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PRESENTS



HARLEM QUARTET: GAME-CHANGERS

Musicians

VIOLA
Jaime Amador

VIOLIN
Ilmar Gavilan

CELLO
Felix Umansky

VIOLIN
Melissa White

Program

WEBERN
Langsamer Satz

GABRIELA LENA FRANK
Milagros

GUIDO GAVILAN
Cuarteto en Guaguancó

DIZZY GILLESPIE, CHANO POZO & GIL FULLER
Manteca

DEBUSSY
String Quartet in G Minor

OCTOBER 15 AT 7:30PM

Bram Goldsmith Theater

Running Time: 90 minutes with no intermission

Exclusive Management: Sciolino Artist Management
samnyc.us

**COMPOSER'S NOTE ON
"MILAGROS" (2010)**

Milagros ("Miracles") is inspired by my mother's homeland of Perú. It has been a remarkable, often difficult, yet always joyous experience for me to visit, again and again, this small Andean nation that is home to not only foggy desert coasts but also Amazonian wetlands. Usually a religious and marvelous occurrence, milagro here refers to the sights and sounds of Perú's daily life, both past and present, that I've stumbled upon in my travels. While probably ordinary to others, to me, as a gringa-latina, they are quietly miraculous, and are portrayed in eight short movements as follows:

I. Milagrato — Capilla del Camino ("Shrine by the Road"): A brief, earnest, and somewhat austere solo violin opening pays homage to the ubiquitous tiny Catholic shrines erected along the highways throughout the altiplano, or highlands, silently honoring those who have been killed in roadside accidents. These shrines are humble standouts against large expansive landscapes, seemingly unchanging through time.

II. Milagrato— Zampoñas Rotas ("Broken Panpipes"): A depiction of ceramic panpipes found at the Cahuachi Temple that were ritualistically broken by a fiery pre-Inca civilization, the Nazca (200 BC to 500 AD), this movement has a violent, jagged-edge quality, employing motifs commonly found in panpipe and other wind instrument music.

III. Milagrato — Mujeres Cantando ("Women Singing"): Inspired by the sound of indigenous women singing, this movement exaggerates their "clustery" pitch and how their voices separate and converge.

IV. Milagrato — Danza de Tingo María ("Dance of Tingo María): As one who avoids the largely impenetrable

selvas, or jungles, I did take away a strong impression of this border jungle town as lively and cacophonous. The relentless rhythm and the melodic line of pizzicatos inspired by water drums drive this movement.

V. Milagrato — Sombras de Amantani ("Shadows of Amantani): The remarkable starry nights of this barren island in Lake Titicaca between Perú and Bolivia made for eerie shadows that I could not dodge on my nocturnal walks.

VI. Milagrato — Adios a Churín ("Goodbye to Churín): Churín is a small city on the side of a mountain with seemingly little horizontal ground, famous for its healing bath waters. I visited during a time when it was on the verge of becoming a ghost town as its youth were migrating in droves to urban coastal cities. Allusions to guitar music are made against a melancholy singing cello line.

VII. Milagrato — Danza de los Muñecos ("Dance of the Dolls"): Playful in character, this movement is inspired by the brightly colored, almost mannequin-like dolls from the colonial era that are found in small museums and private collections.

VIII. Milagrato — Capilla del Camino: Throughout my travels over the years, these capilla sightings have been constant and unyielding, as I expect they will always be as I continue to travel in the future. Where the second violin introduced the piece with una capilla, it is the first violin who takes up the capilla theme and ends our journey for now.

— Gabriela Lena Frank
On *Guaguancó*

**GUIDO GAVILAN ON
"CUARTETO EN GUAGUANCÓ"**

It was written by Guido Gavilan, father of Harlem Quartet violinist Ilmar Gavilan, for chamber orchestra in 2005, and arranged for the quartet in 2016.

Guaguancó is both a dance and a distinctive rhythmic pattern. Like most Cuban music, the rhythmic foundation for *Guaguancó* is based on the clave – a rhythmic ostinato that can be arranged in several ways. *Guaguancó* is known for its characteristic delay on the third clave accent. This delay creates what is known as a rumba clave pattern, the rhythmic underpinning for the Cuban rumba style.

This piece is quite unique for the string quartet repertoire not only for these Cuban rhythmic elements but also for the way it traces its sonority back to melodic chanting of the West African Yoruba tradition.



HARLEM QUARTET The New York-based quartet, currently serving a three-year residency at London's Royal College of Music, has been praised for its "panache" by *The New York Times* and hailed in the *Cincinnati Enquirer* for "bringing a new attitude to classical music, one that is fresh, bracing and intelligent." Critic Julian Haylock, reviewing a *NAXOS* recording of string quartets by Walter Piston, called Harlem Quartet a "formidable ensemble whose members play highly demanding scores with infectious vitality, breezy confidence and (most importantly) affectionate warmth." Since its public debut at Carnegie Hall in 2006, the quartet has thrilled audiences in 47 states as well as in the U.K., France, Belgium, Brazil, Panama, Canada, Venezuela, and South Africa.

In addition to performing a varied menu of string quartet literature across the country and around the world, Harlem Quartet has collaborated with such distinguished artists as violinist Itzhak Perlman; cellist Carter Brey; clarinetist Paquito D'Rivera; pianist Misha Dichter; and jazz legends Chick Corea and Gary Burton, whom they joined for their six-month "Hot House" tour that began at Tanglewood in the summer of 2012. Later that year Harlem Quartet made its debut at the Montreal Jazz Festival

with another jazz virtuoso, Stanley Clarke. And most recently, the quartet performed with legendary bassist John Patitucci and with the critically acclaimed Shanghai Quartet. On that occasion, at Montclair State University in March 2017, composer William Bolcom remarked that Harlem Quartet can "perform the classics very well, but few other quartets swing correctly when playing music that requires that, and few other groups can call up so many authentic playing styles from all over the world. They're sifting through our rich culture, bringing musical nuggets from all corners to delight their very wide audience."

Harlem Quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. Passion for this work has made the quartet a leading ensemble in both educational and community engagement performances. In this capacity, the quartet has written several successful grants, including a Cultural Connections Artist-In-Residence grant from James Madison University and a 2016 Guarneri String Quartet grant from Chamber Music America; the latter allowed the quartet to participate in an extended performance and

educational residency in Mobile, Alabama that included a close partnership with the Mobile Symphony Orchestra.

Harlem Quartet has been featured on WNBC, CNN, NBC's Today Show, WOXR-FM, and the News Hour with Jim Lehrer, and it performed in 2009 for President Obama and First Lady Michelle Obama at the White House.

Harlem Quartet was founded in 2006 by The Sphinx Organization, a national nonprofit dedicated to building diversity in classical music and providing access to music education in underserved communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz.

The quartet is represented worldwide by Sciolino Artist Management www.samnyc.us.