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### “REVISITING TIMELESS CLASSICS”

Thursday, June 18, 2020



**Felix Mendelssohn**, (1809-1847) was a German composer, pianist, organist and conductor of the early Romantic period. He was a child prodigy who performed publicly beginning at nine years old. Mendelssohn’s compositions include symphonies, concertos, piano and chamber music. His best-known works include his overture and incidental music for *A Midsummer Night’s Dream*, the Italian symphony and oratorio *Elijah*; he also wrote the melody for *Hark, The Herald Angels Sing*. He studied classical literature and at only sixteen he published his own translation of a Roman comedy (*Andria*) into German.

Mendelssohn wrote twelve string symphonies when he was between 12 and 14 years old. They were tributes to early Classical symphonies by Joseph Haydn, Johann Christian Bach, Carl Philip Emanuel Bach and Wolfgang Amadeus Mozart. He respected and honored older composers more than he did modern radicals like, Franz Liszt, Richard Wagner, Charles-Valentin Alkan and Hector Berlioz. He founded the Leipzig Conservatory in attempt to gain artistic renown for the town and to honor the great past masters.

In 1822, at 13, Mendelssohn wrote his *String Symphony No. 8 in D major*, it is a four-movement symphony originally written for strings alone, later the winds were added. The work is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani in D and A, and strings.

**Frédéric François Chopin** (1810-1849) was only 39 when he died. He was a Polish composer, a child prodigy and virtuoso pianist of the Romantic era who wrote primarily for solo piano. He travelled to Paris to perform and never returned to Poland. This was a very productive year for Chopin however by this time, Chopin already had contracted tuberculosis leading to an early death.

Chopin was an accomplished pianist and wrote *mazurkas* based on traditional Polish folk dances (called mazurkas). Chopin used classical techniques in his mazurkas. One of these is four part harmony in the manner of a chorale. Chopin’s music, his status as one of music’s earliest celebrities, his high-profile love-life, and his early death have made him a leading symbol of the Romantic era. Chopin began composing his 59 mazurkas in 1825, and continued composing them until 1849, the year of his death

**Astor Piazzolla** (1921-1992) was an Argentine tango composer, bandoneon player (instrument similar to the accordion, but with a different range, where two hands are used to play notes through bellows), and arranger. He incorporated elements from jazz and classical music and created a modern tango. He was a master bandoneonist and regularly performed his own compositions.

The Argentine tango is a musical genre and accompanying social dance originating at the end of the 19th century in the suburbs of Buenos Aires and Montevideo. It typically has a 2/4 or 4/4 rhythmic time signature, and two or three parts

repeating in patterns such as ABAB or ABCAC. Its lyrics are nostalgic and are laments for lost love.

*The Estaciones Porteñas* or *The Four Seasons of Buenos Aires*, are a set of four tango compositions originally conceived of as different compositions rather than one suite. The pieces were scored for his quintet of violin (viola), piano, electric guitar, double bass and bandoneon. The adjective porteno, refers to people born in Buenos Aires, and Piazzolla creates an impression of the four seasons in Buenos Aires.

**Antonio Vivaldi** (1678-1741) was a Venetian Italian Baroque musical composer, virtuoso violinist, teacher, and Roman Catholic priest. He is regarded as one of the greatest Baroque composers. While working as a priest at the Ospedale della Pieta, a home for abandoned children, he composed music for the all-female music ensemble (boys were taught a trade and girls studied music). He remained at this home for thirty years during which time the Ospedale della Pieta became renowned for its music concertos, cantatas and sacred vocal music which he wrote and taught.

He is well known for his operas, but his best-known work is a series of violin concertos composed between 1716 and 1717, known as *The Four Seasons (Le quattro Stagioni)*. Each concerto gives musical expression to a season of the year. It was a new concept in music. Vivaldi represented flowing creeks, singing birds (of different species, each specifically characterized), a shepherd and his barking dog, buzzing flies, storms, drunken dancers, hunting parties from both the hunters' and the prey's point of view, frozen landscapes, and warm winter fires; the sounds are evocative of each season. Vivaldi published the concerti with accompanying sonnets.

