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SYRACUSE FRIENDS & CHAMBER MUSIC



SHANGHAI QUARTET FRIDAY, MARCH 26, 2021

"Utterly sublime..." New York Times

Photo by Sophie Zhai

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SFCM Youth Chamber Music Competition

Since the resumption of our Youth Chamber Music Competition in 2015, Syracuse Friends of Chamber Music has heard some outstanding young musicians. Although we were not able to conduct the competition in the spring of 2020, we will have one this year. For everyone's health, the 2021 competition will not be an in-person event.

The primary purpose of this competition is to encourage 7–12th grade students in the Central New York area to discover the joy of preparing chamber music for performance under the guidance of a coach.

This year, participating ensembles will send recordings to us. Two judges will review the entries and write evaluations, which will be sent to the participants. The students in one or two of the ensembles will be selected to receive prize money. There is no entry fee for this competition.

The application deadline is March 5, 2021, and the deadline for submitting recordings is April 5. Please check our website, SyrFCM.org, for complete rules and an online application for the 2021 competition.



The Amici Trio, winners of the 2019 Best Ensemble Award: Andrew Guo, violin, Brighton High School; Jacqueline Hager, cello, Brighton High School; and Raymond Feng, piano, Pittsford Sutherland High School. The trio, coached by Doleen Hood and Joseph Werner, worked together for three years. Members of the trio participated in the scholarship chamber ensemble program at the Hochstein School of Music and Dance in Rochester, NY.

SYRACUSE FRIENDS & CHAMBER MUSIC

71st SEASON 2020-2021 Winter/Spring 2021

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Join us in 2021-2022 for our 72nd Season

WU HAN/SETZER/FINCKELTRIO

Saturday, October 9, 2021

Violinist Philip Setzer and cellist David Finckel, who played together in the GRAMMY Award-winning Emerson String Quartet for more than three decades, join pianist Wu Han in this spectacular trio of world-renowned artists. Finckel and Wu Han, co-artistic directors of the Chamber Music Society of Lincoln Center, were honored as Musical America's Musicians of the Year in 2012. We can expect a wonderful night of sparkling performances. What a great start for our season!

ULYSSES QUARTET

Saturday, October 30, 2021

The Ulysses String Quartet has been praised for "the kind of chemistry many quartets long for, but rarely achieve" and for music "delivered with a blend of exuberance and polished artistry." Winners of top awards at major chamber music competitions, they are now in residence at the Juilliard School.

IMANIWINDS

Saturday, November 20, 2021

What a treat to bring back the Imani Winds after their wonderful performance for SFCM in 2018! One of the most successful chamber ensembles in the country, they bring their outstanding skill and musicality to classics of the wind quintet literature, to newly commissioned works, and to their own compositions, while meaningfully bridging European, American, African, and Latin American traditions.

MID-WINTER CONCERT

Saturday, February 12, 2022

We will continue our tradition of bringing some of Central New York's finest musicians together for a night of great music. This concert is always a favorite!

FRISSON

Saturday, March 5, 2022

Frisson is explosive! First appearing for SFCM in 2019, they left us wanting more. Frisson features the best and the brightest of classical music's young talents in programs of rarely-performed masterworks. *Frisson* definition: a shiver or thrill; a burst of excitement.

HARLEM QUARTET

Saturday, April 2, 2022

Harlem Quartet engages new audiences with a varied repertoire that includes many works by minority composers. Their mission to share their passion with a wider audience has taken them around the world – from the White House to a highly successful tour of South Africa and numerous venues in between. The versatile ensemble has performed with artists like Itzhak Perlman, Ida Kavafian, Carter Brey, Fred Sherry, Misha Dichter, Jeremy Denk, and Paquito D'Rivera. It collaborated with jazz masters Chick Corea and Gary Burton on the album *Hot House*, a 2013 multi-GRAMMY Award winning release.

VONSATTEL PIANO QUARTET

Saturday, April 30, 2022

Now a member of the Metropolitan Opera Orchestra, violinist Sarah Crocker Vonsattel grew up in Syracuse. She will make a return visit with three other outstanding New York City musicians – pianist Gilles Vonsattel, cellist Julia Bruskin, and violist Melissa Reardon – for this concert of great works for strings and piano. This will be a wonderful close to what we hope will be a joyous season of concert-hall performances with audiences; we are ready to get together again to enjoy some of the best music in the world.

For details as they become available, see SyrFCM.org

SYRACUSE FRIENDS OF CHAMBER MUSIC

A MESSAGE FROM OUR PRESIDENT

Welcome to the second half of the Syracuse Friends of Chamber Music's 2020-2021 season. We will begin with our customary Mid-Winter concert – "Classic Sonatas" – performed by extraordinary local musicians on February 6th. This will be followed by three concerts featuring well-known visiting ensembles playing an eclectic selection of music: the Shanghai Quartet, Sybarite5 (a highly praised group from NYC, replacing Russian Renaissance which has regrettably cancelled), and the Dover Quartet.

During the first half of this season, we presented our series online because the COVID-19 pandemic prevented us from mounting performances before a live audience. First, in September, we went through a training exercise. We recorded a full concert to prepare us for production of the high quality recordings we would be making available to ticket-holders and subscribers over the Internet. Then we produced two concerts rescheduled from Spring 2020 and the first three concerts of the current season. Where practicable, the ensembles visited Syracuse, and we recorded them at Onondaga Community College. Others made recordings for us in their home towns. People who viewed the concerts responded very positively.

As you are aware, the pandemic is by no means over, and we must assume that live concerts will not be possible for the rest of this season. So we will continue to present them online. Subscribers and ticket-holders will receive an Internet link shortly before each concert and will have access to the performance for two days. I hope you will enjoy the concerts, even if you would prefer to be in an auditorium.

We have continued to fulfill our mission, while many musical organizations have been forced to curtail their activities, or even to close their doors. We believe that the arts provide important services to their communities, especially in times of stress. Thanks to you, our loyal audience and donors, SFCM is in a strong position to resume normal operations when we emerge from pandemic restrictions. If you can donate more, or perhaps give tickets to friends, you would be making a clear statement about the value of SFCM's mission.

Be careful, be patient, stay in good health, and enjoy the music!

Sincerely,

Bob Oddy,

President of SFCM, 2019-2021

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Many others also make important contributions to SFCM's activities. Thanks to all who help!



SFCM is pleased to be a member of the Arts and Culture Leadership Alliance of CNY.

Arts & Culture Leadership Alliance

Check our website for up-to-date information about performances (SyrFCM.org). All concerts will be made available to ticket holders for two days online. Make sure we have your email address so we can send you the private link for each concert.

