

Punahou Music Department and Music School



SPRING
CHAMBER
MUSIC
RECITAL

Saturday, May 14, 2022

4 p.m.

Dillingham Hall
Punahou School

String Quartet No. 11 in F minor, Op. 95Ludwig van Beethoven
I. Allegro con brio (1770-1827)

Chang String Quartet

Gwyneth Tenn and Kai Asakura, violins
Allena Villanueva, viola Joshua Dutton, cello
Rachel Saul, coach

String Quartet No. 3 in A minor, Op. posth. CG 564.....Charles Gounod
I. Allegro (1818-1893)

Hirano String Quartet

Ellie Chung and Ethan Loo, violins
Julia Saines, viola Ian Jun, cello
Lauren Holt, coach

String Quartet Op. 33, No. 3 in C Major, "The Bird"Franz Josef Haydn
I. Allegro moderato (1732-1809)
IV. Rondo. Presto

Cooke String Quartet

Max Shinno and Brennin Lee, violins
Albert Ko, viola Daniel Lin, cello
Rachel Saul, coach

String Quartet in E-flat Major, Op. 125 No. 1.....Franz Schubert
I. Allegro moderato (1797-1828)

Vivaldi String Quartet

Skye Aoki and Riya Krishnagopalan, violins
Swan Kim, viola Justin Merner, cello
Lauren Holt, coach

String Quartet No. 3 in D Major, Op. 18 No. 3.....Ludwig van Beethoven
I. Allegro (1770-1827)

Arthur Y. and Misako M. Akinaka String Quartet

Aileen Kang and Megan Yamamoto, violins
Cassidy Sakamoto, viola Ian Ahn, cello
Anna Callner Pare, coach

String Quartet No. 10 in E-flat Major, Op. 74, "Harp"Ludwig van Beethoven
I. Poco adagio - Allegro (1770-1827)

Saburo Watanabe String Quartet

Maddy Hodge and Hinano Kawaiaea, violins

Eric Nakamoto, viola Madison Suh, cello

Dr. Helen Liu, coach

String Quartet No. 10 in E-flat Major, Op. 51Antonín Dvořák
IV. Finale. Allegro assai (1841-1904)

Peter Mesrobian Memorial String Quartet

Iris Sim and Noah Chung, violins

Luca Casano, viola Cedric Yeo, cello

Steven Flanter, coach

String Quartet No. 2 in D Major.....Alexander Borodin
II. Scherzo. Allegro (1833-1887)
III. Notturmo. Andante

Keller String Quartet

Erika Kwee and Kate Wong, violins

Rinny Fan, viola Celina Lim, cello

Iggy Jang, coach

Piano Quintet No. 2 in C minor, Op. 115 Gabriel Fauré
II. Allegro vivo (1845-1824)

Piano Quintet in E-flat Major, Op. 44Robert Schumann
III. Scherzo: Molto vivace (1810-1846)

Kathryn Kennard Vaught Piano Quintet

Ellie Ochiai and Bao Nguyen, violins

Keon Sagara, viola Christian Yamada, cello

Jairus Rhoades, piano

Deven Kono and Maile Reeves, coaches

The water lilies that grace the program remind us of the beautiful Lily Pond that is at the heart of our campus. What is represented by the Lily Pond is also what is at the core of the Punahou Chamber Music Program - it is a gathering place imbued with tradition and gratitude, as well as reflection. We appreciate the generous gifts of our sponsors that make this program possible, as well as the hard work and commitment of the students, families and coaching faculty.

Being part of a chamber music ensemble requires the students to develop and share their individual talents to serve the greater musical whole. Connecting, communicating and collaborating are some of the lifelong skills and attitudes that we practice in making music together. It has been a wonderful year and we are very proud of the students' work.

Thank you for joining us for this afternoon's performance. We are so grateful for your support as a community.

