



## Harlem Quartet with pianist Aldo López Gavilán Sunday, October 31, 2021, 7:00pm PDT

Dear Friends,

We are overjoyed to welcome you back to Music at Kohl Mansion, live and in person, for the opening of our 39<sup>th</sup> Season of chamber music concerts. Many thanks to all those who joined us last season for our entirely virtual Season 38, and a very warm greeting to those who are with us live for the first time. Our Board of Directors, staff, and artists have missed the unique experience of sharing music with you in the warm and intimate setting of our Great Hall!

What a glorious season we have planned for you! Our *Seven Sundays at 7* bring you music of four centuries from multiple countries of origin, beginning with this evening's return of the beloved Harlem Quartet for its third visit to our stage, introducing celebrated Cuban pianist-composer Aldo López-Gavilán. The coming months will offer music by nine 20<sup>th</sup> and 21<sup>st</sup> Century composers, seven of them living, five of them women, and five of them composers of color.

Your safety and comfort are our primary concern. Your Board and staff members have spent many months listening to your feedback, observing local, regional, and national trends, and preparing to offer you the greatest possible peace of mind as we return to the joy of gathering in person for the first time this evening. Our safety protocols, including required proof of vaccination, mask-wearing, and a greatly-reduced venue capacity, will remain in place until conditions are significantly improved. We will always inform you in advance of any updates, and give you options that best meet your needs.

Please feel free to contact our office with any questions or concerns at [info@musicatkohl.org](mailto:info@musicatkohl.org) or 650.762.1130, and check our website regularly for news and information at [www.musicatkohl.org](http://www.musicatkohl.org).

With great excitement, we wish you a magnificent evening of music!

Zerlina Chen Hayes  
President

Patricia Kristof Moy  
Executive Director

## COVID-19 PROTOCOLS - FOR YOUR SAFETY AND COMFORT:

MAKM safety protocols are stricter than state or county mandates, in response to the input we received from our patrons:

All persons present (artists, staff, and volunteers, as well as patrons) are required to show proof of full vaccination prior to entry.

All persons present (except artists on stage) must wear a well-fitted mask covering nose and mouth while inside Kohl Mansion. Masks with valves, gaiters, or scarves are not permitted.

The Great Hall is large and airy, but it is nevertheless an intimate space (making it ideal for chamber music!) Seating at a maximum 50-60% of capacity provides greater spacing for the comfort of all.

Our custodial team ensures that all public spaces are cleaned and serviced in readiness to welcome you. Hand sanitizer is available at several locations throughout the venue.

We will continue to communicate with our community and will adapt our protocols as supported by both scientific evidence and public sentiment. The safety and well-being of everyone involved with Music at Kohl remains our highest priority. If you have any questions, please contact us at 650.762.1130 or [info@musicatkohl.org](mailto:info@musicatkohl.org).

## Back This Season: *Harmonious Pairings*

### ***A special opportunity to make a personal connection with an ensemble or individual performer***

We are delighted to announce the 5th season of Music at Kohl Mansion's **Harmonious Pairings** sponsorship program. **Harmonious Pairings** fosters special relationships between musicians and their sponsors.



By sponsoring a Music at Kohl Mansion guest artist or ensemble, our **Harmonious Pairings Partners** play a critical role in maintaining the superb quality of the music on our stage and in our community at local schools, libraries, and senior centers.

Harmonious Pairings Partners have the opportunity to develop a special connection with visiting ensembles or individual musicians during their stay with us.

We salute our Harmonious Pairings Partner sponsoring the Harlem Quartet with Aldo López-Gavilán on October 31, 2021: **Karin Albright**.