About Syracuse Friends of Chamber Music ...

SFCM's founder, virtuoso violinist Louis Krasner, was born in 1903 in the Ukraine and moved to the United States at age five. He studied violin at the New England Conservatory of Music, then returned to Europe for further studies and made his concert debut in Vienna. He was well known for his performances of 20th century music — in particular for his commission and first performance of Alban Berg's Violin Concerto, and for his world premiere of Schoenberg's Violin Concerto in 1940 with the Philadelphia Symphony under the direction of Leopold Stokowski.

In 1949 Krasner left his position as concertmaster for the Minneapolis Symphony to join the Syracuse University music faculty, bringing with him a lifetime love of chamber music. He had performed chamber music and formed a chamber music organization in Minneapolis-St. Paul. Upon his arrival in Syracuse, he set about creating a chamber music society for his new community — with the moral support of his friend and director of the Minneapolis Symphony, Dmitri Metropoulos, who had moved to the New York Philharmonic. The result was the birth of Syracuse Friends of Chamber Music. In addition to his roles as chamber music advocate and university professor, Krasner served as Concertmaster for the Syracuse Symphony Orchestra from its inception in 1961 to 1968.

Krasner's initial vision for SFCM was to combine internationally known musicians with talented regional professional performers. He formed a string quartet which included his wife, violinist Adrienne Galimir Krasner. During the 1950s, the Krasner Quartet was the centerpiece of SFCM programs. In the 1960s, Krasner began to attract internationally known



Adrienne & Louis Krasner, founder of Syracuse Friends of Chamber Music

groups to Syracuse — for instance, he brought the Juilliard Quartet to Central New York for the first time. By the early 70s, SFCM focused on programming distinguished chamber music groups from all over the world, at the same time continuing to showcase professional artists from the local community. In addition, Krasner encouraged the performance of 20th century chamber music and brought a number of its more prominent composers to Syracuse.

Louis Krasner left Syracuse for Boston in 1976. The next music director, Henry Palocz, continued the outstanding programming that had been a hallmark of SFCM from the beginning. In 2008, after 32 years of dedicated and distinguished service, Palocz became music director emeritus, and Richard Moseson was appointed SFCM's third music director. Jonathan Chai became programming director in 2013, and in 2017 Travis Newton took on that position. He is now guiding us through the difficulties and uncertainties of pandemic programming. Richard Moseson continues his great work as director of music operations through this challenging time.

For many years, Krasner Award-winning SFCM board member John Oberbrunner has been responsible for coordinating a mid-season concert by outstanding regional musicians – in keeping with Louis Krasner's original vision. The last concert he planned, on February 6, gives us an opportunity to celebrate his leadership as he bows out of his impresario role.

Highlights of recent years

With the return to H. W. Smith's larger auditorium in 2014, SFCM adopted a policy of admitting all full-time students free to its concerts, helping to build future audiences for chamber music.

In 2015, SFCM commissioned a new work from composer Marc Mellits, premiered by the Dublin Guitar Quartet at the March 2016 concert. SFCM is very proud to have made this outstanding event possible and to have initiated this important new contribution to chamber music literature.

In the spring of 2016 we also revived our youth chamber music competition. Impressive youth ensembles competed each year from 2016 to 2019. Unfortunately, we had to cancel events in spring 2020, but we will have a COVID-safe version of the competition this spring.

Our seventieth anniversary season (2019-2020) featured some of the finest music on the planet, although the last two concerts could not take place as planned. Both were rescheduled for September 2021 and presented in a way that adhered to current performance constraints in this pandemic year.

The pandemic created major challenges for arts organizations this season. We are delighted that we were able to arrange with the artists to produce and record a full season of concerts. We all look forward to gathering in an auditorium to share the concert experience again, but meanwhile we can watch and listen to wonderful ensembles performing virtually for Syracuse Friends of Chamber Music.



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Hamilton College Performing Arts Virtual Spring Season



Jake Blount, banjo and fiddle Saturday, February 13, 7:30 pm

Jake Blount is an award-winning banjoist, fiddler, singer and ethnomusicologist based in Providence, RI. He is a 2020 recipient of the Steve Martin Banjo Prize. Blount specializes in the music of Black communities in the southeastern

United States, and in the regional style of the Finger Lakes. A versatile performer, Blount interpolates blues, bluegrass and spirituals into the old-time string band tradition.

Elinor Frey, cello Sunday, March 21, 7:30 pm

Elinor Frey and guest musicians explore the sonatas of Giuseppe Dall'Abaco (1710-1805). These sonatas are full of cantabile melodies with the lightness of folk songs while slow movements bring out the natural beauty of the cello's tone, accompanied by clear harmonic motion.





Transient Canvas Friday, April 16, 7:30 pm

Boston-based contemporary duo Transient Canvas (bass clarinetist Amy Advocat and marimbist Matt Sharrock) is on a mission to revolutionize the modern concert experience. Since 2011, their innovative performances have been praised as

"superb" by the *Boston Globe* and "disarming" by *Cleveland Classical*, with the *San Francisco Chronicle* lauding "the versatile imagination they both display and inspire in others."

All performances presented virtually and free of charge. Call, email, or log on for more information: (315) 859-4350, mreiserm@hamilton.edu, or www.hamilton.edu/performingarts



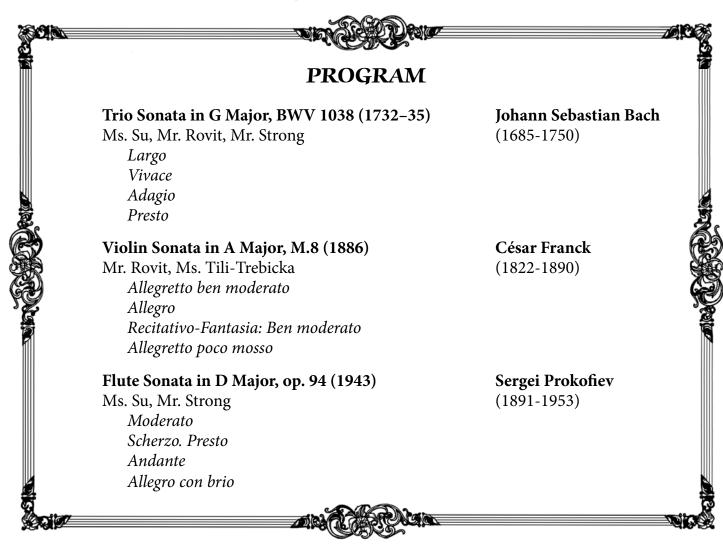
71st Season – Fourth Concert Saturday, February 6, 2021, 7:30 p.m. through midnight February 8, 2021 See SyrFCM.org for online access information

This performance is made possible by the generous sponsorship of Eastern Security Services

Xue Su, flute Peter Rovit, violin Sar-Shalom Strong, piano Ida Tili-Trebicka, piano

CLASSIC SONATAS

SFCM dedicates this concert to long-time board member, past president, and impresario John Oberbrunner



SFCM acknowledges and thanks Onondaga Community College for allowing us to use their piano and record this concert in their excellent Frederick Marvin & Ernst Schuh Recital Hall.



