



CONSERVATORY OF MUSIC

MANZANITA PIANO QUARTET

Sakura Tsai, violin

Kira Blumberg, viola

Eric Lindholm, cello

Genevieve Feiwen Lee, piano

Friday, September 23, 2022 - 8:00 p.m.

FREDERICK LOEWE PERFORMANCE HALL

Phantasy for Piano Quartet Frank Bridge (1879-1941)

Metamorphosis Gernot Wolfgang (1957)

-Intermission-

Piano Quartet No. 1 in C minor, Op. 15 Gabriel Fauré (1845-1924)

UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC

LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

Phantasy for Piano Quartet

In his early years, Bridge made a name for himself as a violist, playing with several renowned string quartets. By his mid-thirties, he had shifted his focus more toward conducting and especially composing, which was his highest artistic priority. Prolific in writing for solo piano or the voice, he is probably best known for his 1911 symphonic poem *The Sea*, inspired by Debussy's 1905 *La mer*. Bridge has three pieces called *Phantasy*, each for a different combination of instruments and written for the important chamber music patron W. W. Cobbett. The title carries with it an expectation that the piece will consist of several short episodes based on shared thematic material. Especially noteworthy in the present piece is an animated middle section reminiscent of Dukas's *The Sorcerer's Apprentice* (1897).

Metamorphosis

Born in Austria, Wolfgang has studied at the University of Music in Graz, the Berklee College of Music in Boston, and the University of Southern California. His music has been performed by the major orchestras of Los Angeles, Seattle, Montreal, Sydney, and Munich. Albany Records has released four compact disc albums of his chamber music, one of which, *Passing Through* (2016), was nominated for the Best Classical Compendium GRAMMY® award. His music is often infused with elements of jazz, and he toured extensively throughout Europe as a jazz guitarist in the 1990s. He writes of *Metamorphosis*, "The main theme, which is first presented by the violin, occurs repeatedly throughout the piece. But, with the order of its pitches basically left intact, the musical environments that surround it keep changing." *Metamorphosis* was commissioned by Chamber Music Palisades.

Piano Quartet No. 1 in C minor, Op. 15

Although best known for his songs and choral music, Fauré has a substantial chamber music output, in most cases combining piano and strings. The C-minor piano quartet is the earlier of his two pieces for this group of instruments. Fauré started work on the piece in 1876, when he was early in his development as a composer; nonetheless, as Jean-Michel Nectoux writes in *Grove Music Online*, the work "display[s] astonishing novelty of conception." The bold opening statement has the strings joining forces against agitating rhythms in the piano, a textural idea that recurs throughout the movement. The skittish second movement includes a middle section that, despite smoother playing in the strings, maintains an underlying nervous energy. The main melodic idea of the slow movement is deceptively simple, the first five notes of a minor scale, but this idea is developed to great depth and inner expression. Lively inner rhythms return for the finale, with C minor eventually giving way to C major for an exhilarating coda.