



FIND NEW ROADS™

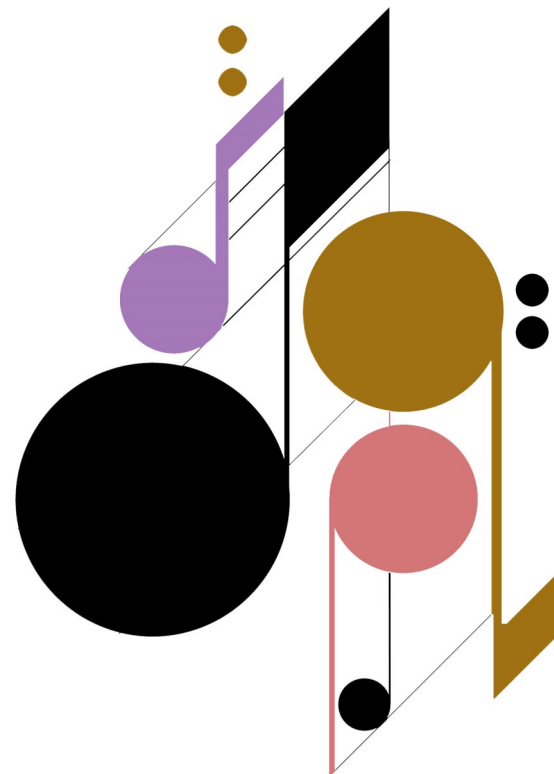
Visit us at

55 Route 22, Pawling, NY

www.IngersollAutoofPawling.com

(845) 878-6900

LULLABIES AND DREAMS



**SHERMAN
CHAMBER ENSEMBLE**

Eliot Bailen, Artistic Director



KENT
GREENHOUSE & GARDENS



**PROPERTY CARE
LANDSCAPE & POOL CONSTRUCTION**

860-927-4436

KENTGREENHOUSE.COM

New Milford Hospital



**Supporting our
community empowers
everyone**

Nuvance Health is proud to support the Sherman Chamber Ensemble and its effort to delight, engage, sooth, energize and inspire the community.



Find the care that is right for you by scanning the QR code or visiting: nuvancehealth.org/locations/new-milford-hospital

 **Nuvance
Health**
You Matter Most



Guilford High School Auditorium

O&G Industries, Inc.

is proud to support the

SHERMAN CHAMBER ENSEMBLE



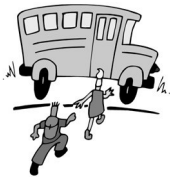
ogind.com

SHERMAN



Pleasing you, pleases us!

- Fresh Fish & Meats • Organic Produce & Fresh Corn Daily • Fresh Baked Breads
 - Selection of Worldwide Cheeses • Gourmet Chef on premises
 - CT & NY Newspapers • CT Lottery Tickets • Carry Out Service
- Ask about our catering services!**



*Sherman IGA . . .
putting Sherman's kids first!*

Open 7 Days a Week
Sunday 6 AM - 7 PM • Saturday 6 AM - 8 PM
Route 39 North • Sherman, CT • 860.354.8488

SHERMAN CHAMBER ENSEMBLE

LULLABIES AND DREAMS

August 11, 2023

St. Andrews Church, Kent, CT

August 12, 2023

The JCC, Sherman, CT

Susan Rotholz, flute

Doori Na, violin/viola

Elisabeth Perry, violin

Richard Wolfe, viola

Eliot Bailen, cello

PROGRAM

'Lullaby' for string quartet

George Gershwin
(1898-1937)

Quintet in A Major, Op. 51

Friedrich Kulau
(1786-1832)

For flute, violin, two violas and cello

Allegro con fuoco

Scherzo: Allegro assai quasi presto

Adagio ma non troppo

Finale: Vivace

INTERMISSION

Lyric for Strings

George Walker
(1922-2018)

String Quartet in G Minor, Op. 10

Claude Debussy
(1862-1918)

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré – En animant peu à peu –

Très mouvementé et avec passion

40 Years
Jae's
of Style salon + spa

25 bank street
 new milford ct 06776
 hair 860 354 4806
 body 860 350 3224

at Queens College and at the Manhattan School of Music Pre-College. She also was guest performer and teacher at the Colorado College Music Festival.