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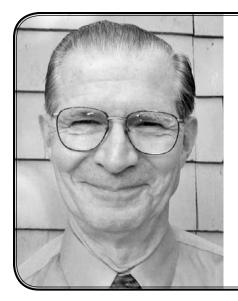
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"CLASSIC SONATAS" CONCERT

February 2021



SFCM dedicates tonight's concert to John Oberbrunner, who has been planning and organizing our mid-winter concerts for more than fifteen years. He organized this performance, but it is his last; he is passing the torch to others on our programming committee.

For many years, John was principal flute of the Syracuse Symphony Orchestra and a renowned flute teacher. Since his retirement, John has continued to organize SFCM concerts featuring great local musicians to cheer us up in the depths of winter. Some time ago, we honored him with our Krasner Award for his contributions to the performance of chamber music. We now honor him for all he has done for SFCM throughout most of its 71 years of existence – as long time board member, past president, and as impresario par excellence! Thank you, John.

Concert Notes...

Johann Sebastian Bach (1685-1750) Trio Sonata in G Major, BWV 1038 (1732-1735)

The trio-sonata, for two melody instruments and continuo, originated in the 17th century and was a popular chamber format for a century and a half, from Corelli through Haydn. Only four are attributed to Johann Sebastian Bach, and some of those attributions are controversial.

Since this is a trio for flute, violin, and continuo, you might be asking what a continuo is. The trio sonata's third written element, the continuo (or "basso continuo"), is an accompanying bass line, written with numerical notations that indicate the chords. The keyboard artist can then fill out this "figured bass" with chords to accompany the flute and violin. The continuo accompaniment is the improvised (or perhaps planned) realization of this figured bass line, whether it is with keyboard alone or, as was more common in Bach's time, with another instrument (a low string instrument or a bassoon) playing the bass line along with the keyboard instrument. With harpsichord, the bass reinforcement was very welcome, but the modern piano provides a much stronger bass, making the additional bass instrument an option not often taken.

This lovely sonata brings together all three of the instruments to be heard on tonight's concert: flute, violin, and piano. Less than eight minutes long, the sonata has a wonderful opening slow movement that is almost as long as the total of the three brief movements that follow it. All four movements have a fugal style, emphasizing strong interplay of flute and violin in the first three movements, with the bass line becoming a more active participant in the fugue in the fourth movement. Although the principal key is G Major, you may notice an unusual brief turn to G Minor at the very end of the second movement (when the violin plays B flats instead of the expected B naturals). And the plaintive third movement is in the related key of E minor, before we return squarely to G Major for the last movement.

- Tom McKav

César Franck (1822-1890) Violin Sonata in A Major M.8 (1886)

Sixty-three year old César Franck wrote this violin sonata for his promising 28-year-old violinist friend Eugène Ysaÿe as a wedding present. Another friend, Charles Bordes, presented the new piece to Ysaÿe on the morning of the wedding. That evening, Ysaÿe and Bordes's sister-in-law, Marie-Léontine Bordes-Pène, played the piece for the wedding guests!

A few weeks later, the same performers gave the sonata its public debut. Franck's enthusiastic student and champion Vincent D'Indy was there, and he recorded details about the event: The concert started at 3:00 on a December afternoon in the Museum of Modern Painting in Brussels. The sonata was to be the last item on the program. The concert was long; dusk fell. Unfortunately, the museum forbade any kind of artificial light. The performers decided to go ahead in spite of the gloom; they played the last three movements in the dark, from memory! Ysaÿe played this sonata wherever he went for the rest of his spectacular career. It has been arranged for a variety of other instruments, including the flute.

César Franck was born in Liège in the southern, Frenchspeaking part of what is now Belgium. As a child of 12, Franck was brought to Paris by his ambitious father to make a splash as a concert pianist. Eventually, Franck divorced himself from his family and moved back to Paris, where he became well known as both organist and teacher. After a series of progressively more important positions, he was hired to be organist at the Basilica of Ste Clotilde in Paris, a position he held for the remaining 32 years of his life.

In 1872, he added Professor to his resume; he became professor of organ and composition at the Paris Conservatoire where he influenced a generation of young composers including Debussy, D'Indy, Chausson, Vierne, and Duparc. Although his contemporaries always knew him to be a remarkable improviser, Franck's stature as a composer is based largely on a few pieces he wrote late in his life – one of which is this violin sonata.

Franck emphasized thematic unity in his works. D'Indy dubbed his method the "cyclic" principle. Melodic germs, or generative phrases, are presented at the beginning, then developed and transformed in later movements. In the lyrical *Allegretto*, listen for the violin's initial gentle theme. It is the thematic core of the whole work. The first three notes are what D'Indy called a "generating cell."

Serenity is shattered in the swirling, turbulent *Allegro*, marked *passionato*. This movement is in full sonata form. The generating cell lurks, reversed and in minor mode. The second theme too will recur – in the finale.

The slow third movement seems almost like an improvisation, free in structure and expression. Two new themes are introduced, one modal and rising, the other modulated and falling. Both will return in the finale.

The final *Allegretto* brings together the threads from all three previous movements. It features an extended canon: the violin plays exactly the same thing as the piano, but one measure later. Listen for the reduction of the time lag – the full measure delay is reduced to half a measure, perhaps a metaphor for the growing closeness of the newly married pair.

- Beth Oddv

Sergei Prokofiev (1891-1953) Flute sonata in D, op. 94 (1943)

Prokofiev, born in the Ukraine in 1891, began composing when he was five years old. As a young teenager, he entered St. Petersburg Conservatory where he studied composition until 1914. He is well known for mixing classical forms with modern techniques. His works feature lyrical melodies, driving rhythms, and sudden, unexpected key changes. As Prokofiev put it, "In composing one must be especially careful to keep the melody simple and at the same time not cheap, or oversweet, or derivative. . . .The same applies to the technique, the form – it too must be clear and simple, but not stereotyped. It is not the old simplicity that is needed but a new kind of simplicity."

Prokofiev was inspired to write for the flute by French flutist Georges Barrere, whom he had heard before the war. He described Barrere's sound as "heavenly." In 1944 Prokofiev wrote, "I had long wished to write music for the flute, an instrument which I felt had been undeservedly neglected. I wanted to write a sonata in delicate, fluid, classical style."

