

	<b>Order of music Livingston Oval 9/21/14</b>
Mouret	Rondo
Pachelbel	Canon in D
Vivaldi	Largo from Winter
Beethove	Ode to Joy
Handel	Largo from Xerxes
Vivaldi	Spring
Brahms "unknown"	Theme First Symphony
Clarke	Trumpet Tune
Bach	Air from Suite in D
Clarke	Trumpet Voluntary
Bach	Arioso
Handel	Arrival of Queen of Sheba
Mozart	Ave verum corpus
Bach	Jesu Joy of man's
Handel Fireworks	La Rejouissance
Handel Fireworks	La Paix
Handel Fireworks	Menuet in d minor
Handel Fireworks	Menuet in d
Handel Water Music	Hornpipe in d
Handel Water Music	Hornpipe in F
Handel Water Music	Menuet in g minor
Handel Water Music	CORO
Handel Water Music	Bourree in F
Handel Water Music	Air in F
Handel Water Music	Air in D
Mozart Eine Kleine	Mvmt. 1
Mozart Eine Kleine	Mvmt. 2
Mozart Eine Kleine	Mvmt. 3
Mozart Eine Kleine	Mvmt. 4

**Winter in Music and Poetry:**

Radiance Chamber Ensemble

12/17/15 Caldwell Libr

12/18/15 Livingston Libr.

**1. Winter** *Anonymous from familyfriendpoems.com*

I will gaze at the stars,  
And maybe even Mars,  
They are all so bright,  
On a wonderful clear winter night,  
Feeling the breeze,  
Watching the trees,  
They're swaying with grace,  
In this peaceful little place,  
Time moves on, more and more,  
It's getting colder than it was before,  
People are sick and sneezing,  
Because this weather is so freezing,  
One of the prettiest times of year,  
Winter season is finally here.

**2. Air in F by George Frideric Handel (1665 – 1759)**

**3. Winter – from the Four Seasons by Antonio Vivaldi (1678 – 1741)** *(These sonnets, upon which Vivaldi based his music, are anonymous, perhaps written by Vivaldi)*

To rest contentedly beside the hearth, while those outside are drenched by pouring rain.

**Largo from Vivaldi's Winter, arr. Cleo AufderHaar**

Shivering, frozen mid the frosty snow in biting, stinging winds;  
running to and fro to stamp one's icy feet, teeth chattering in the bitter chill.

We tread the icy path slowly and cautiously, for fear of tripping and falling.  
Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest  
it cracks up.

We feel the chill north winds coarse through the home despite the locked and bolted  
doors...

this is winter, which nonetheless brings its own delights.

**Allegro non molto from Vivaldi's Winter, arr. Cleo AufderHaar**

**4. Snowflakes** by Marian Kennedy (20<sup>th</sup> century)

Whirling, Swirling, rushing, twirling,  
Sifting through the air;  
Snowflakes scurrying, scampering, hurrying,  
Falling everywhere.

P. 2 of 3

Gently sliding, floating, gliding  
Making not a sound;  
Lightly dancing, skipping, prancing,  
Fluttering to the ground.

Whirling swirling rushing, twirling,  
'Gainst the window pane;  
Snowflakes scurrying, scampering, hurrying,  
Winter's here again.

**5. The Snow Is Dancing** by Claude Debussy (1862-1918)

**6. Footsteps in the Snow by Claude Debussy**

**7. Marshmallow World** by Peter de Rose(1900-1953) lyrics by Carl Sigman  
arr. by Ed Rummel

It's a marshmallow world in the winter  
When the snow comes to cover the ground  
It's the time for play, it's a whipped cream day  
I wait for it the whole year round.

Those are marshmallow clouds being friendly  
In the arms of the evergreen trees  
And the sun is red like a pumpkin head  
It's shining so your nose wont freeze.

The world is your snowball, see how it grows  
That's how it goes whenever it snows  
The world is your snowball just for a song  
Get out and roll it along

It's a yum-yummy world made for sweethearts  
Take a walk with your favorite girl  
It's a sugar date, what if spring is late  
In winter it's a marshmallow world.

**INTERMISSION**

**8. March from The Nutcracker, Dance of the Reed Flutes and Waltz of the Flowers from the Nutcracker** by Pyotr Ilyich Tchaikovsky (1840-1893)

**(In Argentina, winter is hot weather and-----TANGO!)**

**9. Invierno Porteno (Winter in Argentina)** by Astor Piazzolla (1921 – 1992)

**10. A Winter Ride** by Amy Lowell (1874 – 1925)

Who shall declare the joy of the running!  
Who shall tell of the pleasures of flight!  
Springing and spurning the tufts of wild heather,  
Sweeping, wide-winged, through the blue dome of light.  
Everything mortal has moments immortal,  
Swift and God-gifted, immeasurably bright.  
So with the stretch of the white road before me,  
Shining snow crystals rainbowed by the sun,  
Fields that are white, stained with long, cool, blue shadows,  
Strong with the strength of my horse as we run.  
Joy in the touch of the wind and the sunlight!  
Joy! With the vigorous earth I am one.

**11. Medley: Winter Wonderland/Sleigh Ride/Let it Snow!** arranged by Oliver Shapiro

# Radiance Chamber Ensemble



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# **Radiance Chamber Ensemble**

**Baroque and Romantic  
Rehearsal Club**

**110 Gifford Ave, Jersey City, NJ 07304  
November 18, 2015 at 11:30 am**

## **Sonate G minor, Op. 2 Nr. 8 for Violin, Viola, Cello, Piano G.F. Händel**

Andante, Allegro (energico), Largo, Allegro (con  
fermezza)

## **Klavier Quintet, Op. 44 Robert Schumann**

Allegro brillante, Un poco largamente, Scherzo,  
Allegro ma non troppo

Lea Karpman and Michael Schneider,  
violins;  
Peggy Reynolds, viola;  
Oliver Shapiro, cello;  
Joan Baldwin, pianoforte