Ms. Rotholz holds degrees from Queens College (BM) and Yale School of Music (MM). In 2002 she received the Norman Vincent Peale Award for Positive Thinking.



Richard Wolfe was born and raised in New York City. He studied violin with Aaron Shapinsky and Dorothy DeLay, and graduated from the College-Conservatory of Music in Cincinnati, Ohio in the class of Walter Levin (primarius of the LaSalle Quartet).

Mr. Wolfe then spent five years in Israel, and was for three years a member of the Israel Chamber Orchestra. It was during this time, and at the request of chief conductor Rudolph Barshai, that he began to play the viola as a serious endeavor.

In 1982 he moved to Amsterdam and joined the Netherlands Chamber Orchestra (NKO) in 1984, where he was appointed solo violist in 1986. Since then, he has appeared numerous times as soloist with the NKO, both in the Netherlands and abroad. In the 2016-17 season Richard performed and recorded Mozart's *Symfonie Concertante* with the NKO and its artistic leader, Gordan Nikolić.

Mr. Wolfe teaches viola at the conservatories of Utrecht and Amsterdam, and he is a passionate chamber music player, having collaborated with artists such as Sergiu Luca and Roel Dieltiens, as well as being a member of the Bellamy String Quartet.

Richard plays on an anonymous Milanese viola built around 1800, and also owns, and is enjoying discovering, a new viola made by the Amsterdam luthier Bengt Widlund.



“YOU WON’T GO HOME HUNGRY!”

OPEN EVERY DAY

Serving Breakfast, Lunch and Dinner Tuesday through Sunday.
 Serving Breakfast and Lunch on Monday

29 Route 37 Center, Sherman, Ct
 (860) 350-0662

www.americanpiecompany.com



Praised by the New York Times as “irresistible in both music and performance” flutist **Susan Rotholz** continues to be in demand as a soloist, chamber and orchestral musician and teacher.

Winner of Young Concert Artists with Hexagon Piano and Winds and of Concert Artists Guild as a soloist, Ms. Rotholz is Principal flute of the Greenwich Symphony and The New York Chamber Ensemble and newly appointed Principal flute of the New York Pops. she is also a member of the Orchestra of

St. Luke’s, and the Little Orchestra Society. She has recorded and toured internationally with the Orpheus Chamber Orchestra.

Co-founder of the Sherman Chamber Ensemble, she also appears each season with the Cape May Music Festival, Greenwich Chamber Players, Saratoga Chamber Players and the Sebago Long Lake Chamber Music Festival.

Ms. Rotholz attended the Marlboro Music Festival and was principal and solo flutist with New England Bach Festival for 25 years.

Her recording of the *Bach Flute Sonatas and the Solo Partita* with Kenneth Cooper, fortepiano, is described by The Wall Street Journal as “eloquent and musically persuasive.”

Recently, she released *American Tapestry, Duos for Flute and Piano* performing the *Beaser Variations*, commissioned by Susan in 1982, *Copland Duo*, Muczynski and Liebermann Sonatas presented by Bridge Records as “... brilliant instrumental virtuosity with deep understanding of this quintessentially American repertoire.”

Ms. Rotholz has been newly appointed as Adjunct Artist in Music at Vassar College and continues to teach at Columbia University/Barnard College, Aaron Copland School of Music

**Our Thanks to our Advertisers,
Underwriters and Sponsors for their support.**

2003 BRONZE SPONSORS

Ingersoll Auto of Pawling

Litchfield Distillery

Webster Bank

2003 PATRON SPONSORS

Irit Granger

William Pitt Sotheby's International Realty

Litchfield Crossings

O&G Industries, Inc.