## “FROM BEATLES TO BEETHOVEN”

Friday, June 19, 2020

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**Stephen Robinson** is a classical guitarist who has been recognized for his “effortless intelligence.” He has toured extensively and recorded eight albums all of which received rave reviews. His eighth album *Imagine* comes from John Lennon’s song of the same name. John Lennon was an English singer, songwriter and peace activist who gained worldwide fame as the founder, co-lead vocalist, and rhythm guitarist of the Beatles. The Beatles were an English rock band formed in Liverpool in 1960. The band was the “Fab Four,” John Lennon, Paul McCartney, George Harrison, and Ringo Starr. They are regarded as the most influential band of all time.

Robinson’s album includes classical composers as well including Carlo Domeniconi (1947-), an Italian guitarist and composer, Lennox Berkeley (1903-1989), an English composer known for his light melodies and harmonies, and John Duarte (1919-2004), a versatile British composer and guitarist known for his for guitar and lute compositions.

**H. von Herzogenberg**, (1843 –1900) was an Austrian composer and conductor descended from a French aristocratic family. Music was not his first scholastic pursuit, he studied law and political science at the University of Vienna. He was a well-educated composer and a strong advocate for Brahms’, Bach and Wagner, but most especially for Brahms’ (1833-1897) music. He went so far as to marry one of Brahms’ piano pupils, Elisabet von Stockhausen, a composer and philanthropist.

**Oswaldo Noé Golijov** was born December 5, 1960 in La Plata, Argentina into a Jewish family. He has a Ph.D. in philosophy from the University of Pennsylvania and is a recognized Argentine composer of classical music. He lives outside of Boston, Massachusetts. He has been awarded several opportunities to compose, but these have been fraught with controversy. In addition to music for symphonies, he has written movie scores.

He says of *Mariel* for Marimba and Vibraphone: “I wrote this piece in memory of my friend Mariel Stubrin. I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one’s memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved.”

**Ludwig van Beethoven** (1770-1827) was a composer and pianist. His personal life was an unhappy one. His father, recognizing his talent as a pianist, demanded he study so he could be a child prodigy like Mozart. Though he was born in Bonn, in 1792 he left for Vienna where he remained. He was expected to return to Bonn when Haydn left Vienna for England, but he stayed in Vienna. Napoleon was waging war throughout Europe and was expected to defeat Bonn shortly. He fell in love with a few women, all of whom would reject him because his social class was so beneath theirs. His music is the most often performed of any classical composer; and he composed more than 600 pieces of music. His compositions are defined as early (until 1802 as he perfected his craft), middle or heroic (until 1812 as he developed a style apart from Hayden and Mozart; and he became increasingly deaf) and late (1812-1827 as he extended his musical innovations).

The three *String Trios Op. 9* were composed by Beethoven between 1797–98, and published in 1799, when he was 28 years old, during his early period while he was still emulating Mozart who died just five years before he began writing it. Although this opus does not contain the most played works by Beethoven it was a significant milestone in his development as a composer. At the time of publication, the 28-year-old Beethoven regarded the trios as his best compositions. Each trio has four movements; No. 3 in C Minor is energetic and passionate. C minor is one of Beethoven's most important keys (the Fifth Symphony is in C minor).

## “TRANSFIGURED NIGHT”

Saturday, June 20, 2020

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**Arnold Schoenberg** (1874-1951), was born in Austria, emigrated to the USA in 1933 and became an American citizen in 1941. Schoenberg was associated with the invention and development of twelve-tone scale in musical composition. In 1899, Schoenberg wrote his first important work “*Verklarte Nacht*” (*Transfigured Night*) for string quartet that is based on a poem by Richard Dehmel. HOPE, JOY, LOVE tells the story Verklärte Nacht (“Transfigured Night”), Op. 4 of a woman who changes from despair to hope, from grief to joy, through an act of love.

**WHAT TO LISTEN FOR:** Over a slowly repeated note in the cellos a sad theme begins as a repeated theme. This grows and the music eventually quickens to a faster tempo. It builds to a peak, followed by some unexpected harmonies. Listen for a new theme in the cello and repeated by violins as the woman in the poem begins her confession. You should hear different groups of instruments repeatedly communicating with each other. The music continues to develop the story of the poem as we again hear an early melody from the beginning of the piece. As the story comes to its end, the music becomes sensitive, transforming and a feeling of comfort now that the story has been told.

