

2026-27 SCHEDULE

SATURDAYS 1 P.M.

- Sept 26 **Dr. James Lent, piano**
- Oct 17 **Gold Line Saxophone Quartet**
- Nov 21 **Seraphour, quartet**
- Jan 9 **Kenton Youngstrom, guitar**
- Feb 20 **Philip Levy, violin; Tae Yeon, piano**
- Mar 13 **Jon Miller and Doug Amster, 4-hand piano**
- Apr 17 **Aaron Shows, organ**

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2026

SATURDAY RECITALS

GOLD LINE SAXOPHONE QUARTET



SAT, OCT 17, 1 P.M.
IN-PERSON and LIVESTREAM



GOLD LINE QUARTET

From the Front Lines to the New World

Music for saxophone quartet

Saturday, October 17, 2026 • 1:00 PM

First United Methodist Church of Santa Monica

1008 11th Street • Santa Monica, California

PROGRAM

Maurice Ravel (1875–1937)

arr. Christoph Enzel

Le Tombeau de Couperin

Prélude • Rigaudon

Joel Love (b. 1982)

In memoriam

I. Threnody • II. Adieu

Antonín Dvořák (1841–1904)

arr. Claude Voirpy

String Quartet No. 12, Op. 96, “American”

Molto vivace • Finale: Vivace ma non troppo



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ABOUT THE MUSIC

Ravel — Le Tombeau de Couperin (1914–17, orch. 1919)

In 1916 Ravel served as an army truck driver near the WWI front at Verdun. Dysentery forced him out of active service that autumn, and while he was still convalescing his mother died in January 1917, plunging him into prolonged grief. The suite he had begun in 1914 as a cheerful tribute to eighteenth-century French keyboard music took on a completely new meaning. Ravel's *Forlane* is modeled on the *Concerts royaux* of the Versailles-based Couperin (respectfully named *le Grand* in his own time). After the war trauma, each movement would now bear the name of a friend killed in battle. In 1919 he orchestrated four of the six piano pieces; today you hear two of them on four saxophones. The signature is clarity: economy of means, translucent color, not a wasted note.

Love — In memoriam (2015)

Houston composer Joel Love wrote *In memoriam* for a consortium organized by the Kenari Quartet. Love's father died of cancer in December 2014, and the piece follows the family's year from diagnosis to loss. The first movement, “Threnody,” sits in the anger and dread of that year. The second, “Adieu,” is not an elegy but a celebration of life, taking its cue from his father's last words to him: “live the life you want to live and never look back.” A simple rising melody assembles itself out of silence, is dragged back into the grief of the opening by a mournful baritone solo, and finally breaks free into peace.

Dvořák — String Quartet, Op. 96, “American” (1893)

Worn out after a season running New York's National Conservatory, Dvořák spent the summer of 1893 in Spillville, Iowa, a Czech-speaking farming village of about 350. He sketched this quartet in 72 hours and finished the score by June 23, barely two weeks after starting it, writing on the last page: “Thank God. I am pleased. It all went so quickly!” How much its pentatonic melodies and syncopated rhythms owe to African American and Native American music, and how much to Dvořák's own Czech inheritance, is still debated; its appeal is not. Today you hear the two final movements. Claude Voirpy's 1993 transcription drops the whole work a step so the string writing sits naturally on the saxophones.

THE ARTISTS

Jacob Hallman • Rachel Wolz • Joshua Park • Daniel Reyes-Velarde

Full biographies: goldlinequartet.com/about-the-artists

Gold Line Quartet took its name from the LA Metro line that once ran from Union Station out to Azusa. Metro renamed the line; we kept the name — and keep bringing Dvořák, Ravel, and living composers to halls, libraries, galleries, and living rooms wherever the road leads.

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