CThumanities

Connecticut

NWCT ARTS COUNCIL

Department of Economic and
Community Development
Office Of The Arts

**THE SHERMAN CHAMBER ENSEMBLE
Board of Directors**

Doug Feltman, *President*

Arlene R. Stang, Phd, *Vice President*

Carol Levine, *Treasurer*

Terri Hahn, *Secretary*

Eliot T. Bailen, *Artistic Director*

Liba H. Furhman, *Executive Director*

David Cohen, JoAnne Davidson, Michael Ebert,
Barry Freeman, Ann Gerschefski, Shelby Green,
Thayer Hochberg, Jerry Liebman, Helen Samuels

Directors Emeriti

Patricia Endress, Alice Hill, J. Donald Hill, Susan Lynn

SHERMAN CHAMBER ENSEMBLE

P.O. Box 578, Sherman, CT 06784

www.SCEmusic.org info@SCEmusic.org

860-355-5930


Nothing Compares to the Sherman Chamber Ensemble

LOOKING FORWARD
TO AN EXCEPTIONAL
2023 SEASON



William
Pitt 
Sotheby's
INTERNATIONAL REALTY

Irit Granger
Global Real Estate Advisor
203.803.3748
e. igranger@williampitt.com
w. iritgranger.williampitt.com

Litchfield Hills Brokerage
6 Green Hill Road, Washington Depot, CT
Each office is independently owned & operated. 

Generous grants allowed her to continue her studies at the Juilliard School of Music in the famed classes of Dorothy Delay and Oscar Shumsky.

Making her mark in the United States, Perry won New York's prestigious Concert Artists Guild Competition and was invited to perform Bartok's Second Violin Concerto in Chicago's Orchestra Hall.

A passion for contemporary music and a commitment to expanding the violin repertoire led to many acclaimed premieres. Perry was the first to champion Alfred Schnittke's *quasi una sonata* performing its US premiere at Alice Tully Hall.

Critically acclaimed recordings bear testimony to her premieres of works by Michael Nyman and Andrew Poppy and her American Heritage series CD recording of Leon Kirchner's *Duo for violin and piano* was released in 1984.

Renowned for her leadership skills in the orchestral sphere, Ms. Perry served as concertmaster of the Deutsche Kammerakademie from 1985 to 1990. She holds the position of First Concertmaster of the Netherlands Radio Chamber Philharmonic with numerous recordings and concert tours to her credit.

Ms. Perry's list of prestigious awards includes: the Greater London Arts Award and the ISM Award.

2003 BRONZE SPONSOR



Jennifer Birdseye, Director, Banking Center Manager
Commercial Banking - Business Banking Group
New Milford Office - 53 Main Street, New Milford, CT 06776
jbirdseye@websterbank.com
860.355.7130

Kelly M. Dowd
*
asyouwishkmd@aol.com
www.asyouwishservices.com



As you wish!

"Event services for your special occasion"

- * Event Planning
- * Catering
- * Staffing Services
- * Party Rentals
- * Entertainment
- * Referrals

P.O. Box 994
Millbrook, NY 12545

OFFICE 845.877.0318
CELL 845.742.3176



You might say we're aging gracefully.

As our Connecticut-grown whiskeys have aged up, the accolades and gold medals keep stacking up. Allowing Father Time to work his magic on our casks has been well worth the wait. Born from Connecticut corn, rye and malted barley, our whiskey expressions are bold and smooth with a deep amber hue that's the result of resting several years in #4 charred barrels. Take our 4-year Straight Bourbon Whiskey, for example. It earned a double-gold medal at the 2022 NY International Spirits Competition and is full of luscious vanilla and butterscotch notes with hints of black pepper, chocolate and sugared coffee. So pour yourself a handsome reward for all your hard work and discover the rich, satisfying taste of Litchfield Distillery.

Learn more about our spirits and sign up for free tours & tastings at:

WWW.LITCHFIELDDISTILLERY.COM

**LITCHFIELD
DISTILLERY.**

THE SPIRIT OF HARD WORK®

CONNECTICUT FAMILY OWNED & OPERATED SINCE 2014.

©2023 Litchfield Distillery, Litchfield, CT. Please Sip Responsibly.

PROGRAM NOTES

Lullaby for Strings

George Gershwin

(Born September 26, 1898, in Brooklyn, New York; died July 11, 1937, in Beverly Hills, California)



In 1919, the year he turned twenty-one, Gershwin wrote *Swanee*, as well as several other songs. In that year, two shows for which he had composed all the songs had fairly long runs, and he made his first attempt at writing a relatively large piece, *Lullaby*.

Lullaby began as a study in harmony that Gershwin composed as an exercise for Edward Kilenyi, with whom he studied orchestration. Originally for piano, and Gershwin transcribed it for string quartet. Gershwin was not eager to have it published, but he circulated handwritten copies to his musician friends with whom it became popular at quartet-reading parties.