The first performance of the Flute Sonata took place on December 7, 1943 at the Bolshoi Theater in Moscow, performed by flutist Nicolai Kharkovsky and pianist Sviatoslav Richter, who was still relatively unknown. According to Richter, the premiere was an audition set up by the State Prize Committee rather than a public performance. Unfortunately, the sonata did not win an award. However, violinist David Oistrakh learned of the piece and thought it might work well arranged for the violin. Oistrakh and Prokofiev worked together on such a version, completed in 1944 and known as opus 94a. In it, the piano part is unchanged. The violin sonata became popular before the flute sonata was well known. Both are now well established in the repertoires for their respective instruments.

The opening movement takes a classical sonata form. The first graceful and melodic theme is followed by a march-like second theme. Although the form is classical, the harmonies are decidedly more modern. The energetic second movement *Scherzo* brings a change of pace. It is fast, quirky, playful, and strangely dissonant. Although set in triple time, its off-beat accents sometimes make the rhythm seem to be based on 2 rather than 3 beats.

The third movement *Andante* returns to the lyricism of the first movement. Sweeping melodic sections frame a more agitated middle section. The melodic lead alternates between flute and piano, adding complexity to the basic ABA form. The exuberant and virtuosic *Allegro* takes another classical form – a sonatarondo, ABABCAB, with a coda at the end. Listen for the recurring A and B themes. The piece ends with a bang – as scholar Robert Markow says, "It hurtles along with white-heat intensity to a thrilling close."

- Beth Oddy

ABOUT THE ARTISTS ...

As a chamber musician, recitalist, and soloist, **violinist Peter Rovit** has performed throughout the United States and at music festivals such as Aspen, Taos, Yellow Barn, Hot Springs, Skaneateles, and Musical Spring in Saint Petersburg (Russia). A concerto competition winner at both the Hartt School and at SUNY Stony Brook, Mr.



Rovit has also performed as a soloist with the Montgomery, Fort Smith, and Tuscaloosa Symphonies, the Oklahoma City Philharmonic, and Symphoria. He was a recipient of the prestigious Montgomery Symphony Violin Fellowship, has been a member of the Quartet Oklahoma, associate concertmaster of the Oklahoma City Philharmonic, and concertmaster of the Tuscaloosa Symphony. He is now Symphoria's concertmaster and plays violin in local chamber groups. Mr. Rovit was a featured performer at SFCM's midwinter concerts in 2017, 2018, and 2020.

Sar-Shalom Strong is well-known as both soloist and collaborative pianist. For over 30 years, he has worked with many international artists and with fine musicians who live and perform in upstate New York. He has soloed with the Utica Symphony, Hamilton College Orchestra, and Symphoria, and he has performed for the



Syracuse Symphony Orchestra, the Society for New Music, Civic Morning Musicals, the Skaneateles Festival, the A Little Summer Music series, the Jewell Piano Trio, the Oasis Center of Syracuse, Hamilton College, Utica College, Mohawk Valley Community College, and the Walker Lecture Series (Concord, NH). Mr. Strong is a lecturer in piano and coordinator of staff pianists for Hamilton College, where he has taught since 2001. Before that, he was associated with Colgate and Syracuse Universities. In 2012, he was a judge for the Humans in Space Youth Art and Music Competition sponsored by NASA. He was a featured performer at SFCM's midwinter concerts in 2018, 2019, and 2020.

Xue Su is principal flute for Symphoria. Currently residing in New York City, she is dedicated to a career in orchestral performance and music education. Ms. Su performs regularly with the New York Philharmonic, and has appeared as guest principal flute with orchestras that include the New Haven, Princeton, and Albany Symphonies. She is a



guest teacher at the Manhattan School of Music's Orchestral Performance program, as well as at The Juilliard School Pre-College. During the 2018-2019 season, Ms. Su made her Symphoria solo debut performing Lowell Liebermann's virtuosic Concerto for Flute and Orchestra, with Music Director Lawrence Loh conducting. She was featured as a soloist at SFCM's midwinter concerts in 2018, 2019, and 2020.

Pianist Ida Tili-Trebicka has performed in England, the Netherlands, France, Italy, Albania, Canada, the U.S., and China. She has been featured on radio and TV in Italy, Canada, Albania, and the U.S. She has performed at festivals such as Song Collaborators Consortia in Baton Rouge LA, the Trinity Concert Series in Watertown



NY, the Clayton Opera House Series in Clayton NY, and most recently at the North Carolina Bach Festival in Raleigh NC. She has collaborated with distinguished artists in the U.S. and Europe, including members of the Takacs, Cassatt, and Lark quartets; members of the Athens and Thessaloniki Philharmonic Orchestras in Greece and the RAI National Symphony Orchestra in Italy; and many singers.

Winner of the Albanian National Piano Competition, Ms. Tili-Trebicka was honored with the Albanian Excellence Award by the president of Albania and the Albanian Excellence Organization. She won the Civic Morning Musicals Competition Piano Award, and the Ruth Edson Award for Excellence in Piano Performance. She was honored with the Ovation Award by Syracuse Sounds of Music Association in September 2019 and received a Top Teacher Award from Steinway & Sons in February 2019.

Ms. Tili-Trebicka made her New York City debut in 2001 at the Merkin Hall at Kaufman Music Center and continues to play in the city regularly. A frequent chamber music performer with Symphoria musicians, she also plays newly commissioned works with the Society for New Music. She can be heard on the Society's recording *Music Here and Now* for the Inova label.

Ms. Tili-Trebicka is the co-founder of the Forty-Fingers Piano Quartet, the AMIDA Piano-Duo, and the St. Peters Cazenovia Concert Series. She performs regularly with these groups in the Central New York area. She is an associate professor of teaching and is the coordinator of the keyboard department at Setnor School of Music at Syracuse University. She was featured in SFCM's midwinter concert in 2019.

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THE SHANGHAI QUARTET

Weigang Li, violin Angelo Xiang Yu, violin Honggang Li, viola Nicholas Tzavaras, cello



PROGRAM

Quartet in G Minor, op. 74, no. 3, "Rider" (1793)

Joseph Haydn

Allegro

Largo assai

Minuet. Allegretto

Finale. Allegro con brio

(1732-1809)

Feng Ya Song (2019 version)

Feng (Folk song)

Ya (Art song/court music)

Song (Ritual song)

Tan Dun

(b. 1957)

String Quartet in D Minor, D. 810, "Death and the Maiden" (1824)

Allegro

Andante con moto

Scherzo. Allegro molto

Presto — Prestissimo

Franz Schubert

(1797-1828)



Concert Notes ...

