naughty Spanish dance.

bass pattern. Purcell's chaconne in G minor is thus an

the stately court chaconne. French chaconnes were

the French reinvented this mischievous romp to create

chaconnes were routinely condemned by the clergy for

The chaconne was originally a dance popular with

(ca. 1680, England)

Henry Purcell, Chaconne Z730 in G Minor

serves as a recurring interlude, transporting us from

Invention No. 15 in B minor (ca. 1720, Germany)

In the concert this evening, Bach's

Two-Part

music has been a perennial favorite for arrangement.

music has been adapted to suit countless new

Sebastian Bach

exemplifies this quite so well as that of

Johann

Playing music from distant times and places always

reinterpret—and even reinvent—the composers they

which successive generations of artists and thinkers

performance invites us to contemplate the ways in

beautiful Klimt Bösendorfer used in this evening's

combined elements of classical compositional practice

models of Béla Bartók and Leo Brouwer, Suppabhorn

Pang Ma Pha in northern Thailand. Drawing on the

Mood (2017, Thailand)

Suppabhorn Suwanpakdee,

Painters and performing musicians alike cannot help

Wolf's neo-Viennese and post-Wagnerian dissonance."

impressionable humility some measures from Hugo

into our contemporary spirit…appropriated with

incidental music he wrote for the play

Rosamunde.

variations, the theme of which comes from the

Schubert's unparalleled gift for melody is on full display

Franz Schubert, Impromptu Op. 142

The BBC commissioned Stevenson to compose

celebrated their homeland through their respective arts.

shared a deep love of Scotland and frequently

Ronald Stevenson and the poet Hugh MacDiarmid

Heroic Song for Hugh

MacDiarmid, opens with an evocation of the Scottish

birthday. The resulting work,

Mood

,(2017, Thailand)

Suppabhorn Suwanpakdee, guitar

Glass repurposed the melody for this metamor-

Glass Metamorphosis No. 1

presented as both frightening and seductive.

Gretchen am Spinnrade and Erlkönig, death is

wrote that reflects his fascination with death. As in

Matthias Claudius, is one of several songs Schubert

We return again briefly to Schubert—a composer

Franz Schubert, Der Tod und das Mädchen

"the poet laughs," and "the poet dreams."

high hills, followed by three sections: "the poet speaks,

The resulting work,

(1817, Austria)

Franz Schubert, Der Tod und das Mädchen

"the poet laughs," and "the poet dreams."

high hills, followed by three sections: "the poet speaks,

theyzed, the poet sings," and "the poet sings." The

final section, "the poet sings," also allows for

Wolf describes as 'the poet sings,' and "the poet sings." The

final section, "the poet sings," also allows for

final section, "the poet sings," also allows for

expertise in the arts of Scotland and England. The


Béla Bartók, Out of Doors: With Drums

evening we will hear an arrangement for two marimbas

Metamorphosis No. 1 is scored for piano but this

of human perception and the elusive nature of truth.

Glass's haunting music seems to express the vagaries

murder he did not commit. With this context in mind,

Randall Dale Adams, a man sentenced to death for a

(1989, United States)

Philip Glass Metamorphosis No. 1

innovation, seduction, and seductive.

innovation, seduction, and seductive.

innovation, seduction, and seductive.

innovation, seduction, and seductive.

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innovation, seduction, and seductive.
Playing music from distant times and places always involves adaptation and change. Perhaps no music exemplifies this quite so well as that of Johann Sebastian Bach. Over the last 250 years or so, Bach’s music has been adapted to suit countless new instruments and aesthetic trends. Further, Bach’s music has been a perennial favorite for arrangement. In the concert this evening, Bach’s Two-Part Invention No. 15 in B minor (ca. 1720, Germany) serves as a recurring interlude, transporting us from one musical world to the next.

