

# Beacon Interfaith Housing Collaborative

Together we create homes, shelter families, and impact policy. As a collaborative of congregations united in action we create homes and advance equitable housing. Beacon envisions a community where every person has an affordable home to call their own. They see a community that ensures resources and caring advocates are right there as people seek to find stability and take steps forward.



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## **UPCOMING CONCERT**

**Friday, May 10, 2024 | 7:00 pm**

### **Ka Trio:**

Kaia Sand, oboe  
Karen Hansen, clarinet  
Kate Saumur, bassoon

KaTrio will amaze you with how much sound color and variety three players can make with five reeds—and a piano thrown into the mix. Enjoy music from France, Spain, Italy and America and by that perennial favorite named Beethoven, all performed by oboist Kaia Sand, clarinetist Karen Hansen, and bassoonist Kate Saumur.

**A Benefit Concert For: Greater Minneapolis Crisis Nursery**

The Fridays in the Valley concert series was established in 2012.  
Funding is made possible by a gift from Greg & Mary Rom.



Valley Community Presbyterian Church  
3100 Lilac Drive North • Golden Valley, MN 55422  
763-588-0831 • [www.valleychurch.net](http://www.valleychurch.net)

*Fridays in the Valley* 

## **Presents: Lochan String Quartet**

with Chelsea Kimpton, clarinet  
& Rolf Erdahl, bass



**Friday, April 12, 2024 | 7:00 pm**

**Valley Community  
Presbyterian Church**

# Fridays in the Valley Chamber Music Series

Friday, April 12, 2024 • 7:00 pm



Clarinet Quintet in b minor, Op. 115 (1891)  
Johannes Brahms

- I. Allegro*
- II. Adagio*
- III. Andantino*
- IV. Con moto*

## — Intermission —

Six Studies in English Folksong (1926)  
Ralph Vaughan Williams

- I. Adagio* "Lovely on the Water"
- II. Andante sostenuto* "Spurn Point"
- III. Larghetto* "Van Dieman's Land"
- IV. Lento* "She Borrowed Some of Her Mother's Gold"
- V. Andante tranquillo* "The Lady and the Dragoon"
- VI. Allegro vivace* "As I Walked Over London Bridge"

# Musician Biographies

## Lochan String Quartet

Essie Commers, violin; Kathryn Christie, violin;  
Steve Staruch, viola; Valerie Kahler, cello

Lochan Quartet came together in the Fall of 2022, united by a shared love of performing music both classic and contemporary. Seasoned musicians with years of orchestral and chamber music experience, each player is dedicated to exploring the newest string quartets and infusing contemporary joy into works of the past. To that end, you're as likely to hear them play in a church, studio or garage as you are in a concert hall. Lochan Quartet is devoted to embracing musical tradition and exploring the ever-unfolding present.

## Chelsea Kimpton Clarinet

Chelsea Kimpton is principal clarinetist with the Mankato Symphony and a member of the Arizona Wind Symphony. She holds a Bachelor of Music degree from St. Olaf College, an MBA from the University of St. Thomas, and is a finance analyst at Mayo Clinic.

## Rolf Erdahl Bass

Rolf Erdahl plays bass in concerts and educational programs for OboeBass! He teaches bass at Gustavus Adolphus College, is a Grieg scholar, and has played in orchestras from Bergen, Norway to Honolulu, HI.

# Program Notes

Brahms' Clarinet Quintet is one of his final works, written as part of a surprising re-emergence from retirement. In 1890, with the completion of his superb Viola Quintet in G, he declared that his creative output was at an end, and that (at age 57) he would spend his remaining days ordering his affairs and his earlier compositions, and relaxing. However, on a visit to Meiningen, he heard an amazing clarinetist, Richard Mühlfeld, and was inspired by this artist to return to composing. It is to Mühlfeld, whom Brahms affectionately named "Fräulein Klarinette", that we owe the Clarinet Trio, the Clarinet Quintet, and the two Clarinet Sonatas, and indirectly the other music from this time – the sublime piano music of opp. 116-119 and the Four Serious Songs.

Many have argued that the Clarinet Quintet is Brahms' most profound chamber work, despite a number of awe-inspiring rival claimants (the Horn Trio, the G Major Sextet and the c minor Piano Quartet spring to mind, among others). The work as a whole possesses a unique collection of affects. It is an oversimplification to describe it as melancholy and autumnal, although this is part of the truth; in fact, there is a great depth of sadness in the piece, which may not be felt in every bar but is never far from the surface. At the same time, though, the music is constantly energized by rhapsodic, wild gestures and flickering textures; our tragic hero, if there is one, is driven to wander restlessly, not stay at home. The most obvious example of this energy is the extraordinary "Gypsy" section in the middle of the slow movement, where the clarinet rhapsodizes over tremolandi in the strings; but this element is elsewhere as well — quicksilver arpeggios in the third movement, buzzing triplet textures in the first movement — and the agonized climax at the end of the first movement is anything but autumnal.

Another striking feature of the work is its constant sliding between major and minor modes. Even at the opening, it is not immediately clear if we will be in D major or b minor, and in fact the first entrance of the clarinet is a tantalizing, upward D major arpeggio, a gleam of light in a minor phrase.

Later in the movement, before the return of the opening material, a phrase between the clarinet and cello in B major offers a brief Elysian vision before the two instruments spiral hopelessly downwards to the parallel-minor home key, and we are back where we started. The major-minor dialectic of the second movement speaks for itself, the luminous major outer section contrasted with its wild-eyed, Bohemian alter ego in minor. In the uniquely structured third movement we are treated to a major-key idea and then immediately presented with a free variation, in minor on that material. The way in which this minor section dances its way back to its major counterpart, slipping right into the final cadence of the movement without a formal divide or sense of return, underscores Brahms' conception, in this piece, of how close the major and minor "states" are, how poignantly they symbolize different aspects of the same situation.

Perhaps most amazing of all, in spite of the freedom of gesture and emotion, in spite of the immense textural palette that is brought to bear, there is no mistaking the tightly bound quality of the work, the sense that there is no escaping fate here. The main themes from all four movements can be seen to be closely related in their basic contours – particularly the first and last movements – and the middle movements are each monothematic, as the middle sections of each are variations on the opening materials. The key structure, also, has a rigorous feel — the movements are in b minor, B major, D major (strongly tending towards b minor) and b minor, respectively. Most dramatically, the final movement, a carefully unfolding set of variations, reverts suddenly and shockingly, at the end, to the music of the first movement; and after a recitative-like passage where a crucial question seems to be asked, ends almost exactly as the first movement ends. Thus we have no sense of having arrived at any kind of solution or victory—the usual idea in an evolving four-movement 19th-century form – but quite the opposite, of having been brought fatefully back to earth, where we started, albeit deeper and richer for the experience.

— Misha Amory