Mahalo nui loa,

Helen Chao-Casano & Craig Young
Co-coordinators of the Punahou Chamber Music Program



Program Notes

The Frenchman Charles **Gounod** was famous for the religious music he wrote, and for two operas that were incredibly popular during his lifetime: *Faust* and *Romeo and Juliet*. He was much less famous for his instrumental music—and he wasn't so confident about writing it. Fellow composer Camille Saint-Saëns reported that once, when he asked Gounod what he'd been writing lately, Gounod replied: "Quartets. They are bad, and I won't show them to you." The good news is that, like so many other great composers, Gounod was unduly self-critical. This movement from his third quartet (which was published posthumously in 1895) is actually highly effective, with a main theme that is serious to the point of severity. Listen to the way Gounod treats the theme contrapuntally—that is, the way he passes it around to the various instruments in staggered fashion—and the serious atmosphere he thereby creates.

It would be hard to find a bigger contrast with Gounod's seriousness than the chirpiness of **Haydn's "Bird" Quartet**, written about a hundred years earlier, in 1781. The "Bird" nickname is commonly attributed to the grace-note-embellished figures in the Allegro moderato movement that sound like the whistling of birds. But if there is a bird in the Allegro moderato, there is a whole aviary in the Rondo. Listen for how many different bird-like calls there are, and how different birds can be imagined tweeting at the same time.

Schubert was only sixteen when he wrote his Quartet in E-flat in 1813. He wrote it to be played by his family, and it is sometimes known as the "Household" Quartet. Like Gounod's quartet, it was only published posthumously. These circumstances notwithstanding, this is a highly artistic work. Of great interest is the way Schubert builds his melodies out of small fragments, and how very many gaps and spaces exist within the melodic lines.

The three Beethoven movements heard here were all written in the fifteen years before Schubert wrote his "Household" Quartet, when Beethoven was between twenty-eight and forty-one years old. In **Opus 18 No. 3**, something to listen for is the different ways that Beethoven treats things that go up and things that go down. At the beginning, two notes go up, quickly opening a door or a space in sound; then a long series of notes go mostly down. Do you think the overall "downness" makes the music feel more easy going than if there were more "up"? A little later, Beethoven has a fast triplet spring downward, and then another fast triplet spring back up. How does this different approach to up and down change the energy of the piece?

Beethoven's **Quartet Opus 95** is nicknamed "Serioso." The nickname is especially associated with the piece's third movement, not the first movement. But something serious is definitely going on here, too. Would you describe the opening as serious? Or maybe it's more angry? The opening phrase is quite short and abrupt. Notice how the piece alternates between short, abrupt phrases and longer ones. How does the emotional atmosphere change in the longer, more continuous phrases?

The last Beethoven selection is nicknamed the "Harp" Quartet, on account of its numerous pizzicato arpeggios. In many quartets, the first violinist gets to play more juicy melodies than the second violinist. But notice how, toward the end of this movement, the second violinist plays the glorious melody while the first violinist is sawing away.

Yet another quartet with a nickname is **Dvořák's No.10**, known as the "Slavonic" (written in 1879.) The name comes from two different movements that are cast in traditional Slavonic folk-music forms, including this finale, which is inspired by the "skočna." The skočna is a kind of fast dance, often played by a fiddle, that Dvořák used in a few of his famous Slavonic Dances, and here. You can probably imagine colorfully-dressed Slavonic people dancing to this music, although this quartet version is a little more sophisticated than what a village fiddler would be likely to play.

Alexander Borodin's second quartet, written two years later in 1881, is chock full of some of the most beautiful melodies ever written. They are so memorable and so beautiful that a whole Broadway show, *Kismet*, was created out of them (along with some other gorgeous Borodin melodies.) Part of the scherzo movement was turned into the song "Baubles, Bangles, and Beads," and the Notturmo was turned into "And This Is My Beloved." The Notturmo was also used in Disney's *The Little Matchgirl*.

Gabriel Fauré was seventy-five when, in 1920, he created this extraordinary piano quintet movement, which combines two elements that might not seem to go naturally together: very fast notes (many of them in the piano) and melodies that outline surprising, unusual and deeply emotional harmonies. The effect is as if someone told you about all the emotional travails of themselves, all their brothers and sisters, their parents, and their aunts and uncles and cousins, all in one breathless stream; or as if a fairy tale princess is rushing by too fast for the prince to grab onto the train of her shimmering garment.

In the Scherzo of his piano quintet, written in 1842, **Robert Schumann** keeps the fast notes and the beautiful melodies separate from one another, to quite different but no less wonderful effect.

- Sasha Margolis



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