Joseph Haydn (1732-1809) Quartet in G Minor, op. 74, no. 3, "Rider" (1793)

Josef Haydn composed in the court of Prince Nicholas Esterházy for 30 years before Prince Nicholas's death in 1790. The prince's heir, Prince Anton Georg von Apponyi, was less supportive of music, although he continued to support Haydn financially. He disbanded the court orchestra, no doubt Haydn's principal reason for taking leave to accept an offer to spend a year composing for a larger orchestra in London (the source of Haydn's well-known "London" symphonies).

When Haydn returned to Vienna in 1792, Prince Anton commissioned six string quartets, op. 71 and op. 74, now sometimes known as the Apponyi Quartets. The "Rider" Quartet is the last of these six (and Haydn's 59th). Although they are dedicated to the prince who supported him, Haydn was writing these quartets in anticipation of a return visit to London, where they would be played in concert halls, not in more intimate chamber settings. The virtuosic first violin parts, for example, seem more suited to concert settings than to intimate courtly gatherings.

Both the first and last movements of op. 74, no. 3, feature rhythms that could justify the quartet's nickname "Rider." The scherzo-like opening measures set the rhythmic character of the *Allegro*, and the first theme takes us into a shower of triplets. A more dance-like second theme takes the key from G Minor into the related key of B-flat Major. When the second theme returns after the rich development section, it introduces the bright closing key of G Major.

The expansive opening theme of the second movement *Largo* returns in a highly embellished form after a middle, minor-key section that is based on the inversion of that same theme. The *Minuet* movement that follows is a delightful contrast.

The *Finale* sets right out on an intense and seemingly urgent G-Minor gallop, but the sky clears and the ride becomes more like a joyful romp through the countryside with the closing change to G Major.

- Tom McKay

Tan Dun (b. 1957) Feng Ya Song (2019 version)

Born in a village in Hunan province, China, Tan Dun grew up during the Cultural Revolution. He was sent to plant rice in the Huangjin commune, where his knowledge of music led him to become a preserver of local musical traditions. He was eventually called to be a fiddler and arranger for a Peking opera troupe. When the Cultural Revolution ended, he was chosen to be one of the first students to attend the Central Conservatory of Music. There he was exposed to a wide variety of twentieth-century music. In 1986 he moved to New York to study for his doctorate at Columbia University, and since then he has made that city his home.

Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He has won some of music's most prestigious honors, including a GRAMMY, an Oscar, the Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement. His music has been played throughout the world by leading orchestras, chamber ensembles,

and opera companies. His scores for the movies *Hero* and *Crouching Tiger, Hidden Dragon* are widely known and praised. Tan Dun is Dean of the Bard College Conservatory of Music.

The Shanghai Quartet has provided the following notes for Tan Dun's *Feng Ya Song*:

One of Tan Dun's first major works, the string quartet *Feng Ya Song,* was written while he was a student at Beijing's Central Conservatory of Music. It was awarded Second Prize at Dresden's Weber Awards (in 1983), making him the first Chinese composer to win an international prize since the founding of the People's Republic in 1949.

The three words in the title of Tan Dun's Feng Ya Song represent folk songs, art songs/court music, and ritual songs. They are rooted in the Confucian Book of Songs. Tan Dun weaves together various characteristics of folk songs, interlacing their microtonal inflections and linear construction, and reorganizing them into a modern configuration. This blending of Eastern and Western musical elements would soon be declared a trait of the "New Wave" of Chinese composers.

In 2018, the Shanghai String Quartet asked Tan Dun to revisit the early work. Previously unpublished internationally, the newly revised work was first performed at Dartmouth College in February 2019. Since then, the Shanghai Quartet has performed *Feng Ya Song* all over the world.

Franz Schubert (1797-1828) String Quartet in D Minor, D. 810, "Death and the Maiden" (1824)

Schubert composed the "Death and the Maiden" quartet in 1824, after suffering serious illness and realizing that he was dying. The nickname comes from the title of a song he wrote in 1817. It underlies the second movement theme that he elaborates with five variations.

During his illness Schubert was also suffering from poverty. He wrote to a friend:

Think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful is fast vanishing; and ask yourself if such a man is not truly unhappy.

Most of the music that Schubert wrote at this time provides no evidence of the great trouble and sadness he was enduring. His musical output displayed a wide variety of moods, in many genres. But the song "Death and the Maiden" did certainly show his concern with death. In the song, Death beckons as a comforter; after Death's welcome, the piano changes from minor to major to reinforce that idea as the song ends.

The Maiden:

"Away! Ah, Away! thou cruel man of bone! I am still young. Go, instead.
And do not touch me!"

Death:

"Give me thy hand, you fair and tender creature, I'm a friend, and do not come to punish.

Be of good courage; I am not cruel
You shall sleep gently in my arms."



In contrast, the string quartet that came to bear the same name features some of the stormiest (and most familiar) music in the string quartet literature.

The second (and longest) movement of the quartet begins its meditation on death with a hymn-like theme, which has an AABB form - eight bars, repeated, followed by sixteen bars that are also repeated. This theme, based on the song's piano part, is a steady hymn that introduces and ends the song and underlies Death's response to the Maiden. The AABB form is followed strictly in the first four of the five variations. But listen carefully for the fifth variation, which returns to G Minor (after the fourth variation in G Major). The A section of the fifth variation features triplets in the cello joined by sixteenth notes in the first violin, and this three against four rhythm creates intensity and a strong forward pulse. The sixteenth notes continue, sometimes with triplets in the second violin or viola, when the cello plays a vigorous and insistent variation on the B melody. But when we expect a repeat of this B section, the pulsing sixteenth notes stop, and we revert to a very quiet and somewhat tentative variation of the B melody over calm, sustained tones, leading ultimately to a more literal completion of the B melody. A struggle has ended, and we close the movement with a quiet recollection of the A theme.

Because of its connection to the song, we recognize the second movement as a fairly explicit meditation on death. The other movements, though, include some of the most vigorous and troubled of the composer's work. Beginning with the powerful opening motif of the Allegro we know that this will be an intense struggle; the third movement Scherzo opens with gripping minor-

key ensemble playing; and the final Presto is a dark tarantella, the dance to ward off madness and death. Only the trio section of the Scherzo (the contrasting middle section of the third movement) provides relief, a reminder of the joys of life.

- Tom McKay

ABOUT THE SHANGHAI QUARTET ...