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Joan Baldwin, pianoforte

# **Radiance Chamber Ensemble**

Early Music Festival at the Grounds for  
Sculpture  
80 Sculptors Way, Hamilton Twp, NJ 08619  
October 18, 2015 at 3:30 pm

Program:

## **Partia III for Two Violins and Basso Continuo**

(Basso Continuo to be played on viola and cello)

**Joh. Pachelbel**

## **Sonate G minor, Op. 2 Nr. 8 for Violin, Viola, Cello, Piano G.F. Händel**

Lea Karpman and Michael Schneider,  
violins;  
Peggy Reynolds, viola;  
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Peggy Reynolds, viola;  
Oliver Shapiro, cello;  
Joan Baldwin, pianoforte



# **Radiance Chamber Ensemble**

**Tuesday, June 16, 2015 at noon**

**Jewish Community Center**

**775 Talamini Road**

**Bridgewater, NJ 08807**



**Sonata Op. 2 in G minor, Op. 2 Nr. 8**  
**Andante, Allegro (*energico*), Largo, Allegro (*con fermezza*)**  
**G. F. Handel**

**Quartet Op. 77 No. 1**  
**Allegro Moderato, Menuetto**  
**F. J. Haydn**

**Quartet No. 2**  
**Allegro Moderato**  
**A. Borodin**

**Two Movements for String Quartet**  
**Romance, Scherzo**  
**S. Rachmaninoff**

**Gershwin Set**  
**I Got Rhythm, Someone to Watch Over Me, Swanee**

**Quintet, Op. 44**  
**Last movement, Allegro, ma non troppo**  
**R. Schumann**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello;  
Joan Baldwin, piano





## **Radiance Chamber Ensemble**

**Friday, December 18 at 1:00 pm**  
**Livingston Library**  
**10 Robert H. Harp Drive**  
**Livingston, NJ 07039**



### **Winter in Music and Poetry**

<b>Winter</b>	Anonymous from familyfriendpoems.com
<b>Air in F</b>	by George Frideric Handel (1665 – 1759)
<b>Winter – from the Four Seasons</b>	by Antonio Vivaldi (1678 – 1741)
	<b>Largo and Allegro non molto</b>
<b>Snowflakes</b>	by Marian Kennedy (20th century)
<b>The Snow Is Dancing</b>	by Claude Debussy (1862-1918)
<b>Footsteps in the Snow</b>	by Claude Debussy
<b>Marshmallow World</b>	by Peter de Rose (1900-1953) lyrics by Carl Sigman arr. Ed Rummel

### **INTERMISSION**

**From The Nutcracker: March, Dance of the Reed Flutes and Waltz of the Flowers**  
by Pyotr Ilyich Tchaikovsky (1840-1893)

**Invierno Porteno (Winter in Argentina)** by Astor Piazzolla (1921 – 1992)  
**A Winter Ride** by Amy Lowell (1874 – 1925)  
**Medley: Winter Wonderland/Sleigh Ride/Let it Snow!** arranged by Oliver Shapiro

Joan Baldwin, piano; Lea Karpman, violin; Peggy Reynolds, viola  
Oliver Shapiro, cello; Michael Schneider, violin

**WWW.RCE.AR88.NET**





## **Radiance Chamber Ensemble**

**Thursday, December 17 at 6:30 pm**  
**Caldwell Library**  
**268 Bloomfield Ave**  
**Caldwell, NJ 07006**



### **Winter in Music and Poetry**

**Winter** Anonymous from familyfriendpoems.com  
**Air in F** by George Frideric Handel (1665 – 1759)  
**Winter – from the Four Seasons** by Antonio Vivaldi (1678 – 1741)  
**Largo and Allegro non molto**  
**Snowflakes** by Marian Kennedy (20th century)  
**The Snow Is Dancing** by Claude Debussy (1862-1918)  
**Footsteps in the Snow** by Claude Debussy  
**Marshmallow World** by Peter de Rose (1900-1953) lyrics by Carl Sigman  
arr. Ed Rummel

### **INTERMISSION**

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Joan Baldwin, piano; Lea Karpman, violin; Peggy Reynolds, viola  
Oliver Shapiro, cello; Michael Schneider, violin

**WWW.RCE.AR88.NET**





# **Radiance Chamber Ensemble**

**Sunday, December 14, 2014 at 2 pm**

**Dunellen United Methodist Church**

**150 Dunellen Ave  
Dunellen, NJ 08812**



**Trio Sonate Op. 2, Nr. 8  
G.F. Handel**

Michael Schneider, violin; Peggy Reynolds, viola; Oliver Shapiro,  
cello; Joan Baldwin, piano

**Violin Sonata in B-flat major, K. 454  
W. A. Mozart**

Michael Schneider, violin; Joan Baldwin, piano

**The Chevy Chase for String Quartet  
Eubie Blake, arr. William Zinn**

Lea Karpman, violin; Michael Schneider, violin; Peggy Reynolds,  
viola; Oliver Shapiro, cello

*Intermission*

**Bethena for String Quartet  
Scott Joplin, arr. B. Crowell**

Lea Karpman, violin; Michael Schneider, violin; Peggy Reynolds,  
viola; Oliver Shapiro, cello

**Two Movements for String Quartet  
S. Rachmaninoff**

Lea Karpman, violin; Michael Schneider, violin; Peggy Reynolds,  
viola; Oliver Shapiro, cello

**Quintett, Op. 44  
Allegro brillante  
R. Schumann**

Lea Karpman, violin; Michael Schneider, violin; Peggy Reynolds,  
viola; Oliver Shapiro, cello; Joan Baldwin, piano

**A free will donation is requested to aid New Jersey families impacted by Hurricane Sandy in 2012  
"A Future with HOPE Project"  
Sponsored by the United Methodist Church**