### *Verklarte Nacht/Transfigured Night*

*Two figures pass through the bare, cold grove;  
the moon accompanies them, they gaze into it.  
The moon races above some tall oaks;  
No trace of a cloud filters the sky's light,  
into which the dark treetops stretch.  
A female voice speaks:*

*I am carrying a child, and not yours;  
I walk in sin beside you.  
I have deeply sinned against myself.  
I no longer believed in happiness  
And yet was full of longing  
For a life with meaning, for the joy  
And duty of maternity; so I dared*

*And, quaking, let my sex  
Be taken by a stranger,  
And was blessed by it.  
Now life has taken its revenge,  
For now I have met you, yes you.*

*She takes an awkward step.  
She looks up: the moon races alongside her.  
Her dark glance is saturated with light.  
A male voice speaks:*

*Let the child you have conceived  
Be no trouble to your soul.  
How brilliantly the universe shines!*

*It casts a luminosity on everything;  
you float with me upon a cold sea,  
but a peculiar warmth glimmers  
from you to me, and then from me to you.  
Thus is transfigured the child of another man;  
You will bear it for me, as my own;  
You have brought your luminosity to me,  
You have made me a child myself.*

*He clasps her round her strong hips.  
Their kisses mingle breath in the night air.  
Two humans pass through the high, clear night.*

## “WOMEN AND MEN COMPOSERS SHOWCASE”

Friday, June 26, 2020

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**Ludwig van Beethoven** (1770-1827) was a German pianist and composer widely considered to be one of the greatest musical geniuses of all time. His innovative compositions combined vocals and instruments, widening the scope of sonata, symphony, concerto and quartet. Beethoven’s personal life was marked by a struggle against deafness, and some of his most important works were composed during the last 10 years of his life, when he was unable to hear. He died at the age of 56. Beethoven’s father began teaching him music with an extraordinary brutality that affected him for the rest of his life; neighbors provided accounts of the small boy weeping while he played the clavier, standing atop a footstool to reach the keys, his father beating him for each hesitation or mistake. Whether because of this treatment or in spite of it, Beethoven was an extraordinarily talented musician.

*The Violin Sonata No. 5 in F major, Opus 24*, is a four-movement violin sonata by Beethoven written in 1801. It was dedicated to Count Moritz von Fries, a patron of Beethoven. Sonata No. 5 in F major, Opus 24 is a short sonata but was not called *Spring Sonata* until after the composer’s death. The sonata is nicknamed because the music is evocative of spring. Music compositions have musical form. This is the structure of the Spring Sonata: Allegro (fast and lively), Adagio molto espressivo (slowly played with much expressiveness), Scherzo: Allegro Molto (light and playful in nature, played very fast), and Rondo: Allegro ma non troppo (A rondo played fast and lively but not too fast). In this sonata, Beethoven uses tempo (the speed of the music), dynamics (the volume of the music), and expression (musical elements that express certain feelings or dispositions) to create drama, contrast, and different moods.

Though **Clara Schumann** (1819-1896) once said “women are not born to compose,” she is well known for doing just that as she is renowned as an accomplished pianist and teacher. She was taught by her father and was playing publicly at the age of eleven. In addition to her musical accomplishments, she was the wife of Robert Schumann (1810-1856), one of the greatest composers of the Romantic Era, and the mother of eight children. She grew up in Leipzig, where her father, Friedrich Wieck, was a professional pianist and teacher, and her mother an accomplished singer. She was a child prodigy, trained by her father, who began performing at 11 years old.

The music Clara Schumann wrote forms an important part of musical Romanticism. Even before she met Robert, she commanded an international reputation. While her body of published work is relatively small – just 23 published works – she was an equal musical partner with her husband and championed the works of others over her own. Clara’s compositions had lightness and sparkle and the “tempo could vary the way a heartbeat varies.” She employed much interpretive freedom that led to improvisation that was the bridge between her personalities as composer and pianist.

*The Three Romances for Violin and Piano, Op. 22*, were written in 1853 and first published in 1855. The three romances were scored for violin and piano and each movement tells a different story and in a very different way. The romances, scored for violin and piano, are written in three movements: Andante molto, Allegretto, and Leidenschaftlich schnell (Passionately fast). The first romance begins with hints of gypsy pathos; the second romance is more wistful, with many embellishments. The last movement features long-limbed melodies with rippling, bubbling piano accompaniment.