Henry Purcell, Chaconne Z730 in G Minor (ca. 1680, England)

The chaconne was originally a dance popular with Spanish servants and slaves in South America (the “New World,” from the Spanish perspective). These early chaconnes were routinely condemned by the clergy for their lewd and satirical texts. In the seventeenth-century, French chaconnes were the French reinvented this mischievous romp to create their lewd and satirical texts. In the seventeenth-century, chaconnes were routinely condemned by the clergy for their lewd and satirical texts. In the seventeenth-century, chaconnes were routinely condemned by the clergy for their lewd and satirical texts.

Franz Schubert, Impromptu Op. 142 No. 3 in B-flat major (1827, Austria)

Schubert’s unparalleled gift for melody is on full display in this impromptu. The work is structured as a set of variations, the theme of which comes from the incidental music he wrote for the play Rosamunde. The beautiful Klimt Bösendorfer used in this evening’s performance invites us to contemplate the ways in which successive generations of artists and thinkers reinterpret—and even reinvent—the composers they idolize. Schubert was one of Klimt’s favorite composers, and Schubert am Klavier (1899) is among his most famous works. Despite its historical subject matter, the painting is stylistically modern. As one critic put it, “now and then the slight feeling might seize us, that this modern Schubert may have looked a little too deeply into our contemporary spirit...appropriated with impressionable humility some measures from Hugo Wolf’s neo-Viennese and post-Wagnerian dissonance.” Painters and performing musicians alike cannot help reframe and transform the music they engage with.

Suppabhorn Suwanpakdee, Mood (2017, Thailand)

Mood, a chamber work scored for Guitar and String Quartet, was inspired by Suppabhorn’s fieldwork in Pang Ma Pha in northern Thailand. Drawing on the models of Béla Bartók and Leo Brouwer, Suppabhorn combined elements of classical compositional practice with Lisu folk music.

Ronald Stevenson, Heroic Song for Hugh MacDiarmid (1967, Scotland)

Ronald Stevenson and the poet Hugh MacDiarmid shared a deep love of Scotland and frequently celebrated their homeland through their respective arts. The BBC commissioned Stevenson to compose something for MacDiarmid on the occasion of his 75th birthday. The resulting work, Heroic Song for Hugh MacDiarmid, opens with an evocation of the Scottish high hills, followed by three sections: “the poet speaks,” “the poet laughs,” and “the poet dreams.”

Franz Schubert, Der Tod und das Mädchen (1817, Austria)

We return again briefly to Schubert—a composer whose artistry was deeply connected to poetry. Over the course of his short life, Schubert composed some 600 songs. Der Tod und das Mädchen, with poetry by Matthias Claudius, is one of several songs Schubert wrote that reflects his fascination with death. As in Gretchen am Spinnrade and Erlkönig, death is presented as both frightening and seductive.

Philip Glass Metamorphosis No. 1 (1989, United States)

Glass repurposed the melody for this metamorphosis from the soundtrack he composed for A Thin Blue Line. This documentary tells the story of Randall Dale Adams, a man sentenced to death for a murder he did not commit. With this context in mind, Glass’s haunting music seems to express the vagaries of human perception and the elusive nature of truth. Metamorphosis No. 1 is scored for piano but this evening we will hear an arrangement for two marimbas by Anothai Nitiibhong.


Out of doors where? Sorry, but no portraits of Hungarian peasant life tonight. Performer Khetsin Chuchan’s recontextualization of Bartók’s music will instead take us on a journey through the urban cityscape of Bangkok.

Leopold Godowsky, Symphonic Metamorphosis on Johann Strauss’s “Artist’s Life” Waltz (1905, Germany)

The pianist and composer Leopold Godowsky was almost entirely self taught. His remarkable technique led him to create piano arrangements and paraphrases of hair-raising difficulty. Yet Godowsky disliked being called a virtuoso. “Virtuosity is a fault, not a virtue,” he said, “What I have accomplished is, in fact, a free musical polyphony along modern polyphonic lines.” It is in this spirit that Godowsky composed his epic Symphonic Metamorphosis on Johann Strauss’s “Artist’s Life” Waltz—a work musicologist Lewis Lockwood describes as “Johann Strauss waltzing with Johann Bach.” Appropriately, this show-stopping reinvention ends the show!

Notes by Elissa Miller-Kay