# **Radiance Chamber Ensemble**

**Monday, October 26, 2015**

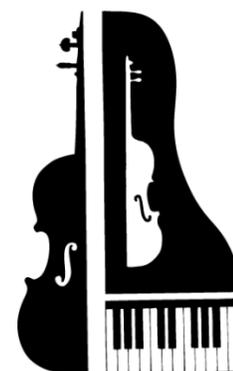
**1:00 pm**

**Basking Ridge Presbyterian Church**

**Westminster Hall**

**One East Oak Street**

**Basking Ridge, NJ 07920**



**Trio No. 7, Bb major, Op. 97**

**“The Archduke”**

**First movement: Allegro moderato**

**L. van Beethoven**

**Two Movements for String Quartet**

**Romance, Scherzo**

**S. Rachmaninoff**

**Bethena, a concert waltz**

**Scott Joplin (arr. B. Crowell)**

**Gershwin Set**

**I Got Rhythm, Someone to Watch Over Me, Swanee**

**Partia III for Two Violins and Basso Continuo**

**(Basso Continuo to be played on viola and cello)**

**Joh. Pachelbel**

**Oblivion**

**Astor Piazzolla (arr. T. Kischkel)**

**Quintet, Op. 44**

**Two movements:**

**Un poco largamente Allegro, ma non troppo**

**R. Schumann**

Lea Karpman, violin; Michael Schneider, violin;

Peggy Reynolds, viola; Oliver Shapiro, cello;

Joan Baldwin, piano





# **Radiance Chamber Ensemble**

**Sunday, June 14, 2015 at 2 pm**

**Summit Library  
75 Maple Street  
Summit, NJ 07901**



**Quartet Op. 77 No. 1  
Allegro Moderato, Menuetto  
F. J. Haydn**

**Quartet No. 2  
Allegro Moderato, Andante  
A. Borodin**

**London Trio No. 1  
Allegro Moderato, Andante, Vivace  
F.J. Haydn**

**Two Movements for String Quartet  
Romance, Scherzo  
S. Rachmaninoff**

**Gershwin Set  
I Got Rhythm, Someone to Watch Over Me, Swanee**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello





# **Radiance Chamber Ensemble**

**Sunday, August 9, 2015 at 5:30 pm**

**Dee Dee Shattuck Gallery  
1 Partner's Lane  
Westport MA.**



**Free and Open to Public**

## **Two Movements for String Quartet**

**Romance, Scherzo  
S. Rachmaninoff**

## **Gershwin Set**

**I Got Rhythm, Someone to Watch Over Me, Swanee**

**Bethena, a concert waltz  
Scott Joplin (arr. B. Crowell)**

**The Chevy Chase  
Eubie Blake (arr. W. Zinn)**

## **Oblivion**

**Astor Piazzolla (arr. T. Kischkel)**

## **Quartet in G minor**

**Allegro, Andante, Allegro moderato (Rondo)  
W. A. Mozart**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello;  
Joan Baldwin, piano





Middletown  
Township  
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## Radiance Chamber Ensemble

### THE PERFORMERS

**JOAN BALDWIN** (piano) has a bachelor of music from Brandeis University with additional studies at Mannes College of Music. Her teachers have included Leonard Shure, Victor Rosenbaum and Herbert Stessen. She has been a music educator in Perth Amboy for 22 years, as well as organist for the Dunellen Methodist Church. Memberships include the Plainfield Musical Club, the American Orff Schulwerk Association and the National Association for Music Education, as well as staying active in regional chamber music groups.



**LEA KAPMAN** (violin) began her violin studies in Israel as a child, continuing after moving to the United States. Her teachers have included Golub at the University of Chicago, Morris Gomberg at Chicago Musical College of Roosevelt University, and Samuel Applebaum. She has participated in chamber music programs at Mannes College of Music/New School, Chamber Music Society of Lincoln Center, and music programs at Music Mountain, Vassar College and Dartmouth College. She performs with *Musica Dolce* presenting annual performances at Grounds for Sculpture, and has performed with the metropolitan Orchestra of New Jersey and the Society of Musical Arts.

**OLIVER SHAPIRO** (cello) has been performing on and teaching cello for most of his life. He has performed with the Metropolitan Orchestra of New Jersey, Ridgewood Symphony's Project Symphony, Bloomfield Symphony, Society of Musical Arts, South Orange Symphony, Columbia-Barnard Symphony, the Essex County Summer Players Orchestria, and the 9/11 Benefit Orchestra. He has also performed with several musical theater production pit orchestras, as featured soloist for Holocaust Remembrance memorial events, and as Assisting Art for the Young People's Philharmonic. He also enjoys providing cello tracks for indie song recordings.



**PEGGY REYNOLDS** (viola) is active in several North Jersey orchestras as a principal or section violinist or violist. She performs with the Society of Musical Arts, the August Symphony Orchestra, Essex County Summer Players Orchestra, Metropolitan Orchestra of New Jersey, New Jersey Reading Orchestra, to name a few. He also freelances in local musical productions and has recently performed in productions of *The Three Irish Tenors*, the Ridgewood Gilbert & Sullivan Society, *The Wizard of Oz*, *Guys & Dolls*, *West Side Story*, *Peter & the Wolf*, *Brigadoon*, and others.



**MICHAEL SCHNEIDER** (violin) began his studies at age eight. His first teacher was his father, followed by David Rothenberg, head of the Haifa Music Conservatory. He played with the Technion Orchestra before moving to the United States. He has had a number of collaborations with a variety of performers including a recent project with acclaimed pianist David Kaplan. He joined the Plainfield Symphony Orchestra in 1973 and has played with them continuously since. He has also performed in a number of chamber groups.



# Program

Sunday, March 29, 2015, 3:00 pm

**Sonata Op. 2 in G minor, Op.2 Nr. 8** George Frideric Handel (1685-1759)

Andante  
Allegro (*energico*)  
Largo  
Allegro (*con fermezzo*)

**Two Movements for String Quartet** . . . Sergei Rachmaninoff (1873-1943)

Romance  
Scherzo

**Bethena, a Concert Waltz** . . . . . Scott Joplin (1867-1917), arr. B. Crowell

**The Chevy Chase** . . . . . Eubie Blake (1887-1983), arr. William Zinn

**Quintet in E flat Major, Op. 16** . . . . . Ludwig van Beethoven (1770-1827)

Grave and Allegro ma non troppo  
Andante cantabile  
Rondo



**RADIANCE CHAMBER ENSEMBLE** began in 2011 when violinist Michael Schneider reached out to the greater New Jersey musical community to begin a new string quartet. An early respondent was violinist Lee Karpman, who contacted cellist Oliver Shapiro and violist Peggy Reynolds. Early get-together proved somewhat difficult to arrange due to asynchronous schedules. As an intermediate activity, Michael and Oliver began working with pianist Joan Baldwin.