## “MOZART AND MORE”

Thursday, June 25, 2020

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**Wolfgang Amadeus Mozart** (1756-1791) was a prolific and influential composer of the Classical period. Born in Salzburg, Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, Mozart was engaged as a musician at the Salzburg court but grew restless and travelled in search of a better position. He visited Vienna in 1781 and remained there. He achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his early death at the age of 35. He composed more than 600 works, many of which are acknowledged as highpoints of symphonic, chamber, operatic, and choral music. He is considered among the greatest classical composers of all time.

Shortly after the premiere of *Quintet for Piano, Oboe, Clarinet, Bassoon K, 452 III, Allegretto*, Mozart wrote to his father that “*I consider it to be the best thing I have written in my life.*” It is scored for piano, oboe, clarinet, horn and bassoon. It was composed by Mozart on March 30, 1784 and premiered two days later at the Imperial and Royal National Court Theater in Vienna. There are three movements: Largo, the first, in sonata form, Larghetto, the second, and Allegretto, the third, is a five-part rondo.

**Joseph Maurice Ravel** (1875-1937) was a French composer, pianist and conductor. He is often associated with impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and 1930s Ravel was internationally regarded as France’s greatest living composer. Born into a music-loving family, Ravel attended France’s premier music college, the Paris Conservatoire; he was not well regarded by its conservative establishment. After leaving the conservatoire, Ravel found his own way as a composer, developing a style of great clarity and incorporating elements of modernism, baroque, neoclassicism and, in his later works, jazz. He liked to experiment with musical form, as in his best-known work, *Boléro* (1928), in which repetition takes the place of development.

Maurice Ravel completed his *String Quartet in F major* in early April 1903. It was premiered in Paris in March the following year. The work follows a four movement classical structure: the opening movement, in sonata form, presents two themes that occur again later in the work; a playful scherzo second movement is followed by a lyrical slow movement. The final movement reintroduces themes from the earlier movements.

**Claude Debussy**, (born August 22, 1862, Saint-Germain-en-Laye, France—died March 25, 1918, Paris), French composer whose works were a influential force in music of the 20th century. He developed an original system of harmony and musical structure that expressed the ideals to which the Impressionist and Symbolist painters and writers of his time aspired. His major works include *Clair de lune* (“*Moonlight,*” in *Suite bergamasque*, 1890–1905), *Prélude à l’après-midi d’un faune* (1894; *Prelude to the Afternoon of a Faun*), the opera *Pelléas et Mélisande* (1902), and *La Mer* (1905; “*The Sea*”).

### Debussy/Schoenberg

The *Verein für Musikalische Privataufführungen* (Society for Private Musical Performances) was founded by Arnold Schoenberg and his friends and students in the second decade of the 20th century to provide composers an opportunity to hear important scores of the day in an environment that was conducive to developing a deeper understanding of the musical tools and innovations of the era. Among the leading musicians in this circle were, of course, Arnold Schoenberg, his famous students Berg and Webern and other leading composers and arrangers working in and around Vienna, notably Erwin Stein. A number of important works of the New Vienna School were performed initially at these private

concerts, but the Society was also interested in presenting performances of works meriting discussion or analysis not written by its members.

They also did not want to be limited solely to performing and discussing chamber works, so, at the behest of Schoenberg, they began making arrangements of orchestral works for a small ensemble, usually one consisting of solo strings, piano and harmonium and a few solo woodwinds or horns. Among the works transcribed under Schoenberg's supervision were Mahler's Fourth Symphony and his song cycle, *Das Lied von der Erde*, Bruckner's 7th Symphony and lighter works such as *The Strauss Emperor Waltz*. Many of the arrangements were started by Schoenberg himself, but completed by one of his apprentices, often Stein (who did the entire arrangement of Mahler's Fourth Symphony). Although the tastes of the Society were generally very Teutonic, Debussy's tone poem *Prelude a l'apres midi d'un faune* was so radical and influential a work that it was certainly an irresistible subject for the Society. It is known that Schoenberg made extensive notes on how the arrangement should be made, but it seems likely that he left the actually final bar-by-bar writing out to one of his students. Remarkably, Schoenberg and his colleagues were able to create an arrangement that keeps intact the incredible variety of color and mood that is present in the original, while also giving the work an added element of intimacy and clarity.

c. 2005 Kenneth Woods

**Schoenberg** was keenly interested in the music of Debussy – 16 of Debussy's compositions were included in Schoenberg's Society for Private Musical Performances. *Prelude to the Afternoon of a Faun* arrangement was completed in October 1921. The arranger was Benno Sachs, one of the Society's rehearsal conductors and its correspondence secretary. Beyond that, little is known about him.

