



## CAMERATA PACIFICA'S FEBRUARY PROGRAM FEATURES SONGS OF SCHUBERT AND WORKS BY HARTY, RABL, CLARKE AND LOEFFLER

### Baritone Andrew Garland makes his Camerata Pacifica debut

Sunday, February 11, 3 p.m. - Ventura\*

\*NEW VENUE: Martin V. and Martha K. Smith Pavilion at the Museum of Ventura County

Tuesday, February 13, 7:30 p.m. - San Marino

Friday, February 16, 8 p.m. - Los Angeles

Saturday, February 17, 7:30 p.m. - Santa Barbara

"...the best chamber music reason to get out of the house..." - Los Angeles Times

**Tickets and subscriptions on sale now at [www.cameratapacifica.org](http://www.cameratapacifica.org)**

**(Wednesday, January 31, Santa Barbara, CA)** – Camerata Pacifica continues its 28<sup>th</sup> season with a romantic February program hosted by principal pianist Warren Jones and introducing baritone Andrew Garland in his Camerata Pacifica debut. The heart of the program will see Garland and Jones perform lieder by Franz Schubert: *Der Wanderer*, D. 489, *An Schwager Kronos*, D. 369, *Wanderers Nachtlied*, D. 768, and *Der Musenshon*, D. 764.

Jones and Garland will also be joined by violist Paul Coletti and cellist Ani Aznavoorian for Charles Martin Loeffler's Four Poems for Voice, Viola & Piano, Op. 5, and Walter Rabl's Four Songs, Op. 5.

The program opens with Hamilton Harty's "In Ireland" fantasy for flute and piano, (Adrian Spence, flute), and Rebecca Clarke's *Morpheus* for viola & piano will provide an instrumental interlude to begin the second part of the concert.

Harty's short piece is one of the composer's Irish-themed works. Subtitled "Fantasy", it has a slow, lyrical opening, in which the flute plays as though improvising - it is indeed dreamlike, though also virtuosic. The second part of the piece is a nod to traditional Irish music, clearly intends to evoke a romantic notion of Ireland and Irish music.

Rabl's set of songs is one of the few works of his that remain published, and none of his music is performed with any regularity. Four Songs, Op. 5 uses poems that take nature - and often, humankind's relationship with nature - as its subject. The first song, *Zu Spät*, makes a connection between a simple image of nature and some aspect of youth or love lost. The second song, *Vorbei*, illustrates the steady march of time, as the narrator images of nature to reminisce about a time long past. The third song, *Spielmannslied*, is about an itinerant musician who faces regrets, and the final song, *Soldatentod*, is another song of reminiscence, alternating between two moods - the martial and the personal - alternating between them to the end.

Clarke wrote *Morpheus* in 1917-18 under the pseudonym Anthony Trent, later saying, "This is one for Women's Lib..." While the media had light praise for compositions bearing Clarke's name, it greatly applauded the work of the nonexistent Trent. For Clarke, this only strengthened her belief that it was neither the time nor the place for female composers. Despite Clarke's insecurities, the piece survives into the modern day, and is an integral part of the violist's repertoire.

Loeffler was assistant concertmaster of the Boston Symphony Orchestra, a position he held for over twenty years. Four Poems for Voice, Viola & Piano, Op. 5 was written in 1893, and premiered by the BSO a few years later with Loeffler on viola. The first song, *La cloche fêlée*, evokes the titular bells in the piano part, while the voice and viola bring out the narrator's memories. *Dansons la Gigue* opens with a dance melody, elaborated by the singer while the narrator thinks of lost love. *Le son du cor s'allfège vers les bois* is largely about timbre and color and experimental harmonies. The final song, *Serenade*, is energetic, and the three voices are equal partners.

Schubert was one of the great composers of lieder, German art songs; he wrote over 600 over them during his short career. A desire to set texts that the public would know meant composers worked with Goethe's poems more than any others. Three of the lieder on this program are settings of Goethe poems; *Der Wanderer* is the exception, setting a text by Georg Philipp Schmidt von Lübeck. The range of moods across these four songs is great, from the bleakness of *Der Wanderer*, to the unstoppable exuberance of *Der Musensohn*.

Performances take place Sunday, February 11 at 3 p.m. at the Martin V. and Martha K. Smith Pavilion at the Museum of Ventura County in Ventura; Tuesday, February 13 at 7:30 p.m. at The Huntington Library in San Marino; Friday, February 16 at 8 p.m. at Colburn School's Zipper Hall in Los Angeles; and Saturday, February 17 at 7:30 p.m. at Hahn Hall in Santa Barbara.

Subscriptions (\$125 - \$403) and single tickets (\$50 - \$56) can be ordered online at <http://cameratapacifica.org/season-tickets/order-tickets> or by calling 805-884-8410.

#### **EDITORS PLEASE NOTE:**

#### **Camerata Pacifica**

Paul Coletti, *viola*

Andrew Garland, *baritone*

Warren Jones, *The Robert & Mercedes Eichholz Chair in Piano*

Adrian Spence, *Artistic Director & Principal Flute*

Adrian Spence, *Artistic Director*

Ani Aznavoorian, *Principal Cello*

For artist bios, please visit <http://cameratapacifica.org/about/the-ensemble/>

HARTY: "In Ireland"

RABL: Four Songs Op. 5

SCHUBERT: "Der Wanderer" D. 489; "An Schwager Kronos" D. 369; "Wanderers Nachtlied" D. 768; "Der Musensohn" D. 764

CLARKE: "Morpheus" for Viola & Piano

LOEFFLER: Four Poems for Voice Viola & Piano, Op. 5

#### **Sunday, February 11, 3 p.m.**

##### **Ventura**

Martin V. and Martha K. Smith Pavilion at the Museum of Ventura County  
100 East Main Street

#### **Tuesday, February 13, 7:30 p.m.**

##### **San Marino**

The Huntington Library  
1151 Oxford Road

#### **Thursday, February 16, 8 p.m.**

##### **Los Angeles**

Zipper Hall  
200 South Grand Avenue, (the Colburn School)

#### **Friday, February 17, 7:30 p.m.**

##### **Santa Barbara**

Hahn Hall  
1070 Fairway Road, (located on the grounds of the Music Academy of the West)

Founded in 1990, Camerata Pacifica is dedicated to engaging audiences intellectually and emotionally by presenting the finest performances of familiar and lesser-known masterworks in venues that emphasize intimacy and a personal connection with the music and musicians. For more information, call 805-884-8410 or visit [www.cameratapacifica.org](http://www.cameratapacifica.org).

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