As schedule difficulties started to smooth out, the five musicians were delighted to discover that all of them worked unusually well together, both personally and musically, in total as well as in any of the smaller permutations (duets, trios and quartets) that were possible.

Since then, Radiance Chamber Ensemble has performed in diverse venues through central and northern New Jersey, presenting well-rounded and varied programs to universally high acclaim.





*Radiance Chamber Ensemble*

*Summit Library  
75 Maple St, Summit, NJ 07901*

*Sunday, February 23, 2014  
2:00 pm*

*Quartet No. 2, A major Arriaga*

*“Flute” Quartet, D major, K. 285 Mozart*

*“Bethena,” a ragtime waltz Joplin*



Oliver Shapiro, cello; Lea Karpman, violin,  
Michael Schneider, violin, Peggy Reynolds, viola

# Juan Crisóstomo Arriaga

From Wikipedia, the free encyclopedia

**Juan Crisóstomo Jacobo Antonio de Arriaga y Balzola** (January 27, 1806 – January 17, 1826) was a Spanish composer. He was nicknamed "the Spanish Mozart" after he died, because, like Wolfgang Amadeus Mozart, he was both a child prodigy and an accomplished composer who died young. They also shared the same first and second baptismal names; and they shared the same birthday, January 27 (fifty years apart).

## Contents

- 1 Life
- 2 Music
- 3 Stature
- 4 Selected recordings
- 5 Notes
- 6 References
- 7 External links

## Life

Juan Crisóstomo Arriaga was born in Bilbao, Biscay, on what would have been Mozart's fiftieth birthday. His father (Juan Simón de Arriaga) and the boy's older brother first taught him music. Juan Simón had some musical talent and at age seventeen was an organist at a church in Berriatúa.<sup>[1]</sup> He worked in Guernica, and in 1802 moved to Bilbao and became a merchant in wool, rice, wax, coffee and other commodities. The income generated in this way allowed Juan Simón to think about providing his son, who had shown prodigious musical talent, a way of developing those gifts.

In September 1822 Arriaga's father, with the encouragement of composer José Sobejano y Ayala (1791 - 1857),<sup>[2]</sup> sent Juan Crisóstomo to Paris, where in November of that year Arriaga began his studies.<sup>[3]</sup> These included the violin under Pierre Baillot, counterpoint with Luigi Cherubini and harmony under François-Joseph Fétis at the Paris Conservatoire. From all evidence, Arriaga made quite an impression on his teachers. In 1823 Cherubini, who had become director at the Conservatoire the previous year, famously asked on hearing the young composer's *Stabat Mater*, "who wrote this?" - and learning it was Arriaga, said to him, "Amazing - you are music itself."<sup>[1]:11</sup>

Arriaga soon became a teaching assistant in Fétis's class, and also became noted both among the students and other faculty at the Conservatoire for his talent. Cherubini referred to Arriaga's fugue for eight voices (also lost) based on the *Credo Et Vitam Venturi* simply as "a masterpiece," and Fétis was no less effusive -- apparently what

## Juan Crisóstomo Jacobo Antonio de Arriaga y Balzola



Juan Crisóstomo Arriaga

<b>Born</b>	January 27, 1806 Bilbao, Spain
<b>Died</b>	January 17, 1826 (aged 19) Paris, France
<b>Occupation</b>	Composer
<b>Parents</b>	Juan Simón de Arriaga

impressed all his mentors was Arriaga's ability to use musically sophisticated harmonies, counterpoint and related techniques, without having been taught. Fétis was already familiar with Arriaga's now-lost opera *Los Esclavos Felices* ("The Happy Slaves"),<sup>[note 1]</sup> stating that "without any knowledge whatsoever of harmony, Juan Crisóstomo wrote a Spanish opera containing wonderful and completely original ideas."<sup>[1]:12</sup> Arriaga was well-supported during his four years in Paris by his father, but the intensity of his commitment to his studies at the Conservatoire and the almost meteoric rise one could expect based on his teachers' compliments and assessments of his promise, may have taken a toll on his health. Juan Crisóstomo de Arriaga died in Paris ten days before his twentieth birthday, of a lung ailment (possibly tuberculosis), or exhaustion, perhaps both. He was buried in an unmarked grave at the *Cimetière du Nord* in Montmartre.<sup>[1]:19</sup> Thanks to the Spanish Embassy, there is since 1977 a plaque marking the house at 314 rue Saint-Honoré in memory of the composer.<sup>[5]</sup>

## Music

The amount of music by Arriaga which has survived to the present day is quite small, reflecting his early death. It includes:

- **Opera:** Arriaga wrote an opera, *Los esclavos felices* ("The Happy Slaves"), in 1820 when he was thirteen. It was produced in Bilbao. Only the overture and some fragments have survived.
- **Symphony:** Arriaga composed a *Symphony in D* (*Sinfonia a gran orchestra*), which uses D major and D minor so equally that it is not in either key.
- **String quartets:** At the age of 16, Arriaga wrote three sparkling and idiomatic string quartets that were published in 1824, and were the only works of his published during his lifetime.
- **Other works:** Arriaga also wrote the following:
  - An octet, *Nada y Mucho*
  - Pieces of church music: a Mass (lost), Stabat Mater, Salve Regina, *Et vitam venturi saeculi* (lost), cantatas (*Agar*, *Erminia*, *All' Aurora*, *Patria*)
  - Instrumental compositions: a nonet, Tres Estudios de Character for piano, *La Hungara* for violin and piano, Variations for String Quartet and numerous Romances