*To learn more or become a **Harmonious Pairings Partner**, please contact Executive Director Patricia Kristof Moy or Development Manager Pam Lampkin at 650.762.1130.*

## Music at Kohl Mansion

Sunday, October 31, 2021, 7:00pm PDT

### Harlem Quartet

Ilmar Gavilán, violin

Melissa White, violin

Jaime Amador, viola

Felix Umansky, cello

with pianist-composer

**Aldo López-Gavilán**

#### Program

**Piano Quintet in E-flat Major, Opus 44**

**Robert Schumann**

I. Allegro brillante

II. In modo d'una marcia. Un poco largamente

III. Scherzo: Molto vivace

IV. Allegro ma non troppo

#### INTERMISSION

***Viernes de Ciudad***

**Aldo López-Gavilán**

***Epilogue***

**Aldo López-Gavilán**

***Eclipse***

**Aldo López-Gavilán**

***Pan con Timba***

**Aldo López-Gavilán**

***A Night in Tunisia***

**Dizzy Gillespie**

(arr. By Harlem Quartet and Aldo López-Gavilán)

***Take the A Train***

**Billy Strayhorn**

(arr. By Harlem Quartet and Aldo López-Gavilán)

Harlem Quartet with Aldo López-Gavilán appears by arrangement with Sciolino Artist Management  
Visit <http://harlemquartet.com/> and <https://www.havanameetsharlem.com/>

**Today's concert is sponsored by Harmonious Pairings Partner Karin Albright.**

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Music at Kohl Mansion is presented in collaboration with  
Mercy High School, Burlingame – Natalie Cirigliano Brosnan, Head of School.

## Program Notes

**Robert Schumann (1810-1856)**  
**Piano Quintet in E-flat Major, Op. 44**  
**(1846)**

Robert Schumann is one of the quintessential Romantic figures of the 19th century as even a thumbnail sketch of his life vividly illustrates. He grew up with twin loves for literature and music and became a great composer as well as a great literary figure, one of the most esteemed and insightful musical commentators of his time. He fell passionately in love with Clara and fought a two-year legal battle against her father to win her hand in marriage. Subsequently, Schumann systematically, if not almost manically, attacked the great genres of music and composed, in concentrated fits, piano works, art songs, symphonies and chamber music amassing a formidable catalog of masterworks before his incipient madness set in. Schumann struggled with nervous disorders that eventually erupted into aural hallucinations, depression and a suicide attempt resulting in institutional confinement where he languished for two years before dying, unable to see Clara until his very last day. Literature, music, love and madness make for a rather fantastic life story, but what remains for us is Schumann's incredible music.

The Piano Quintet in E-Flat, Op. 44 comes from Schumann's "year of chamber music" where, in 1842, he composed string quartets, piano trios, a piano quartet and broke ground on an essentially new ensemble for string quartet and piano, the most powerful combination of instruments in all of chamber music. This is not only Schumann's greatest chamber music work, it is one of the greatest chamber works of all time, of such majesty and artistry that it reigns supreme on any concert program. Its epic four-movement design includes an expansive, large first-movement sonata, a powerfully dark slow movement based on a funeral march with a Schubertian gravity, a rollicking scherzo with two trios and a mighty, contrapuntal finale.

Chief among many of its fascinating aspects worth mentioning is its use of "recall" creating what is called a "cyclic" form. The bold opening theme in the first movement reappears in the last movement in an apotheosis of dramatic development as it combines in countermelody with the finale's own theme in a magisterial fugue recalling a tradition of high musical triumph going back through Mendelssohn, Beethoven and Mozart to J. S. Bach. The piano writing itself is on a high order of achievement and virtuosity and the public premiere would feature none other than supreme pianist Clara Schumann to whom Robert dedicated the quintet. Inaugurating a new ensemble/genre of chamber music, Schumann's piano quintet greatly influenced subsequent epics by such composers as Brahms, Dvořák, Franck, Dohnányi and Shostakovich among the most noteworthy.

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Kai Christiansen is a musicologist, writer and lecturer on chamber music  
and is the founder of earsense, an online chamber music exploratorium at earsense.org*

## **A few notes from the Musicians:**

Aldo López-Gavilán's authentic voice has a genre-defying sound rooted in European classical traditions, Latin jazz and Afro-Cuban rhythms. Drawing from a range of colors associated with Schumann and Ravel's work, Aldo's compositions weave a layered tapestry described as magical, optimistic, and at its core, deeply soulful.

***Eclipse***, originally for violin and piano, is a very personal piece written for Aldo's brother Ilmar. It addresses vulnerability and the emotional toll taken by the two brothers' involuntary separation due to outside political circumstances as Ilmar went to the United States while Aldo remained in Cuba.