Composed in 1894, the *Prelude to the Afternoon of a Faun* was Debussy's first full-blown work of musical impressionism. In his effort to coin a distinctly French musical language, he turned to the paintings of the French impressionists – Monet, Manet and Renoir – and to the poetry of the French symbolists – Verlaine, Baudelaire and Mallarmé. Their works suggested a new type of music in which the emphasis would be on understatement rather than heated emotion, on ambiguity and instrumental colors rather than the formal development of musical ideas.

This one-movement piece was inspired by Mallarmé's poem, *L'Après-midi d'un Faune*, initially published in 1875 and revised in 1876, which had shocked the literary world with its emphasis on ambiguity, sensitivity and symbolism. It is a monologue of a faun, a sensuous half-human creature who could exist only in the imagination of a poet. The faun awakens in a sunlit forest and tries to recall an encounter with two beautiful nymphs who had resisted his erotic embraces. The recollection may have been only a dream and as the forest grows warm, the faun again drowns off to sleep.

Debussy did not intend his *Prelude* as a creation or musical retelling of the poem. While the prominence of the flute clearly represents the sound of the faun, the music, according to the composer, is "a series of scenes against which the desires and dreams of the faun are seen to stir in the afternoon heat." The work opens with a famous arabesque – Debussy's term – for flute. This dreamy melody is repeated and developed by the other instruments with subtle variations in harmony and tone color. A middle section is a rich transformation of the original flute melody. The opening strains return, and the music fades off into thin air.

As written by Debussy, the *Prelude* requires a relatively small orchestra – three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, tiny antique cymbals and a full body of strings. Sachs scored it for eleven instruments – the flute, oboe, clarinet, harmonium, piano, string quintet, and antique cymbals.

**Wolfgang Amadeus Mozart:** Symphony No. 41 in C major, K. 551 – Jupiter Symphony IV. Molto allegro.

Mozart's last and longest symphony, the Jupiter Symphony was completed August 10, 1788. This Symphony No. 41 in C Major, K. 551, is recognized for its exuberant energy and unusually grand scale for a symphony of the Classical period. These qualities earned the symphony its nickname "Jupiter" – for the chief god of the ancient Roman pantheon. This C major symphony is written at the extremes for Mozart. He tried to cram as many different expressive and compositional contrasts as he could into a single symphony.

The symphony is scored for 2 oboes, 2 horns 2 trumpets, timpani and strings, as was typical of early-period Mozart symphonies. We are listening to the final movement, Molto Allegro, which fuses sonata form with fugue. The famous opening theme leads to a succession of secondary ideas, which Mozart weaves in different ways. The closing section of the movement offers a wonderful integration of thematic material.

Sir George Grove (1820-1900) the author of *Grove's Dictionary of Music and Musicians*, wrote of the Jupiter Symphony "it is for the finale, Molto Allegro, the 4th movement, that Mozart has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere has he achieved more."

## **"WOMEN AND MEN COMPOSERS SHOWCASE"**

**Friday, June 26, 2020**



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## “OUR YOUTH OF TOMORROW/ FOREVER YOUNG”

Saturday, June 27, 2020



**Emily Singleton** (2002-) is a composer and violist from Florida. She, like many of the musicians showcased at the St. Augustine Music Festival was a child prodigy. In 2016 she made her debut as a composer with the premiere of her first work, *October Waltz*, at the University of Florida. Since then she has had her work featured by the World Youth Wind Symphony and Advanced String Quartet Program, the Gainesville Civic Chorus, University of Florida, University of Georgia, Alachua County Youth Orchestra, MATA Jr. Festival by Face the Music, St. Augustine Music Festival, and New Music Decanted. For several years she was principal violist in the Alachua County Youth Orchestra and was selected as a member of the 2018 All-National Honors Ensemble. In 2017, she and cellist Maxwell Remmer founded Spiro, an award-winning string ensemble which gave performances across the state of Florida. As a member of the Tomari Quartet in summer of 2019 she recorded Schulhoff’s 5 Pieces for String Quartet at IPR.