Over the past thirty-seven years the Shanghai Quartet has become one of the world's foremost chamber ensembles. The Shanghai's elegant style, impressive technique, and emotional breadth allow the group to move seamlessly between masterpieces of Western music, traditional Chinese folk music, and cutting-edge contemporary works. Formed at the Shanghai Conservatory in 1983, soon after the end of China's harrowing Cultural Revolution, the group came to the United States to study; since then the members have been based in the U.S. while maintaining a robust touring schedule at leading chambermusic series throughout North America, Europe, and Asia.

Recent highlights include performances at Carnegie Hall, the Metropolitan Museum of Art, the Freer Gallery (Washington, D.C.), and the Festival Pablo Casals in France, as well as Beethoven cycles for the Brevard Music Center, the Beethoven Festival in Poland, and throughout China. The Quartet also frequently performs at Wigmore Hall, the Budapest Spring Festival, and Suntory Hall, and has collaborated with the NCPA and Shanghai Symphony Orchestras. Upcoming highlights include the premiere of a new work by Marcos Balter for the

Quartet and countertenor Anthony Roth Costanzo for the Phillips Collection, return performances for Maverick Concerts and the Taos School of Music, and engagements in Los Angeles, Syracuse, Albuquerque, and Salt Lake City.

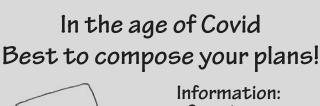
Among innumerable collaborations with eminent artists, they have performed with the Tokyo, Juilliard, and Guarneri Quartets; cellists Yo-Yo Ma and Lynn Harrell; pianists Menahem Pressler, Peter Serkin, Jean-Yves Thibaudet, and Yuja Wang; pipa virtuoso Wu Man; and the vocal ensemble Chanticleer. The Shanghai Quartet appears regularly at many of North America's most prominent chamber-music festivals, including annual performances for Maverick Concerts, the Brevard Music Center, and Music Mountain.

The Shanghai Quartet has a long history of championing new music, with a special interest in works that juxtapose the traditions of Eastern and Western music. The Quartet has commissioned works from an encyclopedic list of the most important composers of our time, including William Bolcom, Sebastian Currier, David Del Tredici, Tan Dun, Vivian Fung, Lowell Lieberman, Zhou Long, Marc Neikrug, Krzysztof Penderecki, Bright Sheng, Chen Yi, and Du Yun. The Quartet has had a particularly close relationship with Krzysztof Penderecki; they premiered his third quartet, *Leaves From an Unwritten Diary*, at the composer's 75th birthday concert and repeated it again at both his 80th and 85th birthday celebrations. Forthcoming and recent commissions include new works from Judith Weir, Tan Dun, and Wang Lei, in addition to a new work from Penderecki.

The Quartet has made more than thirty recordings, ranging from Schumann and Dvorak piano quintets with Rudolf Buchbinder to Zhou Long's *Poems from Tang* for string quartet and orchestra with the Singapore Symphony. The ensemble has recorded the complete Beethoven string quartets and is currently recording the complete Bartók quartets.

A diverse array of media projects run the gamut from a cameo appearance playing Bartók's String Quartet No. 4 in Woody Allen's film *Melinda and Melinda* to PBS television's *Great Performances* series. Violinist Weigang Li appeared in the documentary *From Mao to Mozart: Isaac Stern in China,* and the family of cellist Nicholas Tzavaras was the subject of the film *Music of the Heart,* starring Meryl Streep.

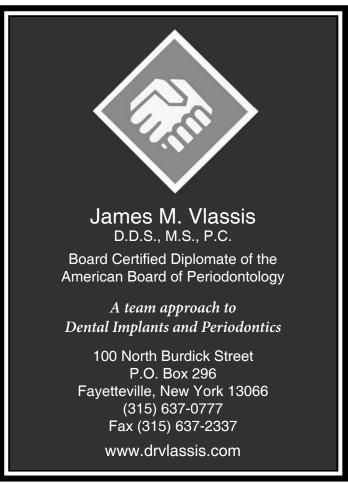
Serving as Quartet-in-Residence at the John J. Cali School of Music at Montclair State University since 2002, the Shanghai Quartet also joined The Tianjin (China) Juilliard School in fall 2020 as resident faculty members. The Quartet is the Ensemble-in-Residence with the Shanghai Symphony Orchestra and its members are visiting guest professors at the Shanghai Conservatory and Central Conservatory in Beijing.





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71st Season – Sixth Concert Saturday, April 17, 2021, 7:30 p.m. through midnight April 19 See SyrFCM.org for online access information

SYBARITE5

Sami Merdinian, violin Angela Pickett, viola Sarah Whitney, violin Laura Metcalf, cello Louis Levitt, bass



Sybarite5 brings the art of the dance center stage for an evening of groove and dance-inspired works. The playlist spans everything from Jessica Meyer's burlesque-influenced Slow Burn and Marc Mellits' Groove Machine to Piazzolla tangos and Bach-inspired dance suite music from the likes of Kenji Bunch, Ljova, and others. These comments about previous concerts hint at what is in store for us:

virtuosic talent with a risk-taking and original vision . . .

Sybarite5 excelled at the exquisite . . . [they played] with relish, a sense of comfort, and a frisson of missionary zeal.

In a program of serial high points, there were too many to mention . . . An intriguing and hugely enjoyable evening in every way — and a standout in the Washington Performing Arts Society's fine winter season.



ABOUT SYBARITE5 . . .

"Hyper-accurate yet fiercely vivacious," "Smart as a fox," and "more fascinating than a jar of lightning," Sybarite5 dazzles audiences around the world with their luxurious sound and unexpected programming.

Equal parts passion, grit, and musical ecstasy, Sybarite5 is an intoxicating cocktail of post-genre musical goodness. This exciting quintet is constantly evolving, defying categorization for 10 years while keeping audiences on their toes. Always searching for new sounds and projects to bring to life, Sybarite5 puts nothing off limits. Their most recent album, *Outliers*, consists entirely of music written for them. It debuted at No. 1 on the Billboard Traditional Classical Chart.

The group has performed in 44 states and counting, from the Library of Congress (Washington DC) to Anchorage Concert Association (Alaska). In their New York City home, they have played at Carnegie Hall, Lincoln Center, National Sawdust, and the Apple Store, as well as serving a decade of residency at Nancy Manocherian's Cell Theatre. In addition to its own

groundbreaking and portable music festival, Forward Festival, Sybarite5 has appeared at the Ravinia, Caramoor, Wolf Trap, Grand Teton, Aspen, Interlochen, and Chautauqua festivals. International appearances include Canada's Tuckamore Music Festival, the New Docta International Music Festival in Cordoba, Argentina, and the Osaka Festa in Japan.

Committed to community engagement and educational activities, Sybarite5 works with over 5,000 students annually and is known for its engaging corporate presentations in entrepreneurship and communication.