***Viernes de Ciudad / 24 hours*** is meant to depict the course of a day from dawn to dusk in London, a metropolitan city with diverse cultures in each neighborhood. Starting in a middle-eastern part of town early morning, cruising through an Irish area and ending at a Pub late at night, where people from different cultures are having a good time together, symbolizing our shared humanity. Featuring an impassioned violin solo, employing a complex and exhilarating counterpoint that gradually increases in energy as the piece progresses.

***Epilogue*** was originally written for piano, clarinet, and orchestra. The central theme, lyrical and highly modulatory, explores a dream and makes a triumphant musical gesture reminiscent of "Nueva Trova," a style pioneered and made world-famous by troubadour singers Silvio Rodríguez and Pablo Milanés. The development section showcases Aldo López-Gavilán's take on a characteristic canon, with kaleidoscopic rhythms staggered across both instruments.

***Pan con Timba***, whose title means "bread with unknown something," is consistently joyful and contagiously optimistic. It reflects the classic mood of post-revolutionary Cuba: the younger generation, faced with scarcity and economic hardship, refused to indulge in self-pity and instead embraced humor as a psychological lifting device. This form of humor has become an essential part of the current Cuban identity. *Pan con Timba* features such rhythmic characteristics as the quintessentially Cuban form of ostinato known as "tumbao," and also intertwines elements of various dance styles popular in contemporary Cuba.

Since its inception in 2006 Harlem Quartet has held, as one part of its mission, a passionate desire to expand its repertoire beyond the standard Classical canon with the motto, "Great music is great music." This has led to programs and albums curated to include composers of different eras, backgrounds, and musical styles. Their latest recording, *Cross Pollination*, takes this concept one step further, exploring the cultural and musical influences which traveled across oceans and continents to inspire each composer represented on the album.

*Notes provided by the Harlem Quartet*

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Visit the [Music at Kohl Mansion YouTube Channel](#) to view our conversation with the Harlem Quartet and Aldo López-Gavilán, interviewed by pianist, composer, author, and educator Rebeca Mauleón.

## Meet the Musicians

### Harlem Quartet with Aldo López-Gavilán

Ilmar Gavilán, violin

Melissa White, violin

Jaime Amador, viola

Felix Umansky, cello

Aldo López-Gavilán, piano

Harlem Quartet's performances with Cuban pianist/composer Aldo López-Gavilán offer a joyously energetic concert experience. The collaboration reunites López-Gavilán with his older brother, violinist Ilmar Gavilán, who left Cuba at age 14 and went on to co-found Harlem Quartet. López-Gavilán and the quartet showcase scintillating chemistry in a broad variety of repertoire. Programs include American jazz standards, bossa nova classics, and, of course, several original compositions from López-Gavilán that take audiences on a journey through Cuba's myriad musical traditions. The new documentary *Los Hermanos / The Brothers* tells the story of Aldo and Ilmar, tracking their shared childhood, their momentous first performances together, and their parallel lives as musicians. A Patchworks Films production by award-winning film makers Marcia Jarmel and Ken Schneider, it includes concert footage of the quintet, a genre-bending score composed by Aldo, and guest appearances by such legendary musicians as Joshua Bell. *Los Hermanos* is screening at film festivals worldwide and is being nationally broadcast on PBS this fall.

Harlem Quartet has been praised for its "panache" in *The New York Times* and hailed in the *Cincinnati Enquirer* for "bringing a new attitude to classical music, one that is fresh, bracing and intelligent." It has also won plaudits from such veteran musicians as Jazz at Lincoln Center woodwind virtuoso Ted Nash, who declared in a 2018 Playbill article, "Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything." Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students throughout the U.S. as well as in the U.K., France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, Ethiopia, and South Africa.

The quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by composers of color. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities. It began a multi-year residency with London's Royal College of Music in 2018. From 2015 to 2020 it led an annual workshop at Music Mountain in Falls Village, Connecticut. In 2021 it began two other institutional affiliations: as the inaugural Grissom Artist in Residence at Centre College in Danville, Kentucky, and as Quartet in Residence at Montclair State University in northeastern New Jersey.