*In Our Walk for solo viola* (2018-2019) was written at age 16. Critics wrote of the piece: “...('In Our Walk') moves the listener and deserves to be heard,” and just six months ago Glenda Austin, MTNA National Composition Competition, in January 2020 “('In Our Walk') is very unique... thinking outside the box...”

Introspective, mournful, and filled with contemplation, *In Our Walk* is inspired by Jewish history, depression, and spiritual conflict within one’s self. The piece is comprised of variations upon musical translation of a transliteration of the last sentence from the Jewish hymn Adon Olam. The hymn has a solemn association and is recited in some congregations to proclaim a death in the community. *In Our Walk* is about our spiritual walk through life, with the suffering and wisdom it brings. The piece does not ever reach the joyful parts of life, although there is one point near the end of the piece where a motif begins with potential for happiness that it is continuously interrupted, all coming to a peaceful resting place of faint smile before arriving at the final statement. In this reflection, it is as though one is still amidst turmoil, trying to tell a story, only, hasn’t quite sorted it out yet. Struggling to fit the pieces together, to understand the connection within the chaotic confusion. Never finding anything certain, in this journey to understand the universe, besides the one truth that has been there all along, shaping every aspect of the journey, bringing hope, comfort, and courage, only plainly clear in the closing phrase: “Adonai li v’lo ‘ira,” meaning, “The Lord is with me, I will not fear.”

**Wolfgang Amadeus Mozart** (1756-1791) was a prolific and influential composer of the Classical period. Born in Salzburg, Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, Mozart was engaged as a musician at the Salzburg court but grew restless and travelled in search of a better position. He visited Vienna in 1781 and remained there. He achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his early death at the age of 35. He composed more than 600 works, many of which are acknowledged as high points of symphonic, chamber, operatic, and choral music. He is considered among the greatest classical composers of all time.

*The Divertimento in E major, K. 563*, is a string trio, written by Mozart in 1788, the year in which he completed his last three symphonies and his "Coronation" Piano Concerto. The work was completed in Vienna on September 27, 1788, and is dedicated to Michael Puchberg, a fellow Freemason, who lent money to Mozart. The premiere was in Dresden on April 13, 1789, with Anton Teyber taking the violin part, Mozart playing viola and Antonín Kraft playing cello. At the time Mozart was conducting a tour of German cities, on his way to Berlin.

The work is in six movements: Allegro (sonata form), Adagio, Menuetto (Allegretto), Andante, Menuetto (Allegretto), Allegro (Sonata form). We will be listening to Andante and Allegro. *"It is not only Mozart's only finished composition for string trio – it also appears to be the first such work by any composer."*

**George Harrison** (1943-2001) was an English musician, singer, songwriter, and music and film producer who achieved international fame as the lead guitarist of the Beatles. "The quiet Beatle," Harrison embraced Indian culture and helped broaden the scope of popular music through his incorporation of Indian instrumentation and Hindu-aligned spirituality in the Beatles' work. Although the majority of the Beatles' songs were written by John Lennon and Paul McCartney, most of their albums from 1965 onwards contained at least two Harrison compositions. His songs for the group include "Taxman", "Within You Without You", "While My Guitar Gently Weeps", "**Here Comes the Sun**", and "Something".

*"Here Comes the Sun"* is a Beatles song from their 1969 album *Abbey Road*. It was written by George Harrison and is one of his best-known compositions for the Beatles. Harrison wrote the song in early 1969 at the country house of his friend Eric Clapton, where Harrison had chosen to play truant for the day to avoid attending a meeting at the Beatles' Apple Corps organization. The lyrics reflect his relief at the arrival of spring and the temporary respite he was experiencing from the band's business affairs. *"Here Comes the Sun"* has received acclaim from music critics and as of September 2019, it was the most streamed Beatles song with over 350 million plays on Spotify.

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On behalf of the SAMF Board of Directors, we thank-you and look forward to our 2021 festival season!

**ST. AUGUSTINE MUSIC FESTIVAL (SAMF)**

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