



Celebrating the Anne Burrows Music Foundation June 21, 2022

Alumni of the Anne Burrows Music Foundation celebrate 40 years of support
for young artists

Jean-Marie Leclair (1697–1764)

Sonata for Two Violins in E Minor, op. 3, No. 5

Allegro ma poco

Gavotte. Andante grazioso

Presto

The fifth of Leclair's set of six duo sonatas was composed and published in Paris during the 1730s. This work and its siblings are attractive examples of the high French Baroque style, full of imitative charm and descriptive ornamentation. Following an urgent, sober opening Allegro ma poco dialogue between the two players, a pensive gavotte acts as the work's stately albeit understated keystone. Leclair's sonata concludes with a pleasantly rustic gigue. While texturally Baroque, the work looks ahead structurally, cast in a three-movement, fast–slow–fast format that would subsequently become the standard for the duo sonatas and other small chamber works of the oncoming classical period.

Ewald Cheung and Gabrielle Després

Michael Massey (1945 –)

Dialogue – Sicilienne (2019)

Edmonton conductor and educator Michael Massey has been a staple of the local musical and cultural life for over five decades, turning to composition in recent years. Massey's two-movement work for large chamber ensemble, *Dialogue – Sicilienne*, was completed in 2019.

Ewald Cheung, solo violin

Kathleen de Caen, solo cello

Gabrielle Després,, violin; Sonya Shin, violin; Leanne Maitland, viola; Caroline Stinson, cello; Sarah Ho, piano

Arturo Márquez (1950 –)
Zarabandeo (1995)

The work of Mexican composer Arturo Marquez incorporates the distinct stylistic and formal characteristics of his country's folk and salon music traditions to conjure textures that are both melodically and rhythmically engaging. An atmosphere of movement and dance permeate his output, and Zarabandeo is no exception. Its title referencing the slow popular dance known to be a staple of Baroque instrumental suites of the 17th century, the work reflects the sensuality of the original "zarabanda" (sarabande) form, while straddling two contrasting folk dance styles: an energetic tango and softer, retiring danzón.

Robert Spady, clarinet
Sarah Ho, piano

Intermission

Felix Mendelssohn (1809–1847)
String Octet in E-flat Major, op. 20 (1825)

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Completed when he was only 18 years old, Mendelssohn's Octet places the composer comfortably at the forefront of history's great quasi-mystical Wunderkinder. The work is by no means a freak of juvenilia, either; it's better understood as the remarkable culmination of Mendelssohn's stunningly early graduation from gifted apprentice to fully-formed master. The Octet has the solidity and polish of a long-matured composer; from the irresistible pulsing motif that opens the Italianate first movement, to the characteristic elfishness of its famous scherzo, the piece is as much an impressive survey of emotional landscapes as it is a humbling display of technical brilliance far surpassing anything Mozart had managed by that age. The melancholy Andante skilfully balances Romantic dramatic intensity with a classical restraint that duller critical opinion unfairly attributed to emotional sterility. While it's largely true that, in Mendelssohn's music, originality is ruled by a strict, almost habitual formal logic (he's careful never to fully abandon himself to passion), it's true that real depth and spontaneity do abound in it – even if seemingly disguised by exquisite wit and smoothness of invention. Hurling the work to a jubilant conclusion, the Octet's breathless contrapuntal finale winks humorously at us listeners, astonishing as proof that, every so often, people come along for whom normal means of IQ measurement are utterly insufficient.

Jessica Linnebach, violin
Gabrielle Després, violin
Sonya Shin, violin
Ewald Cheung, violin
Keith Hamm, viola
Leanne Maitland, viola
Caroline Stinson, cello
Kathleen de Caen, cello

Program Notes by Morgan Luethe