Gershwin reused the opening theme a few years later as the basis of an aria in his experimental one-act opera, *Blue Monday Blues*. Otherwise, the music remained completely unknown during his lifetime.

After Gershwin died, the manuscript of *Lullaby* went to the Library of Congress along with all his other papers. At a concert in the Library on October 19, 1967, the Juilliard String Quartet performed this isolated movement in public for the first time. It was presumably to have been part of a never completed string quartet. A year later *Lullaby* was published in two versions, one for quartet and one for string orchestra.

The music displays Gershwin's familiar style, using contrasting melodies to attain considerable length. It is a charming work with compelling warmth and tenderness, composed in a basic three-part structure. Its principal musical subject is not so much varied as transformed due primarily to the lush scoring and the instrumentation variation.

Each time this subject returns, it is highlighted in a new setting, intensified by a walking pizzicato bass line. At the end, a cello solo interlude transitions the work back to the whole ensemble, which recapitulates the lullaby again before the music fades away.

***Quintet in A Major, Op. 51, No. 3* or flute, violin, two violas, and cello**

Friedrich Kuhlau

(Born September 11, 1786 in Uelzen, Germany; died in Copenhagen, Denmark on March 12, 1832)



Known to his contemporaries as “the Beethoven of the flute,” Friedrich Kuhlau was much inspired by Beethoven, who was a lifelong major influence on his work. The two met in Vienna in 1825, and they even improvised canons together. Kuhlau’s works contain certain Beethovenian features, such as structural strength, motivic

development, and a true expression of feeling.

After being blinded in one eye in a street accident in his youth, Kuhlau, studied piano in Hamburg. In 1810, he fled to Copenhagen to avoid conscription in the Napoleonic Army, which was then taking over the many small principalities and duchies of northern Germany.

In 1813, he even became a Danish citizen and lived there until his death. During his lifetime, Kuhlau was known primarily as a concert pianist and composer of Danish opera, but was responsible for introducing many of Beethoven’s works to Copenhagen’s audiences. In the year before his death, Kuhlau’s house burned down, destroying all his unpublished manuscripts, but more than 200 published works in many genres remain.

Kuhlau’s chamber music displays a melodic nature, fine structural elements, and an expert treatment of the various

Mr. Na has been active in teaching and outreach at schools. He has worked at the Juilliard School as a teaching assistant to Catherine Cho as well as working as a coach for the Pre-College Orchestra. Outreach to schools include going to Sarasota, Florida with the Perlman Music Program/Suncoast, Brazil, the United Arab Emirates with Juilliard Global Ventures, and the British International School of Chicago with The Juilliard School President, Joseph Polisi.

Mr. Na attended the Juilliard School with the Dorothy Starling and Dorothy Delay scholarships and holds a Bachelor’s and Master’s Degree where he studied under Itzhak Perlman, Catherine Cho, and Donald Weilerstein. He was concertmaster of the Juilliard Orchestra and was fortunate to play on a Guadagnini and Vuillaume violin from the Juilliard School’s prestigious violin collection.



The versatile British violinist **Elisabeth Perry** is widely acclaimed for her contributions to all facets of the musical métier.

Applauded for her virtuosity in the standard repertoire, an avid proponent of contemporary music, a committed chamber musician, dedicated pedagogue and an internationally renowned concertmaster, Ms. Perry has reaped unanimous praise for her ability to convey urgency while emphasizing the distinctive lyrical and dramatic qualities in a large repertoire.

Ms. Perry showed great musical talent at an early age. She was privileged to join the first class of pupils at Yehudi Menuhin’s school in Surrey. At the age of fourteen, Perry shared center stage with Lord Menuhin in a memorable Royal Albert Hall concert and subsequently recorded the Bach *Double Violin Concerto* for Teldec. Perry has been a welcome guest soloist with Britain’s leading orchestras including the London Symphony, the Royal Philharmonic and the Philharmonia Orchestra.

Mr. Bailen has received over thirty commissions for his "Song to Symphony" project, an extended school residency program that presents children's original musicals in an orchestral setting (subject of a NY Times feature article Sept. 2006). This project was recently awarded a special Alumni Grant from the Yale School of Music.