Highlights of Harlem Quartet's 2021-22 season include a concert at the John F. Kennedy Center in Washington, DC, with pianist Joseph Kalichstein; a collaboration with the Catalyst Quartet at the Chamber Music Society of Detroit; engagements with Carnegie Hall Citywide and the Morgan Library in New York City, as well as chamber music societies in Little Rock, Raleigh, Lewes (DE) and Syracuse; and a partnership with Cuban pianist-composer Aldo López-Gavilán in concerts at the Phoenix Chamber Music Society, the Ensemble Music Society of Indianapolis, Nebraska's Lincoln Friends of Chamber Music, and Virginia's Shenandoah Conservatory.

In 2012, Harlem Quartet and the Chicago Sinfonietta led by Music Director Mei-Ann Chen premiered Randall Craig Fleischer's arrangement for string quartet and orchestra of music from *West Side Story*, and together they recorded that arrangement for Cedille Records along with works for string quartet and orchestra by Michael Abels and Benjamin Lees. The quartet collaborated with jazz pianist Chick Corea in a Grammy-winning *Hot House* album that included Corea's "Mozart Goes Dancing," which won a separate Grammy as Best Instrumental Composition. Harlem Quartet's latest album, the July 2020 release *Cross Pollination*, features works by Debussy, William Bolcom, Dizzy Gillespie, and Guido López-Gavilán.

Harlem Quartet was founded in 2006 by the Sphinx Organization, a national nonprofit dedicated to building diversity in classical music and providing access to music education in underserved communities. It is represented worldwide by New York-based Sciolino Artist Management.

### **Aldo López-Gavilán**

Praised for his "dazzling technique and rhythmic fire" in the *Seattle Times* and dubbed a "formidable virtuoso" by *The Times* (London), Cuban pianist and composer Aldo López-Gavilán excels in both the classical and jazz worlds as a recitalist, concerto soloist, chamber-music collaborator, and performer of his own electrifying jazz compositions. He has appeared in such prestigious concert halls as the Amadeo Roldán (Cuba), Teresa Carreño (Venezuela), Bellas Artes (Mexico), Carnegie Hall and Jordan Hall (U.S.), Royal Festival Hall (U.K.), Nybrokajen 11 (Sweden), The Hall of Music (Russia), and Duc de Lombard et Petit Journal Montparnasse (France), as well as venues in Canada, Santo Domingo, Colombia, Spain, Greece, Hong Kong, Burkina Faso, Germany, and Austria.

López-Gavilán was born in Cuba to a family of internationally acclaimed classical musicians, his father a conductor and composer, his mother a concert pianist. At the age of five, he had written his first musical composition. His mother introduced the budding prodigy to the piano at the age of four, and he began formal piano studies at seven. His first international triumph came at the age of eleven when he won a Danny Kaye International Children's Award, organized by UNICEF. He made his professional debut at age twelve with the Matanzas Symphony Orchestra and later went on to perform Prokofiev's Third Piano Concerto with the National Symphonic Orchestra of Cuba. Parallel to his classical abilities, López-Gavilán developed remarkable skills in improvisation. He was invited to perform in the world-famous Havana Jazz Festival with the legendary Chucho Valdés, who called him "simply a genius, a star."

During the past decade, López-Gavilán's collaborators have included some of the greatest artists in the classical, popular music, and jazz fields. Since December 2014, when a new era in the relationship between the U.S. and Cuba was announced, López-Gavilán has played a continually active role in the cultural exchange between the two countries. In April 2016, through Obama's President's Committee on the Arts and the Humanities, he was part of the group of Cuban musicians who collaborated in Cuba with such renowned U.S. artists as Joshua Bell, Usher, Dave Matthews, and Smokey Robinson. A few weeks later López-Gavilán's music was used to showcase Chanel's Cruise 2017 Collection—the first fashion show to take place in Havana in recent times—and he partnered with American trumpet virtuoso Byron Stripling in a concert at Havana's Teatro del Museo de Bellas Artes.