Arriaga's music was used to create an opera pasticcio, *Die arabische Prinzessin*. The work was commissioned by the Barenboim-Said Foundation from the composer Anna-Sophie Brüning and the author Paula Fünfeck, and is based on a traditional Arabic tale. The piece was premiered under the title *Die Sultana von Cadiz* by the Youth Orchestra of the Barenboim-Said Foundation and local children's choirs at the Cultural Palace, Ramallah on 14 July 2009.<sup>[6]</sup> The music publisher Boosey & Hawkes list further performance runs in Leipzig (in 2011), in Bonn, Bilbao, and Barañáin (in 2013) and Madrid, Coburg and Linz in 2014.<sup>[7]</sup>

## Stature

Arriaga's music is "elegant, accomplished and notable for its harmonic warmth" (*New Grove Concise Dictionary of Music*). His greatest works are undoubtedly the three string quartets, which (like his predecessors D. Scarlatti, Soler and Boccherini) contain notably Spanish ethnic rhythmic and melodic elements, especially in the galloping 6/8 finale of No. 1 in D minor and the meditative second (slow) movements of No. 2 in A major (an impressive set of variations in D major taking off from the slow D major variation movements in Mozart's K. 464 and Beethoven's Op. 18 No. 5, which climaxes in a D minor variation even more passionate than Mozart's D minor variation in K. 464, in the form of an impassioned, plangent lament on the top two strings of the viola going up to the second A

above middle C) and No. 3 in E-flat major (a tender G major lullaby for the newborn Christ child). Periodwise, his style is on the borderline between late Classicism and early Romanticism, ranging from the late Classical idiom of Mozart to the proto-Romanticism of early Beethoven.

According to Grove, Arriaga's death "before he was 20 was a sad loss to Basque music." Following his early death, with the only reliable biographical material at the time being some reports by Fétis, his life story was fictionalized to play into rising Basque nationalism. Data on the composer remains scarce, but in 1989 the Basque Studies program at the University of Nevada, Reno published the only English language biography of Arriaga, with appendix and bibliography of works, written by Barbara Rosen (*Arriaga, the Forgotten Genius: the Short Life of a Basque Composer*<sup>[1]</sup>); and in honor of the 200th anniversary of Arriaga's birth, *Scherzo* the Spanish musical magazine published a series of articles on the composer, with updated bibliographies, in its January 2006 issue.<sup>[3]</sup> The view that emerges from both these newer sources does not contradict what Fétis said, but emphasizes that Arriaga's early death was a loss not just to Basque culture, but to Spanish music and by extension that of the European classical music as a whole. According to Rosen "It is [...] possible to hear passages in Arriaga's work similar to Haydn, Mozart, Beethoven and Rossini, although he sometimes fails to achieve the complexity of these composers' more mature works. Nevertheless, Arriaga has an identifiable and original style which, in time, undoubtedly would have become more individual and more recognizably his own, possibly incorporating more Spanish and Basque than Viennese elements."<sup>[1]:34</sup>



The *Teatro Arriaga* in Bilbao is one of the centers of the August city festivals

A public theatre in his home city of Bilbao carries his name.

## Selected recordings

- *O salutaris Hostia. Stabat Mater dolorosa. Air d'Oedipe à Colone. Herminie. Air de Médée. Duo de Ma Tante Aurore. Agar dans le desert.* Il Fondamento, Paul Dombrecht. Fuga Libera FUG515 2005

## Notes

1. ^ Of the opera *Los Esclavos Felices*, which so impressed François-Joseph Fétis, only the overture -- about 8 minutes long in performance -- survives. The libretto was written by Luciano Francisco Comella in thirty parts, of which four have survived.<sup>[4]</sup>

## References

1. ^ *a b c d e f* Barbara Rosen (1 April 1989). *Arriaga, the Forgotten Genius: The Short Life of a Basque Composer* (<http://books.google.com/books?id=lqg-SWeaMtQC&pg=PA11>). University of Nevada Press. pp. 4-. ISBN 978-1-877802-01-0.
2. ^ "La música y la danza en tiempos de la Constitución de Cádiz: José Sobejano y Ayala (1791 - 1857)" (<http://musicadiz1812.es/compositor-sobejano-y-ayala-jose.html>) (in Spanish). Retrieved 11 January 2014.
3. ^ *a b* "Dosier Arriaga" (<http://www.scherzo.es/hemeroteca/2006-01-204.pdf>). *Scherzo*. January 2006. pp. 113 -. Retrieved 6 January 2014.. Series of articles marking 200th anniversary of Arriaga's birth (in Spanish).

4. ^ Joaquín Pérez de Arriaga (January 2006). "CRÓNICA SUCINTA DE VIDA Y OBRA" (<http://www.scherzo.es/hemeroteca/2006-01-204.pdf>). *scherzo.es*. p. 114. (in Spanish)
5. ^ bilbao.net - materials on life and works of Arriaga ([http://www.bilbao.net/cs/Satellite/juanCrisostomoArriaga/-Life-and-work/en/100157537/Contenido\\_Detalle](http://www.bilbao.net/cs/Satellite/juanCrisostomoArriaga/-Life-and-work/en/100157537/Contenido_Detalle)) Retrieved 11 January, 2014
6. ^ Boosey & Hawkes' page on Die arabische Prinzessin (<http://www.boosey.com/pages/opera/moredetails.asp?musicid=55430>)
7. ^ Boosey & Hawkes' performance search ([http://www.boosey.com/pages/cr/calendar/perf\\_results.asp?musicid=55430](http://www.boosey.com/pages/cr/calendar/perf_results.asp?musicid=55430))

## External links

- Free scores by Juan Crisóstomo Arriaga y Balzola at the International Music Score Library Project
- Juan Crisóstomo Arriaga (<http://www.classicalmidi.co.uk/arriag.htm>)
- The Gramophone (<http://www.gramophone.co.uk/>) entry to Arriaga in *The Grove Concise Dictionary of Music* (1994) Oxford University Press, Inc.
- Arriaga String Quartet Nos.1-3 sound-bites and discussion of works (<http://www.editionsilvertrust.com/string-quartets.htm>)
- Article on Arriaga's Symphony (Accessed 10.17.11) (<http://unsungsymphonies.blogspot.com/2011/09/basque-mozart-effect-arriagas-first-and.html>)
- Scherzo - Revista de Musica (magazine, in Spanish) (<http://www.scherzo.es/>)