In 2002 he received the Norman Vincent Peale Award for Positive Thinking. Mr. Bailen received his Doctor of Musical Arts (DMA) from Yale University and an M.B.A. from NYU and is a member of the cello and chamber music faculty at Columbia University and Teachers College.



Doori Na, a San Francisco native, took up violin at the age of four and began his studies with Li Lin at the San Francisco Conservatory of Music. He made his debut in 2018 with The San Francisco Symphony performing Bach's *Double Violin Concerto* with Itzhak Perlman.

Currently living in New York City, Mr. Na plays with numerous ensembles around the city. He has played with the Orpheus Chamber Orchestra with tours in the US, Japan, and Europe performing in venues such as Carnegie Hall in New York and the Musiverien in Vienna.

He is also a member of Argento Chamber Ensemble performing works of living composers such as Georg Friedrich Haas, Beat Furrer, Tristan Murail, and many more. You can find Mr. Na regularly performing solo works for dance at Yew Chamber Ballet where he has been a part of the company since 2013.

Mr. Na has collaborated with members of the Juilliard String Quartet, Orion String Quartet, New York Philharmonic, Metropolitan Opera and has been fortunate to tour with Itzhak Perlman at venues such as the Kennedy Center in Washington, D.C and the Metropolitan Museum of Art in New York City.

Other notable experiences include performing at the Chamber Music Society of Palm Beach with the Bonhoeffer Trio and Les Amies trio.

instruments. He wrote over 60 pieces featuring the flute, but he was not a flautist himself.

The three flute quintets of Op. 51 were probably written in 1823 and were quickly issued by the German publisher Simrock, with a dedication to the composer's friend, the Danish flautist Peter Christian Bruun (1796-1855). Bruun was the helpmate to Kuhlau for each of his flute works. Today Kuhlau's works are well known, especially to flutists.

The unusual scoring of his flute quintets – flute, violin, two violas and a cello – creates a rich sound because of the three lower-register instruments. The flute essentially often takes the role of first violin rather than that of soloist and thus is an integral part of the structure and development Kuhlau's elegant quintets.

The flute quintet is in concertante style for flute and an eclectic small body of strings, not made up like the usual string quartet, but rather containing one violin (no second violin) two violas (instead of the quartet's usual one) and cello, giving an especially warm tone to the work. The technical demand on all the players is high.

Although the underlying structure of each of the three flute quintets of Opus 51 is firmly rooted in the Classical style of the late 18th and early 19th centuries, the flute part contains many of the characteristics of 19th century bravura style: very fast passagework often in the extreme ranges of the flute, large intervallic leaps within fast passages, and an extended solo part. These quintets, among Kuhlau's best instrumental works, are very genial as well as sophisticated.

The quintet has four movements, beginning with a fiery, exciting Allegro con fuoco, which is followed by a playful Scherzo with a contrasting trio as the second movement. The Scherzo demonstrates the interests Kuhlau also had in folk music. A beautiful, lyrical Adagio sostenuto makes up the slow third movement; the finale is a demanding but rather brief Vivace.

The musical language of the whole work is elegant and *galant*, but has about it something of the ruggedness of Beethoven, a testimony to Kuhlau's admiration for that composer.



KENT
GREENHOUSE & GARDENS



PROPERTY CARE
LANDSCAPE & POOL CONSTRUCTION

860-927-4436

KENTGREENHOUSE.COM

THIS EVENING'S PERFORMERS



Eliot Bailen has an active career as artistic director, cellist, composer and teacher.

"At Merkin Hall (NYC) cellist Eliot Bailen displayed a warm focused tone, concentrated expressiveness and admirable technical command always at the service of the Music."

- Strings Magazine

Founder and Artistic Director of the Sherman Chamber Ensemble, now in its 41st year, whose performances the New York Times has described as "the Platonic ideal of a chamber music concert," Mr. Bailen is also Founder and Artistic Director of Chamber Music at Rodeph Sholom in New York and has recently been appointed Artistic Director of the New York Chamber Ensemble.

