

ONEPPO CHAMBER MUSIC SERIES

David Shifrin, *artistic director*

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# Chamber Music Competition Winners

Tuesday, May 5, 2026 | 7:30 p.m.  
Morse Recital Hall in Sprague Memorial Hall

Yale SCHOOL OF MUSIC

José García-León, Dean

# Program

Sergei Prokofiev  
1891–1953

## **Quintet in G minor, Op. 39**

- I. Tema con variazioni
- II. Andante energico
- III. Allegro sostenuto, ma con brio
- IV. Adagio pesante
- V. Allegro precipitato, ma non troppo presto
- VI. Andantino

Annie Winkelman, *oboe*  
Ian McEdwards, *clarinet*  
Leona Liu, *violin*  
JungAhn Shin, *viola*  
Logan Lee, *double bass*

Gunther Schuller  
1925–2015

## **Phantasmata (1989)**

Josephine Kim, *violin*  
Matt Boyle, *marimba*

INTERMISSION

Karol Szymanowski  
1882–1937

**String Quartet No. 1, Op. 37**

- I. Lento assai – Allegro moderato
- II. Andantino semplice (In modo d'una canzone)
- III. Vivace – Scherzando alla burlesca. Vivace ma non troppo

Jiwon Choi, *violin*

Joey Lau, *violin*

Miranda Werner, *viola*

Dylan Kinneavy, *cello*

Victor Ewald  
1860–1935

**Brass Quintet No. 1, Op. 5**

- I. Moderato – Più mosso
- II. Adagio non troppo lento – Allegro vivace – Tempo I. Adagio

Jacob Rose, *trumpet*

Jon-Michael Taylor, *trumpet*

Aidan Lewis, *horn*

William Roberts, *trombone*

Mikal Martin, *tuba*

*Special thanks to the faculty coaches of the ensembles:*

David Shifrin (Prokofiev)

Robert van Sice (Schuller)

Nina Lee (Szymanowski)

Kevin Cobb (Ewald)

*As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly prohibited. Please do not leave the hall during musical selections. Thank you.*

# Program Notes

## Quintet in G minor

PROKOFIEV

*Katherine Balch*

When Prokofiev arrived in Paris in 1923, the “city of light” was swept up in a Stravinsky craze. Presenters and audiences had little attention to spare for the 33-year-old — during the next decade, Prokofiev had few commissions, and his performances for the most part received lukewarm responses from Parisian audiences and critics. In 1924, Prokofiev was commissioned by a small theater company to write music for a ballet entitled *Trapeze*. While Prokofiev was not interested in writing music evocative of circus life, he managed to compromise with the company’s director by proposing a smaller, more economical ensemble for the performance: a quintet for oboe, clarinet, violin, viola, and double bass. While the ballet was a flop, the colorful and captivating score remained largely intact, becoming the Op. 39 quintet. Each movement of the approximately 25-minute work manages at once to be both angular and flowing. Quirky moments burst forth from the delicately balanced orchestration like dancers leaping rebelliously from their choreography. Prokofiev treats the unusual ensemble like a cohort of old friends, demanding intimacy not just from the instruments, but from the performers as well.

## Phantasmata

SCHULLER

*Joseph Stevenson*

Phantasmata shows one of Schuller’s primary strengths: his exceptional imaginative skills in creating instrumental colors. In describing this work he says that he decided to take an approach that departed from most of the “existing literature” for violin and marimba. He had noticed that the violin-marimba pieces tended to stress rhythmic patterns or melodic matters -- both of the linear elements in music. Accordingly, he decided to write the piece with a horizontal approach, making it “richly, even densely, harmonic with both instruments.”

Schuller wrote the 13-minute work, with four contrasting movements, in three days. The opening, *Maestoso*, begins in a harsh, angry mood, but soothes into a chorale conclusion that Schuller literally dreamed the night before he started work on Phantasmata.

The second movement, *Lively*, is playful and virtuosic, and closer to the character most would imagine for a violin-marimba duo. The third movement, *Molto adagio*, exudes little rhythmic rustlings that show there is some life until everything suddenly explodes just before the end, then quietly resolved the tension.

The finale, *Grave*, begins with a long cadenza for unaccompanied marimba. The violin joins in and takes the music to an emotional high pitch before tension dispels in a brief and energetic *Allegro* section.

## **String Quartet No. 1**

SZYMANOWSKI

*Jordan Kuspa*

The Ukrainian-born Polish composer Karol Szymanowski's compositional output in the 1910s was characterized by the influence of a variety of composers and musical styles. In the works written from 1911 to 1913, a strongly Germanic element can be heard, owing much to the late Romanticism of Richard Strauss, as well as the intensely expressive chromatic palette of the young Arnold Schoenberg. In 1914, Szymanowski traveled to Sicily and North Africa, and then went north to Paris. There he began to adopt more French and Russian elements into his own music, particularly in such works as the First Violin Concerto and the Third Symphony.

The First Quartet dates from the end of this fertile period. Composed in 1917, the work shows the range of Szymanowski's musical imagination, as it marries elements of both German Expressionism and French Impressionism into a distinctly personal style. The opening of the first movement is a bold gesture of exquisite loveliness, as the first violin hovers above the other three players, who enter on a C major triad. Only two chords later, the harmony moves to the remote sonority of E major. This shifting parallel harmony becomes characteristic of the slow introduction, which spins into a lyrical section that seamlessly accelerates into the Allegro moderato. The bulk of the movement is texturally and harmonically aligned with the

kaleidoscopic sound world of the quartets of Debussy and Ravel.

The second movement is in a similar vein, but the chromaticism of the New German School provides a different slant to the impressionistic textures throughout. The final movement was originally meant to function as a second-movement scherzo, but Szymanowski never completed a finale; instead, the work ends with a witty and unpredictable movement that seems to tiptoe out the door at its conclusion.

# Program Notes *cont.*

## **Brass Quintet No. 1**

EWALD

*Central Washington University Faculty*

*Brass*

Ewald's first quintet was composed ca. 1890. It is cast in three movements. The first movement is the most substantial, composed in sonata form with two clear themes and a development section. The second movement begins with a beautiful Adagio, contrasted by a very aggressive Presto section, finally returning to the Adagio. The effect is a dramatic ABA which combines a slow movement with a scherzo, normally separate movements in large-scale works. The uplifting finale brings the work to a triumphant end.

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*List as of May 5, 2026*

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