a glassy and metallic sound); as well as tremolo, pizzicato, glissando, and double and triple stops.

"The vocal lines are very lyric [*sic*] and are constantly driven by the text in order to clearly express the words. Song 5 is the most atmospheric in its texture, with a long descending vocal line set against the rich colors of the weaving cello part. In this song, I drew on my experience in writing for the koto, a traditional Japanese instrument, in composing both the cello and the vocal lines: pitch-bending, so prevalent in koto writing, can be heard in both parts. Songs 2 and 4 create the most rhythmic contrasts. Songs 4 and 6, in particular, explore the melismatic qualities of the voice. The song cycle draws to a close as both voice and cello soar together in a combination of happiness and sadness."

I. I sit at my desk ...

I sit at my desk
What can I write to you?
Sick with love,
I long to see you in the flesh.
I can write only,

"I love you. I love you. I love you."
Love cuts through my heart
And tears my vitals.
Spasms of longing suffocate me
And will not stop.

II. If I thought ...

If I thought I could get away
And come to you,
Ten thousand miles would be like one mile.
But we are both in the same city
And I dare not see you,
And a mile is longer than a million miles.

III. Oh the Anguish

Oh the anguish of these secret meetings
In the depth of night.
I wait with the shoji open.
You come late, and I see your shadow
Move through the foliage
At the bottom of the garden.

We embrace hidden from my family.
I weep into my hands.
My sleeves are already damp.
We make love,

and suddenly the fire watch loom up
With clapper and lantern.
How cruel they are to appear at such a moment.

Upset by their apparition,
I babble nonsense
And can't stop talking
Words with no connection.

IV. You Ask Me

You ask me what I thought about
Before we were lovers.
The answer is easy.
Before I met you
I didn't have anything to think about.

V. Autumn

Autumn covers all the world
With Chinese old brocade.
The crickets cry
"We mend old clothes."
They are more thrifty than I am.

VI. Just Us

Just us.
In our little house,
Far from everybody,
Far from the world,
Only the sound of water over stone.

And then I say to you "Listen. Listen.
Hear the wind in the trees,
Hear the wind
In our little house.

Cherish - Caress

Barbara Harbach

An accomplished composer, Barbara Harbach, Professor of Music at University of Missouri-St. Louis, also tours extensively as a concert organist and harpsichordist. Her performing appearances include recitals throughout North America, Asia, and Europe, as well as solo and continuo roles with many of the world's major symphony orchestras. Her lively performances and recordings have captured the imagination of many American composers, and the body of work written for and dedicated to Harbach is substantial. Harbach is a prolific recording artist, and she has been heard on *St. Paul Sunday*, *Pipedreams*, and *Adventures in Good Music*.

In addition to her performing endeavors, Harbach has composed a substantial body of works, including musicals, choral anthems, symphonies, ballets, chamber compositions, and numerous solo and chamber works for organ. Although she studied composition formally while earning her doctorate at the Eastman School of Music, Harbach complained that "no matter what I wrote, it was always altered to sound like the music of the composition teacher," so Harbach turned her focus to the music of the composers who inspired her. She examined the works of J. S. Bach, of the 11th century nun Hildegard von Bingen, and of her contemporaries Joan Tower, Ellen Taaffe Zwilich, and Libby Larsen, before finally finding her own compositional voice. *Cherish – Caress* for cello and soprano is a setting of a poem by Jonathan Yordy, with whom Harbach also collaborated for her 2009 opera *O Pioneers!* A delicate chamber work, *Cherish-Caress* is a warm and playful treatment of the etymology of the word "charity." In Harbach's hands, the work becomes a beautiful lullaby of love and affection.

Cherish-Caress

Charity begins at home.
Charity, love, begins at home.
Loving begins at home.
Loving, love, begins at home.

And charity is divine, and charity is loving.
And charity is refreshment.
Refreshing refreshment and loving refreshment.
Charity caring and loving refreshment.

And charity *caritas* loving and dear.
The Latin is *caritas* loving and dear.
And *carus* is dear, costly and dear.
Carus expensive costly and dear.

For charity is loving, and I love loving.
Charity loving, and I love you dear.

And charity is caressing, endearing, and tenderly caring.
And cherishing, fondly touching, with loving affection.
To caress is to embrace, to tenderly handle, to treat with affection, with loving embrace.

And caress is a gentle stroking, a tender affecting, a fond and affectionate loving embrace.
A soothing caress on the surface of skin.

Lovingly offered, tenderly tendered, gently desirous, and pleasingly proffered,
A caress is a softly solicitous amorous ache, a caressingly kind endearing embrace.