Recently dubbed "the millennial Kronos" (Theater Jones), Sybarite5 takes listeners on a musical journey of staggering breadth and depth with new works by living composers as well as the group's favorite selections from Radiohead, Coltrane, Komitas, Piazzolla, and Pete Seeger... but as *Strings Magazine* says "that doesn't even begin to describe the range of their eclecticism or the depth of their repertoire."

ABOUT THE ARTISTS . . .



Praised by the *Washington Post* for her "marvelous violin acrobatics," **violinist Sarah Whitney** has appeared on stages throughout North America, South America, Europe, Asia, and Africa. Comfortable in a wide range of settings and musical styles, she is fiercely dedicated to bringing fresh new ideas to classical music. She is a founding member of Sybarite5.

Sarah writes for *Strings Magazine*, 21CM.org, and her widely-read blog, *The Productive Musician*. She has collaborated with the Alvin Ailey and Jose Limon dance companies and has been featured on-stage with Adele, Ellie Goulding, the Trans-Siberian Orchestra, Jeff Beck, Anne Murray, Andrew Wyatt, Tommy Lee, and Father John Misty. Sarah has recorded with Darlene Love, Josh Ritter, Stephen Kellogg, Mark Geary, Etienne Charles and legendary clarinetist Richard Stoltzman. She can also be heard on William Bolcom's GRAMMY-winning album *The Songs of Innocence and Experience*.

Sarah works nationally with students of all levels. She has given numerous guest master classes and entrepreneurial workshops and has been guest artist-in-residence at Eastern Washington University. She served on the faculty at Music in Chappaqua, the Music School of New York City, and the Walla Walla Suzuki Institute.

Hailed by *La Nación* for his "beautiful sound and exquisite musicality," Argentinean **violinist Sami Merdinian** has received worldwide recognition for his outstanding performances. Sami appeared recently with the Montevideo Philharmonic, the Argentinean National Symphony, The Charlemagne Orchestre, The Gagneung Philharmonic in South Korea, Philharmonia of the Nations at the Concertgebouw in Amsterdam, Buenos Aires Philharmonic at Teatro Colon, South Carolina Philharmonic, and the Midland and Duluth Symphonies. He has also performed in the prestigious Concerti di Mezzogiorno at the Spoleto Festival in Italy, at the Ravinia, Aspen, Great Lakes, and iPalpiti festivals in the US, and at festivals in South Korea and Argentina.

As a chamber musician, Sami won first prize and gold medal at the New England International Chamber Music Competition in Boston as well as first prize at the Victor Elmaleh Concert Artist Guild Competition in New York. He has given recitals in the United States, Canada, Europe, South America, Lebanon, Australia, and Asia. Also highly sought-after as a tango violinist, Sami has performed and recorded with some of the most prominent artists of the genre. His recording *Masters of the Bandoneon* was nominated for a GRAMMY for best tango album. Sami is the co-founder and Artistic Director of the New Docta International Music Festival in Cordoba, Argentina.

A native of Newfoundland, **Angela Pickett** has performed as a **violist**, violinist, and fiddler throughout North America, South America, Europe, the Caribbean, and Japan. A two-time recipient of the Canada Council for the Arts Career Grant, Angela's solo performances have often been featured on the Canadian Broadcasting Company's regional and national radio programs. In 2006, Angela won the International Viola Society's competition for the performance of a Canadian work and was subsequently invited to perform at the XXXIVth International Viola Congress in Montreal.

As a fiddler, Angela has toured and performed with artists including Irish tenor John McDermott and the Chieftains. She has played on many recordings of Irish and Newfoundland traditional music. She has also been featured on two television commercials and the CBC radio series, "Fiddling Around."

Cellist Laura Metcalf has performed throughout the US as well as in Australia, South Africa, Argentina, Haiti, France, Kazakhstan. Nepal, India, Germany, United Kingdom, Mexico, United Arab Emirates, Japan, Austria, and Canada. Her debut solo album *First Day* debuted at #7 on the Billboard classical chart.

In 2011 Laura joined the cello-percussion quartet Break of Reality, with whom she toured worldwide. In a duo with renowned classical guitarist Rupert Boyd, Laura toured Australia, India and Nepal. In 2015 Laura joined the Malek Jandali Trio featuring piano, cello and oud. The ensemble performed in Carnegie Hall, toured the United Arab Emirates, and was featured in *National Geographic* and *BBC World News*. Laura founded the awardwinning Ansonia Trio. Before that, she was a member of the Stella Piano Trio, the top-ranked North American ensemble in the 2007 ARD Munich Competition.

Laura has appeared on the *David Letterman Show, Late Night with Conan O'Brien*, the *Today Show* and *The View,* and with artists such as Adele, John Legend, Donna Summer, Clay Aiken, Chromeo and Dave Stewart of the Eurythmics. She has performed numerous times at the South by Southwest Rock Festival and the US Open Tennis Tournament, and she both performed at and recorded music for New York Fashion Week. She appears regularly with acclaimed Irish singer and composer Julie Feeney, both as cellist and as backup singer.

As a founding member of Sybarite5, **Louis Levitt** was the first **double bassist** to win the Concert Artist Guild Competition. Since then, he has performed with Sybarite5 in hundreds of concerts. Recent highlights include Carnegie Hall, Lincoln Center, the Library of Congress, Wolf Trap, Grand Tetons Music Festival, and the Aspen Music Festival. Internationally, he has appeared at the New Docta International Music Festival in Argentina, Tuckamore Chamber Music Festival in Canada, Osaka Festa in Japan, and at the Forum in St. Thomas, Virgin Islands. His self-produced debut EP with Sybarite5 cracked the top ten on the Billboard charts. For their latest album, *Outliers*, Louis launched a record label. The album debuted at #1 on Billboard's classical charts.

Louis currently teaches double bass at the Mason Gross School of Music at Rutgers University and the Mostly Modern Festival. He is also in demand as a guest soloist and lecturer. Louis served as principal double bassist of the Iris Chamber Orchestra in Memphis TN; the NOVUS Orchestra, NYC; the Mostly Modern Festival Orchestra, Saratoga Springs NY; and Stereo Hideout Orchestra, Brooklyn NY. His writing has been published by New Music USA and The 21CM Institute for Music Entrepreneurship at DePauw University. Louis's latest project is a critically acclaimed record label, production company, and creative agency dubbed Bright & Shiny Things (brightshiny.ninja).