Principal cello of the New Jersey Festival Orchestra, New York Chamber Ensemble, Orchestra New England, New York Bach Artists, Teatro Grattacielo and the New Choral Society, Mr. Bailen also performs regularly with the Saratoga Chamber Players, Cape May Music Festival, Sebago-Long Lake Chamber Music Festival as well as with the Orchestra of St. Luke's, New York City Opera and Ballet, American Symphony, Stamford Symphony and New Jersey Symphony. Heard frequently in numerous Broadway shows, in 2015 he was solo cellist for *Allegiance*.

As a composer, Mr. Bailen's commissions include an Octet ("For Ellen") for 3 winds and strings (2013), a *Double Concerto for Flute and Cello* (2012) commissioned by the Johns Hopkins Symphony Orchestra and *Perhaps a Butterfly* (2011), for Soprano, child soprano, flute and string trio. His *Saratoga Sextet*, commissioned by the Saratoga Chamber Players, premiered in June, 2014 ("The crowd loved it!" writes the *Schenectady Daily Gazette*).

Recently Mr. Bailen's musical, *The Tiny Mustache*, received a third grant for further development from the Omer Foundation after its successful debut.



Now Playing

**At our new home
5 Bridge Street Kent CT**

At the "Monument" across from St. Andrews.

Lyric for Strings

George Walker

(Born June 27, 1922, in Washington, D.C.;
died August 23, 2018, in Montclair, New Jersey)



The pianist and composer, George Walker, came from a family who loved music. His father was a physician and a self-taught pianist, his mother oversaw his first piano lessons when he was only five years old, and his sister, Frances, was a concert pianist.

He attended the preparatory division of Howard University's music department and graduated

at the early age of eighteen from the Oberlin College of Music in 1941.

He continued his piano studies at The Curtis Institute of Music in Philadelphia with Rudolf Serkin as his teacher and studied orchestration there at the same time with Gian-Carlo Menotti. He made his debut at Town Hall in New York in 1943 and then toured the United States and Europe, concluding his tour with study at the American Academy at Fountainebleau, France with Robert Casadesus and the illustrious Nadia Boulanger. Returning to the U.S. he received his Ph.D. from the Eastman School of Music in 1957.

He taught at the Universities of Colorado and Delaware, at Rutgers as chairman of the music department, at Smith, and at the Peabody Conservatory. Among the many grants he received are those from the Fulbright, Guggenheim, Rockefeller, and Bok Foundations.

Walker published over seventy-five works and received commissions from many important orchestras and institutions in the United States and England. In 1996, he won the Pulitzer Prize for Music for his *Lilacs for Voice and Orchestra*, a composition commissioned by the Boston Symphony Orchestra.

19MAIN
EVENT VENUE

Book your event today!
WWW.19MAIN.COM
WEDDINGS | SOCIAL | CORPORATE

In this quartet, *Prélude à l'Après-midi d'un faune*, and his opera *Pelléas and Mélisande*, he frees musical language from tradition in his search for a music that he called “supple enough to adapt itself to the lyrical effusions of the soul and the fantasy of dreams.”

Noted music critic Paul Griffiths contends that Debussy’s quartet influenced the future of the string quartet by “indicating that new sounds could be achieved by forgetting the old conversational mode” as a result of the use of flexible speeds with many tempo changes within a section. Debussy also achieves a wide variety of texture by joining instruments together in different ways in a search for “fluidity, for constant alteration.”

The first movement, *Animé et très décidé*, is firmly declarative, by turns vigorously rhythmic and gracefully lyrical. The main theme and the principal harmonic setting are based on the Phrygian mode. Debussy introduces many tempo changes, some unusually swift, as well as frequent rhythmic and modal recasting of the germinal theme.

Then comes a playful scherzo, *Assez vif et bien rythmé*, in which a motif from the opening theme, speeded up, is restated repeatedly (an ostinato or repeated figure) with virtuosic pizzicatos. The germinal theme almost disappears from the slow, somewhat funereal third movement, *Andantino doucement expressif*, but frequent subtle hints of its elements remain.

Debussy enhances the tone with mutes. As Griffiths notes, this movement is less innovative and more conventionally Romantic than the others. The repeated motif reappears in the finale’s slow introduction, *Très modéré*, and dominates the concluding movement, *Très mouvementé et avec passion*, which accelerates to the quartet’s end.

