



Martins Piano Quartet

Friday, April 24th at 7:30 PM

Virginia Somerville Sutton Theater at Well-Spring

Piano Quartet in A Minor, Op. 67

Joaquín Turina (1882-1949)

Joaquín Turina was one of the central voices of early-20th-century Spanish music. Born in Seville, Turina carried the sounds of his Spanish roots throughout his life. After studying in Paris, Turina learned to employ the harmonic palette of Debussy and Ravel while staying true to the music that reflected Spanish identity, especially the rhythms and colors of his native region.



Turina's "Piano Quartet in A Minor", composed in 1931, is a vibrant work that blends French impressionistic harmony with Spanish melodic movement. The opening "Lento—Allegro molto moderato" begins with a brooding introduction before launching into a movement full of rhythmic vitality. The "Andante" offers one of Turina's most lyrical slow movements with warm melodies unfolding over shimmering piano textures, evoking an expressive Spanish song. The finale, "Allegro—Allegretto", is spirited and dance-like, weaving together earlier motives and ending with a rhythmically charged and flashy finish. [Take a listen to Turina's piano quartet here!](#)

Piano Quartet in C Major, Op. 23

Arthur Foote (1853-1937)

Arthur Foote holds an interesting place in American history as one of the first composers trained entirely in the United States to achieve national recognition. As a member of the “Second New England School,” Foote was part of a generation that strove to establish an American classical tradition. His music is firmly rooted in late-Romantic European models including Johannes Brahms (heard later in this program) or Felix Mendelssohn, but is marked by a gentility and clarity that became a New England hallmark.

Foote’s Piano Quartet in C Major, Op. 23, completed in 1887, is one of his most substantial chamber works. The “Allegro comodo” opens with lyrical sustained melodies, warm harmonies, and a sense of unhurried expansiveness. The “Adagio” is the emotional heart of the piece, featuring a movement of gorgeous writing for stringed instruments. A graceful “Allegretto” follows, lightly dancing and delicately scored. The finale, “Allegro ma non troppo”, brings the quartet to a confident close with energetic themes.



Piano Quartet No. 1 in G Minor, Op. 25

Johannes Brahms (1833-1897)

Johannes Brahms was already recognized as one of the leading composers of his generation when he completed his "Piano Quartet No. 1 in G Minor" in 1861. Brahms was a master of German Romanticism, developing a voice that combined high emotion with rigorous classical structure. His chamber music in particular reveals a fascination with musical construction of days past while putting his stamp on music for generations to come.

The G-minor quartet is one of Brahms's most dramatic and large chamber works. The opening "Allegro" is turbulent with themes constantly transforming through Brahms's signature melodic craftsmanship. The "Intermezzo" that follows is shadowy and rhythmically intricate, with a contrasting section that offers a moment of warmth. The "Andante con moto" brings a touch of lyricism to the work before moving on to the finale, the "Rondo alla Zingarese."



Inspired by Hungarian Roma musical traditions that Brahms had known since his youth, the movement is a whirlwind of syncopations, fiery rhythms, and virtuosic interplay. Its explosive energy has made it one of the most beloved finales in the chamber repertoire. You're definitely not going to want to miss this incredible finale!

Matt Wilson, Program Notes

Matt Wilson, the author of the program notes that you hopefully found illuminating and inspiring, is a violinist and violist from South Carolina. He received a Bachelor's in Music Education from Appalachian State University in Boone, NC, before teaching in the North Carolina public schools for several years. He received a Master's in Music Education from UNC Greensboro and a Ph.D. in Music Education from the University of Kansas in Lawrence, KS. He is an active researcher, often focusing on issues of gender and sexuality in music education. Dr. Wilson is currently on the faculty at Penn-Griffin School for the Arts, where he teaches history, philosophy, music theory, and music appreciation.



Dr. Wilson has been an active member of the North Carolina and Kansas Music Educators Associations. He is a member of the National Association for Music Education and the American String Teachers Association (ASTA). He is currently on the ASTA's RIA committee, continuing to share in creating inclusion and diversity within music education.