Retrieved from "[http://en.wikipedia.org/w/index.php?title=Juan\\_Crisóstomo\\_Arriaga&oldid=590406139](http://en.wikipedia.org/w/index.php?title=Juan_Crisóstomo_Arriaga&oldid=590406139)"

Categories: 1806 births | 1826 deaths | Basque classical musicians | Basque composers

| Child classical musicians | Classical-period composers | Conservatoire de Paris alumni | Romantic composers

| Spanish composers

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## Mozart Flute Quartet K285

Mozart's genius as chamber composer rests on his mature masterworks for string quartets and quintets. The combination of wind and string instruments in chamber music is rare among Mozart's works, the composer preferring the greater homogeneity of the string quartet. Several compositions feature strings and a guest from the wind family: the flute, clarinet, oboe or horn. The chamber music for winds offers perfect and colorful delicacies with exquisite chamber textures and superbly idiomatic part-writing sensitive to the innate characteristics of each featured guest.

Like many of his early chamber compositions for a wind instrument, the flute quartet is primarily in "concertante" style where the flute enjoys the prominent role as the strings artfully accompany. The quartet is compact, with only three movements. The first movement is a clear and lively sonata with a wealth of themes, a terse development and a wonderfully elaborated recapitulation. The middle movement suspends motion and mood in a wistful serenade with delicate pizzicati speckling a pensive melody in the flute, evoking the Baroque or possibly some further antiquity of austere grace and poise. The last moment is an exuberant finale rondo, utterly contemporary again in all its shimmering Rococo excitement.

In this performance the flute is replaced by a violin and we hope you will enjoy it. The *Quartet is in D major, KV. 285 completed on December 25, 1777.*

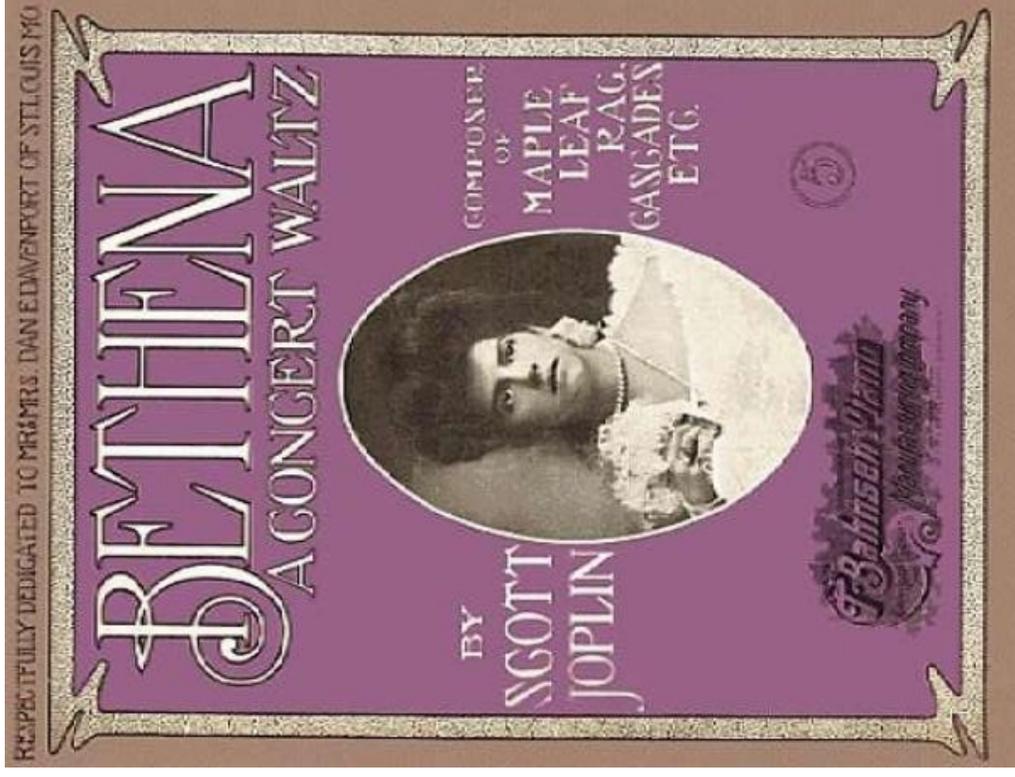
## Scott Joplin

Joplin's principal claim to fame was the publication in 1899 of the Maple Leaf Rag, which became a best-selling instrumental hit. He was named as the "King of Ragtime" by numerous contemporaries of his. On 6 March 1905, Joplin registered the copyright of *Bethena, A Concert Waltz*, and dedicated the work to the otherwise little-known "Mr. and Mrs. Dan E. Davenport of St. Louis Mo". The origin of the name "Bethena" is a mystery, and the identity of the woman featured on the cover of the work's original publication is unknown. It has been claimed that the image is of Freddie from her wedding day who died ten weeks after their marriage, although positive identification is made more difficult because the photograph on the cover of the piece does not show the subject's face clearly.

*Bethena* has five musical strains in five different keys; G major, B-flat major, F major, B minor, and D major respectively. Each of the themes is written with the instruction "Cantabile", which means "songlike and flowing in style". critics have praised the piece, with the author of a survey of American music noting that the rhythms of the waltz and ragtime combined to produce an "ingenious and delightful example of such a stylistic accommodation", showing that the composer was an "adventurous classicist par excellence" because he was able to combine tradition and innovation in a consistently inventive way.



Scott Joplin youth



Copyrighted 1905—the name *Bethena* and the woman's image remain a mystery.