SHERMAN CHAMBER ENSEMBLE

*World Class Music
Close to Your Home*

LITCHFIELD CROSSINGS

New Milford's Largest Premier Shopping Destination



169 Danbury Rd, New Milford, CT 06776



Ann Gerschefski

C. 423.883.6016 | O. 860.354.1358

Ann.Gerschefski@raveis.com

AnnGerschefski.raveis.com

69 Bank St. | New Milford | CT 06776

WILLIAM RAVEIS

The famous *Lyric for Strings* is one of his earliest works, written in 1946 as a lament on the death of his grandmother. Originally titled *Lament*, it was introduced that year in a radio concert by the student orchestra of The Curtis Institute of Music, conducted by Seymour Lipkin. In March 1947, the National Gallery Orchestra under Richard Bales gave it its professional premiere under the title *Adagio* in the annual American Music Festival in Washington. The composer subsequently changed the title to *Lyric for Strings*.

Lyric for Strings takes the form of a single, short movement, simple but expressive. In it, the various string instruments enter one at a time until a large ensemble has been created. After the exposition, development, and climax of its warm and straightforward theme, the piece ends in serene resignation.

String Quartet in G minor, Op. 10

Claude Debussy

(Born August 22, 1862, in St. Germain-en-Laye;
died March 25, 1918, in Paris)



Debussy finished his only *String Quartet* in February 1893, and then traveled to Ghent to visit the playwright Maeterlinck, whose *Pelléas et Mélisande* he wanted to adapt as an opera. He stopped in Brussels to show some of his works to the violinist Eugène Ysaÿe, and in December in Paris, the Ysaÿe Quartet, to whom this quartet is inscribed, debuted this masterpiece. The music initially puzzled everyone: the audience, the

conservative critics, and those in the vanguard, too.

Perhaps the trouble was that Debussy had arrived at too advanced a solution to a problem not yet known to ordinary listeners. He was grappling with how to reconcile classical forms of chamber music, in which a high degree of independence

The advertisement features a dark blue background with three circular images: a red popcorn bucket, the theater's facade, and two children in a theater. The text is arranged in a clean, modern layout with a mix of bold sans-serif and elegant script fonts. A white and red striped ribbon graphic is at the bottom left.

BANK STREET THEATER

46 BANK STREET, NEW MILFORD, CT

OFFERING

Private !!
Rentals

**BIRTHDAY PARTIES
FAMILY OUTINGS
CORPORATE RETREATS**

Book Now!

COMPLETE OUR
ONLINE
RENTAL FORM

WWW.BANKSTREETTHEATER.COM

among the movements exists, with his use of cyclical forms in which musical ideas are carried forward from one movement to the next.

The master of cyclical form, César Franck, found Debussy's *Quartet* too nervous, "all pins and needles," he said, perhaps because the structure of the quartet fuses cyclical and variation form with a minimum of thematic development.

Debussy makes great formal advances in this work. Even though it is his only published work in a specific key (because it has a key signature), it never really looks backward. Debussy reuses fragments of melody in successive movements to give unity to the whole; he bases all four movements on a single theme plainly stated at the outset.

The simplicity of this idea shocked early listeners who failed to grasp the nature of the piece. The execution of the idea was not simple because it places an enormous burden on the creative imagination.

Debussy begins with a theme both original and striking, which the listener can retain and follow through its transformations and displacements, its dismemberment and its re-assembly, tracing it through changes of tempo and of mood. At the end, the listener feels the unitary power Debussy has created.

Yet Debussy's ideas are brief, taking up only one or two measures, and he relies more on allusive connections than on repetition. Also, Debussy adapts procedures from other sources, especially from Wagner and the Russians, whose music he heard during his travels. He casts four movements in forms not very different from those of past masters, dressing his new ideas in warm colors and rich harmonies. His writing is both intricate and elegant.

With this work, Debussy moves chamber music into a new era of ambiguous impression and suggestiveness that he evokes again a year later in *Prélude à l'Après-midi d'un faune* ("Prelude to the Afternoon of a Faun.").

After the quartet, Debussy composed no more chamber music until 1915, and he never wrote another string quartet. He objected to the term impressionism, but it accurately defines his aesthetic.