López-Gavilán's recent North American engagements include The Florida Orchestra; the Colorado Springs, Chicago, and Boulder philharmonics; the Chautauqua, West Michigan, Mobile, and Santa Fe

Youth symphony orchestras; Canada's Maison symphonique de Montréal; New York's Jazz at Lincoln Center; Miami's Adrienne Arsht Center for the Performing Arts; the Kennedy Center and the Kreeger Museum in Washington, DC; the Chamber Music Society of Detroit; the Wallis Annenberg Center for the Performing Arts in Los Angeles; and two venues in Washington State, the Edmonds Center for the Arts and Seattle's Benaroya Hall. In the U.S. he has performed with such conductors as Michael Butterman, Josep Caballé-Domenech, Michael Francis, Scott Speck, and his wife Daiana García.

His U.S. concert activity in the 2020-21 season includes a May 8 virtual recital sponsored by Detroit's CameraMusic, in which he performs his own works in partnership with his brother, Harlem Quartet first violinist Ilmar Gavilán. Two U.S. tours with Harlem Quartet are planned for 2021-22. Also scheduled for this season is the debut of his new trumpet concerto: Commissioned by New York's Orpheus Chamber Orchestra, it will be premiered by that orchestra and the renowned trumpet soloist Arturo Sandoval at Carnegie Hall on February 19, 2022.

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### **Upcoming Events: Next on the Tom & Laura Gilman Stage at Kohl Mansion:**

Sunday, November 21 - **Rolston Quartet**

Mendelssohn ~ Haydn ~ Gabriela Lena Frank

Sunday, December 12 - **Lee Trio**

Schumann ~ Bethoven ~ Edmund Finnis (World Premiere)