# PLAINFIELD MUSICAL CLUB

January 18, 2016

At the home of Fred and Judy Fischer

Danzas Argentinas

Alberto Ginastera (1916-1983)

1. Danza del Viejo Boyero (Dance of the Old Drover)
2. Danza de la Moza Donosa (Dance of the Graceful Maiden)
3. Danza del Gaucho Matrero (Dance of the Slick Cowboy)

Two Pieces, Op. 6

Max Kowalski (1882-1956)

1. Andante
2. Menuet

Victoria Griswold, piano

Concerto in A minor

Clara Schumann (1819-1896)

2. Romanze. Andante non troppo con grazia

Variations on Three Blind Mice for 2 pianos, 4 hands

Carmela Cecere

Victoria Griswold and Tomoko Harada, two pianos

## RADIANCE CHAMBER ENSEMBLE

Suite No. 1 in G major, BWV 1007

Johann Sebastian Bach (1685-1750)

Two Minuets

Oliver Shapiro, cello

Two Pieces

Claude Debussy (1862-1918)

The Snow Is Dancing (from Children's Corner)

Footsteps in the Snow (from 24 Preludes - Book One, No. 6)

Joan Baldwin, piano

Sicilienne, Op. 78

Gabriel Fauré (1845-1924)

Peggy Reynolds, viola    Joan Baldwin, piano

Andante Cantabile, Op. 11

Peter Ilyich Tchaikowsky (1840-1893)

Arranged by Ferdinand Laub (1832-1874)

Peggy Reynolds, violin    Joan Baldwin, piano

Invierno Porteno

Astor Piazzolla (1921-1992)

Peggy Reynolds, violin    Oliver Shapiro, cello  
Joan Baldwin, piano

**PLAINFIELD MUSICAL CLUB  
CRESCENT AVENUE PRESBYTERIAN CHURCH**

***Benefit Concert***

April 10, 2016

3:00 PM

*Music of the Classical Period*

Piano Sonata No. 23 in F minor, Op. 57 ("Appassionata" ) Ludwig van Beethoven (1770-1827)

- I. Allegro assai
- II. Andante con moto
- III. Allegro ma non troppo - Presto

Paul Di Dario, piano

Trumpet Concerto in Eb Major

Franz Joseph Haydn (1732-1809)

- I. Allegro
- II. Andante
- III. Allegro

Gregory MacArthur, trumpet    Victoria Griswold, piano

*Radiance Chamber Ensemble*

Piano Quartet No. 1 in G minor, K. 478

Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro
- II. Andante
- III. Rondo

Joan Baldwin, piano  
Michael Schneider, violin    Peggy Reynolds, viola  
Oliver Shapiro, cello

## **Radiance Chamber Ensemble**

Performance for Schumann Club  
Union Congregational Church  
176 Cooper Ave  
Montclair, NJ 07043  
May 26, 2016

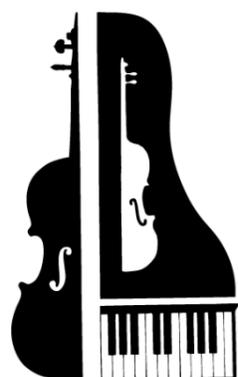
Ludwig van Beethoven: String Quartet op. 18, No. 4 – second movement, Scherzo.  
Andante scherzoso quasi Allegretto

Published in 1801, Opus 18 was the first in Beethoven's series of string quartets (early, middle and late). Opus 18 consists of 6 quartets, and while numerically published as No. 4, it was actually the last composed. Today we present the Scherzo movement. Scherzo (meaning "joke") is a vivacious movement with strongly marked rhythm and sharp, unexpected contrasts. Listen for a lop-sided waltz from the viola.

Wolfgang Amadeus Mozart: Piano Quartet No. 2, K. 493 – first movement, Allegro

Franz Hoffmeister, a key music publisher of the era, commissioned Mozart to compose 3 piano quartets. The first was his famous and familiar K. 478 (published in 1785) which at the time Hoffmeister thought too difficult and wouldn't sell (interestingly it's now a warhorse of the chamber music repertoire). So Hoffmeister released Mozart from completing the set of 3. Nevertheless Mozart composed a second quartet, K. 493 anyway, completing it in June, 1786. Today we present the first movement which starts with a bold statement from the 4 instruments and morphs into conversation among the instruments, sometimes assertive, sometimes laid back. The movement ends with an intense re-statement of the theme.





# **Radiance Chamber Ensemble**

**Monday, September 19, 2016**

**1:00 pm**

**Basking Ridge Presbyterian Church**

**Westminster Hall**

**One East Oak Street**

**Basking Ridge, NJ 07920**



*Proposed Program subject to change*

## **Quartet No. 4**

**Second movement: Andante scherzoso quasi Allegretto**

**Third movement: Menuetto**

**L. van Beethoven**

**Quartet Op. 33 No. 3—"The Bird" Presto**  
**Quartet Op. 2 No. 5 Allegretto Con Spirito**  
**Quartet Op. 17 No. 2 Menuetto Allegretto**  
**F. J. Haydn**

**The Chevy Chase**  
**Eubie Blake**

**Strings Go West**  
**arr. Oliver Shapiro**

**Trio No. 1, D. 471**  
**Franz Schubert**

**George Gershwin Selections**  
**Embraceable You, The Man I Love, But Not for Me**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello

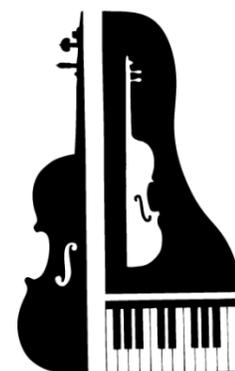




## **Radiance Chamber Ensemble**

**Sunday, December 11 at 2:00 pm  
Summit Library**

**75 Maple St, Summit, NJ 07901  
Free and Open to Public**



**Music from *The Fairy Queen*  
Prelude, Hornpipe, Air, Rondeau, Chaconne  
Henry Purcell (1659—1695)**

**Quartetto in G Major, TWV 43:06  
Allegro, Grave, Allegro  
Georg Philipp Telemann (1681—1767)**

**Piano Quartet No. 2, K. 493  
Allegro, Larghetto, Allegretto  
W. A. Mozart (1756—1791)**

**Marshmallow World  
Peter de Rose (1900—1953)  
arr. Ed Rummel**

**Winter Medley  
arr. Oliver Shapiro**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello  
Joan Baldwin, piano

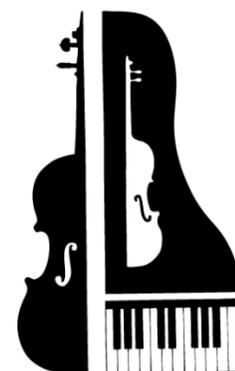






## **Radiance Chamber Ensemble**

**Thursday, July 13, 2017 at 7:30 pm  
Cranford Community Center  
220 Walnut Avenue  
Cranford, NJ 07016**



**Quartetto in G Major, TWV 43:06  
Allegro, Grave, Allegro  
Georg Philipp Telemann (1681—1767)**

**Clarinet Quintet, K.V. 581  
Allegretto  
W. A. Mozart (1756—1791)**

**The Best of Gershwin (1898—1937)  
I Got Rhythm, Someone to Watch over Me, Swanee  
arr. Steven L. Rosenhaus**

**Bethena, a concert waltz  
Scott Joplin (1868—1917)  
Arr. B. Crowell**

**Quartetto I. Op. 1  
Allegro vivace  
Felix Mendelssohn (1809—1847)**

**Quinteto en sol menor  
Allegro  
Enrique Granados (1867—1916)**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello  
Joan Baldwin, piano





## **Radiance Chamber Ensemble**

**Tuesday, July 18, 2017 at 11:00 am  
Congregation Oheb Shalom  
170 Scotland Road  
South Orange, NJ 07079**



### **Café Europa**

**Quartetto in G Major, TWV 43:06  
Allegro, Grave, Allegro  
Georg Philipp Telemann (1681—1767)**

**The Best of Gershwin (1898—1937)  
I Got Rhythm, Someone to Watch over Me, Swanee  
arr. Steven L. Rosenhaus**

**Quartetto I. Op. 1  
Allegro vivace  
Felix Mendelssohn (1809—1847)**

#### **Folk Songs:**

**Oif'n Pripetshok  
Roshinkes mit Mandlen  
Tum-Balalayka  
Erev Shel Shoshanim**

**Quinteto in G minor  
Allegro  
Enrique Granados (1867—1916)**

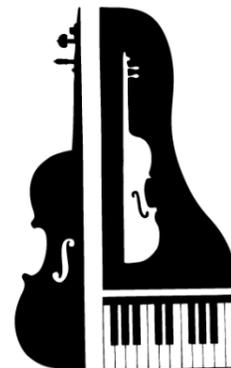
Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello  
Joan Baldwin, piano





## **Radiance Chamber Ensemble**

**Sunday, October 22, 2017 at 2 pm**  
**Middletown Library**  
**55 New Monmouth Road**  
**Middletown, NJ 07748**



**Clarinet Quintet, K.V. 581**  
**Allegretto**  
**W. A. Mozart (1756—1791)**

**Quartet in C minor, Op. 18, No. 4**  
**Allegro ma non troppo**  
**L. van Beethoven (1770—1827)**

**Quartetto I. Op. 1**  
**Adagio and Allegro moderato**  
**Felix Mendelssohn (1809—1847)**

**Tangos & Habanera**  
**La Cumparsita G.M. Rodriguez**  
**La Paloma S. Yradier**  
**El Choclo A.G. Villoldo**

**Quinteto in G minor**  
**Allegro, Allegretto quasi andantino, Molto presto**  
**Enrique Granados (1867—1916)**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello  
Joan Baldwin, piano  
Guest Artist: Thomas Richardson, clarinet





## **Radiance Chamber Ensemble**

**Monday, October 30, 2017 at 1:00 pm**

**Basking Ridge Presbyterian Church  
Westminster Hall  
One East Oak Street  
Basking Ridge, NJ 07920**



**Clarinet Quintet, K.V. 581  
Allegretto  
W. A. Mozart (1756—1791)**

**Quartet in C minor, Op. 18, No. 4  
Allegro ma non troppo  
L. van Beethoven (1770—1827)**

**Quartetto I. Op. 1  
Adagio and Allegro moderato  
Felix Mendelssohn (1809—1847)**

**Tangos & Habanera  
La Cumparsita G.M. Rodriguez  
La Paloma S. Yradier  
El Choclo A.G. Villoldo**

**Quinteto in G minor  
Allegro, Allegretto quasi andantino, Molto presto  
Enrique Granados (1867—1916)**

Lea Karpman, violin; Michael Schneider, violin;  
Peggy Reynolds, viola; Oliver Shapiro, cello  
Joan Baldwin, piano  
Guest Artist: Thomas Richardson, clarinet

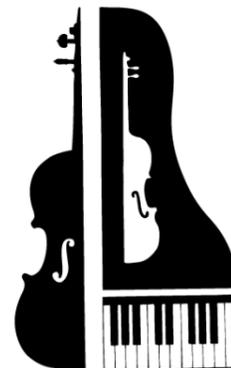




# **Radiance Chamber Ensemble**

**Sunday, November 5, 2017 at 2 pm**

**Summit Library  
75 Maple St, Summit, NJ 07901**



**Clarinet Quintet, K.V. 581**

**Allegretto**

**W. A. Mozart (1756—1791)**

**Quartet in C minor, Op. 18, No. 4**

**Allegro ma non troppo**

**L. van Beethoven (1770—1827)**

**Quartetto I. Op. 1**

**Adagio and Allegro moderato**

**Felix Mendelssohn (1809—1847)**

**Tangos & Habanera**

**La Cumparsita G.M. Rodriguez**

**La Paloma S. Yradier**

**El Choclo A.G. Villoldo**

**Quinteto in G minor**

**Allegro, Allegretto quasi andantino, Molto presto**

**Enrique Granados (1867—1916)**

Lea Karpman, violin; Michael Schneider, violin;

Peggy Reynolds, viola; Oliver Shapiro, cello

Joan Baldwin, piano

Guest Artist: Robert Romano, clarinet