And caressing, like charity, begins at home.
Caresses, like charity, begin at home.

The hymns Arturo and Jennifer selected for this collection of variations include some of their favorite religious tunes. Psalm 20:7 reads, “Some trust in chariots and some in horses, but we trust in the name of the Lord our God.” This verse was surely on the mind of Julia Ward Howe as she penned the words to the incredibly popular *Battle Hymn of the Republic*. While living in New York during the Civil War, Howe was troubled by the soldier’s rally song, “John Brown’s Body,” which recounts the death of a man who was hanged for his efforts to free the slaves. Feeling that the soldiers should have a more appropriate marching tune, she penned the famous words to this hymn. Her poem first appeared in the *Atlantic Monthly Magazine* in 1862, and before long, her new words were united with the old tune in the mind of a nation. Howe’s song has long been praised as one of America’s finest patriotic songs. The song was one of Abraham Lincoln’s favorites, purportedly moving him to tears after it was performed as a solo during a large war rally for which he was in attendance. More recently, the tune was heard at the 1965 funeral services of Sir Winston Churchill and has frequently been played during activities commemorating September 11th. The arrangement of the melody for two cellos draws upon the tune’s snappy march rhythm to evoke thoughts of an army marching in the distance.

The words and melody of *Be Thou My Vision* are of Irish origin, dating from the 6th century, but the prayerful melody is still incredibly moving today. The text was first translated into English in 1905 by Mary Byrne, a teacher in Dublin, and the words speak of a yearning for God’s presence and guidance. Since that time, it has become one of the most beloved hymns of Christians worldwide.

This Is My Father’s World, written by Presbyterian minister Maltbie Babcock, reveals awe and thankfulness for the beautiful natural world in which we live. Dr. Babcock was an excellent athlete who enjoyed working outdoors, and he would often comment before heading outside that he was “going out to see my Father’s world.” The text of this hymn stems from that sentiment, and Dr. Babcock’s words remind us that, even though we are constantly bombarded by the violence, tragedy, and ugliness in today’s world, we can still rejoice in the beautiful, natural creations of our Father.

Three Sambas for Two Cellos**Werner Thomas-Mifune**

The samba, an iconic Brazilian Carnival dance, might seem an odd genre for the cello, but Werner Thomas-Mifune’s arrangement of *Three Sambas for Two Cellos* handles the translation to cello with remarkable skill and clarity. The first cello consistently carries the melodic material, soaring in the upper register, while the second cello provides rhythmic and harmonic support. The result is a set of works that truly captures a Latin feel.

Three Sambas for Two Cellos traces the development of the samba throughout the last two centuries. The first movement, *Sonoroso*, is actually not a samba at all but is instead a *chôro* (literally “lament”), a Brazilian style of instrumental music from the 19th century. The *chôro* is one of the earliest examples of popular music in modern Brazil, and despite its name, the *chôro* is usually characterized by a fast and joyous rhythm with a great deal of improvisation and virtuosic display. The *chôro* fell out of favor in the early 20th century as the samba, a derivation of the *chôro* form, gained in popularity and developed its own individual style. The *chôro* that opens this work is an excellent example of the genre. The writing for first cello is quite virtuosic, and the rapidly flowing rhythmic pulse underneath gives the movement a lively energy and forward drive.

The second movement, *Apelo*, continues the tour of the samba’s history. This movement is a *samba-canção*, a type of samba that emerged in the early 20th century and that later contributed to the development of bossa nova. The *samba-canção* is a slow, melancholy type of samba that exhibits many characteristics of today’s bossa nova. While extremely rhythmically complex, the rhythmic emphasis falls predictably on the downbeats, which generally contain the bass notes. The *samba-canção* often incorporates a classical guitar that is plucked with the fingers rather than with a pick, and in imitation of this playing technique, the second cello part is marked *sempre pizzicato*. The first cello line is delicate, floating, and quite mournful, in true *samba-canção* style.

With the third movement, *O Surdo*, we finally find a true samba. The samba, a Brazilian musical style of African origin, is a lively dance in 2/4 time with persistent melodic syncopations coupled with a steady beat in the accompaniment. The most frequent form of rhythmic accompaniment for the samba is the surdo, a large Brazilian bass drum that is found in a variety of Brazilian musical styles but which is most often associated with the samba. In this samba, the second cello imitates the surdo accompaniment style by playing percussive chords on each downbeat, while the first cello plays an energetic, syncopated line that could not be mistaken for anything other than a classic samba melody.