Sunday, January 16 - **Mesa-Yakushev Duo**

Rachmaninoff ~ Brahms ~ Chopin ~ Joaquín Nin ~ Andrea Casarrubios

Sunday, February 13 - **Ida Kavafian and Peter Wiley with Curtis on Tour**

Schubert ~ Richard Danielpour

Sunday, March 6 - **Musicians from the San Francisco Symphony**

Dvořák ~ Rossini ~ Florence Price ~ Jessie Montgomery

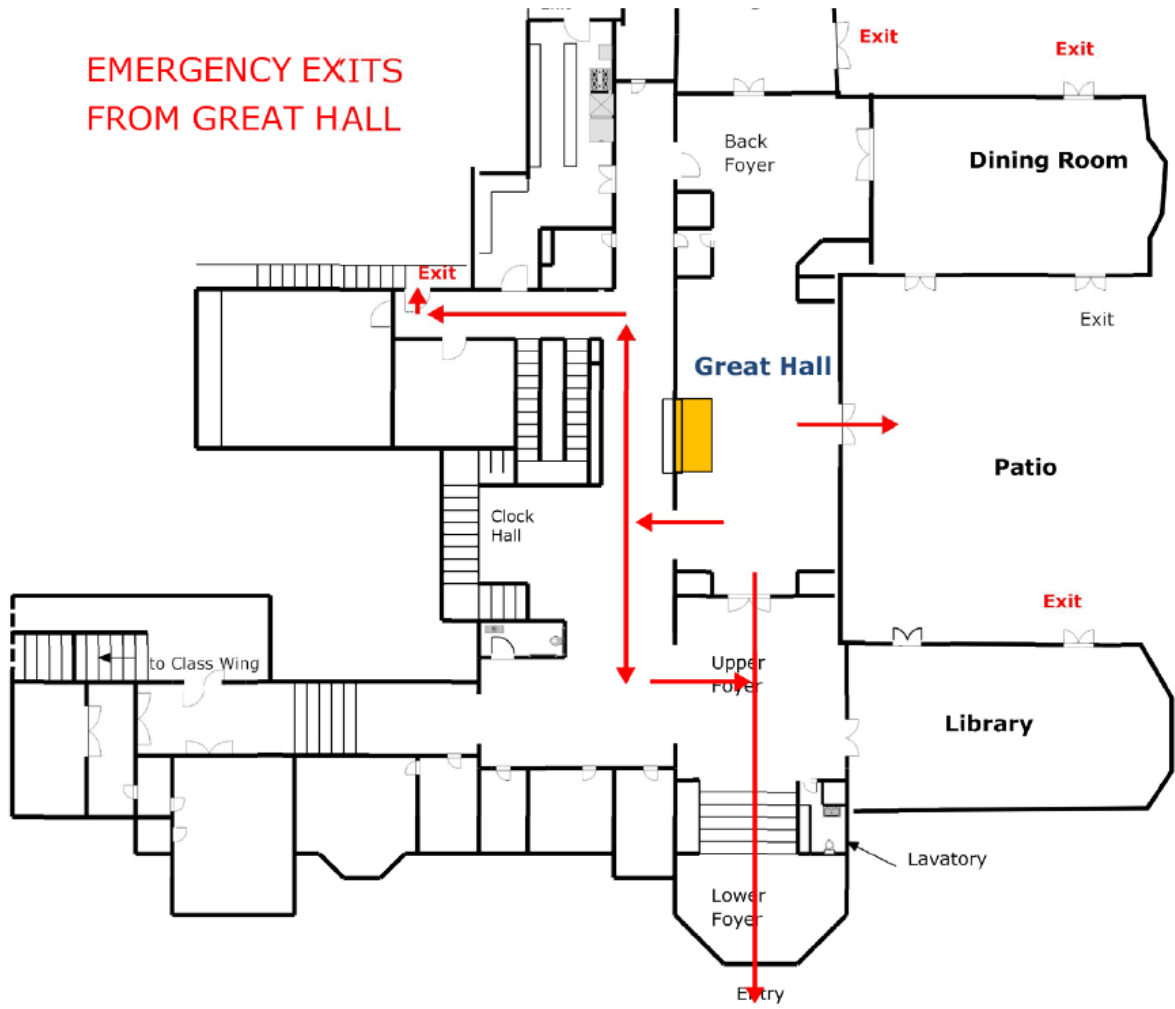
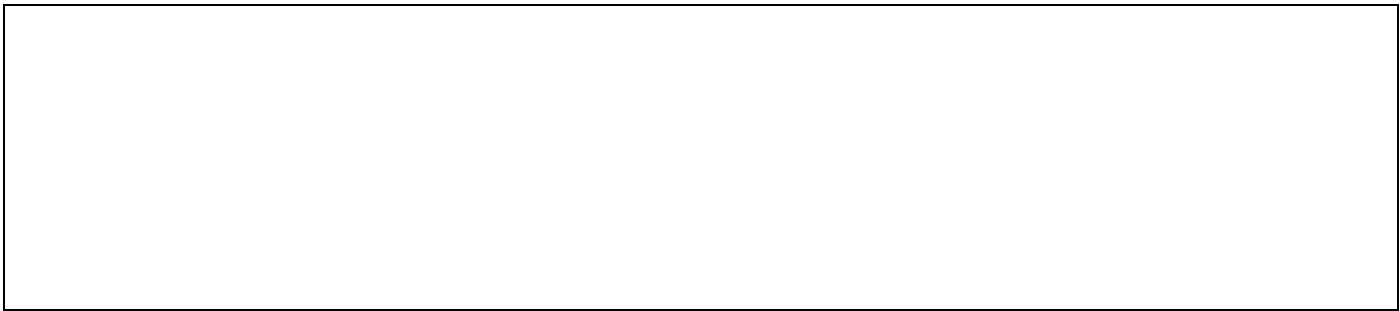
Sunday, April 10 - **Quatuor Danel**

Tchaikovsky ~ César Franck

**Tickets and information: [www.musicatkohl.org](http://www.musicatkohl.org) ~ 650.762.1130**

*Our Mission: Inspired by the belief that the arts strengthen communities, Music at Kohl Mansion presents world-class chamber concerts in the historic Kohl Mansion and music education in public schools on the San Francisco Peninsula. Our outreach programs provide access to interactive musical experiences for diverse populations of all ages.*





Music at Kohl Mansion  
2750 Adeline Drive, Burlingame, CA 94010  
650.762.1130 Fax: 650.343.8464  
[www.musicatkohl.org](http://www.musicatkohl.org) [info@musicatkohl.org](mailto:info@musicatkohl.org)