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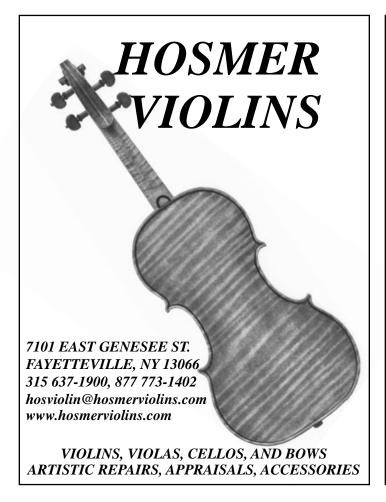
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71st Season – Seventh Concert Saturday, May 1, 2021, 7:30 p.m. through midnight May 3, 2021 See SyrFCM.org for online access information

SFCM dedicates this concert to the memory of long-time board member and past president Josh Goldberg

THE DOVER QUARTET

Joel Link, violin Bryan Lee, violin Milena Pajaro-van de Stadt, viola Camden Shaw, cello



PROGRAM

String Quartet no. 1 in E-flat Major, op. 12 (1829)

Adagio non troppo – Allegro non tardante Canzonetta. Allegretto Andante espressivo Molto allegro e vivace Felix Mendelssohn

(1809-1847)

String Quartet no. 1,

"Métamorphoses nocturnes" (1953–54)

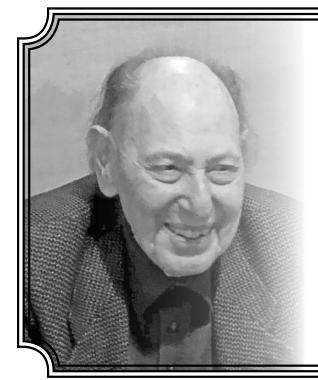
György Ligeti (1923-2006)

String Quartet in G Major, op. 106 (1895)

Allegro moderato Adagio ma non troppo Molto vivace — Un poco più mosso Finale. Andante sostenuto — Allegro con fuoco Antonin Dvořák

(1841-1904)





*In Memoriam*Joshua Goldberg

Josh Goldberg was an eminent theoretical physicist who made significant contributions relating to Einstein's theory of general relativity (gravitation). In his more than 50 years as part of the Physics faculty at Syracuse University, Josh mentored many younger colleagues and helped advance the department's excellence in research.

Luckily for SFCM, love of music was one of Josh's many passions. After joining SFCM's Board of Directors in 1973, he was an unfailingly active member, willing to take on many leadership roles. Just last year, in January of 2020, as he was leaving Syracuse to be closer to his daughter in Madison, Wisconsin, Josh regretfully resigned as a member of the Program Committee. He passed away in October at the age of 95.

Concert Notes ...

Felix Mendelssohn (1809-1847) String Quartet no. 1 in E-flat Major, op. 12 (1829)

This quartet, labeled number 1, was not actually the first string quartet Mendelssohn wrote. He was 14 when he first tried the form, but that work was not published until long after his death. In 1827 he composed for four strings again, producing the A minor quartet known as opus 13. The opus 12 quartet, written two years later, was published first, so it got the lower opus number.

In April 1829, the 20-year-old Mendelssohn set off on a three-year grand tour of Europe, as wealthy young men of the time did. His first stop was Great Britain, where he frequented London's salons and partook of its social life, performed on the piano, conducted various ensembles, traveled, met many important people, and composed. During this busy time he wrote opus 12, completed that September.

In notes for our Classic Sonatas concert in February, I wrote about Cesar Franck's use of "cyclical form," in which themes from a movement recur in later movements. Although Franck is most strongly identified with the technique, the precocious Mendelssohn was one of the first to try it, as you will hear.

The first movement follows classic sonata form. Two years after Beethoven's death, the quartet's slow opening honors the great composer by referencing his "Harp" Quartet. (An echo of this slow section shows up at the beginning of the third movement *Andante espressivo*.) The subsequent main theme is a warm and tender melody, a song without words. Listen for a darker melody introduced by the second violin. It will return at the end of this movement and with the main theme in the finale.

Instead of the customary *scherzo* in 3/4, the second movement *Canzonetta* dances in 2/4. It follows a traditional ABA form, the sprightly and playful A section making use of pizzicato, or plucked strings, and quick bow strokes (staccato). In the B section, the

low strings drone while the violins engage in animated (and virtuosic) conversation.

The surprisingly short *Andante* centers on melodic, recitative-like passages related to the *Adagio*'s introduction, but these are interrupted twice by dramatic and agitated cries from the first violin, marked to be played *con fuoco* (with fire). The movement closes with a brief coda. Momentary calm descends, shattered almost immediately by the first two chords of the final movement.

The high-spirited finale begins with a wild tarantella-like dance in 12/8 time. Listen for the music to take a more serious tone when the second violin reprises its melody from the first movement. But vivacity returns, the music changes to 4/4 rhythm, and other themes from the first movement reappear. The final bars bring us back to the beginning with an almost exact repeat of the first movement coda.

- Beth Oddy

György Ligeti (1923-2006) String Quartet no. 1 "Métamorphoses nocturnes" (1953-54)

György Ligeti was born of Jewish parents in the then Hungarian province of Transylvania. Central Europe at that time was not a happy place for a young Jewish boy to grow up. During World War II, his whole family was sent to the camps; he was released a year later, but most of the rest of his family died. He graduated from the Liszt Academy in Budapest in 1949, having studied composition under Zoltán Kodály; after a brief stint doing field research in Romanian folk music, Ligeti returned to the academy where he was a professor of music theory for six years. He wrote this quartet during that period, although he knew there was no chance it could be made public. At the time, the communists rigidly controlled artistic life in Hungary: all artists were forced to conform to the doctrine of Socialist Realism. Ligeti found that he

was welcome to write patriotic choruses, music for children, and music for school orchestras! He took advantage of the Hungarian uprising in 1956 to defect (with this quartet) to Vienna, where he was free to explore musical innovations like twelve-tone systems and electronic music.

Ligeti himself gives us this description of his first quartet:

The first word of the sub-title Metamorphoses nocturnes refers to the form. It is a kind of variation form, only there is no specific "theme" that is then varied. It is, rather, that one and the same musical concept appears in constantly new forms - that is why "metamorphoses" is more appropriate than "variations." The quartet can be considered as having just one movement or also as a sequence of many short movements that melt into one another without pause or which abruptly cut one another off. The basic concept, which is always present in the intervals but which is in a state of constant transformation, consists of two major seconds that succeed each other transposed by a semitone. In this First String Quartet there are certainly some characteristics of my later music, but the writing is totally different, "old-fashioned"; there are still distinct melodic, rhythmic, and harmonic patterns and bar structure. It is not tonal music, but it is not radically atonal, either. The piece still belongs firmly to the Bartók tradition (remember my situation as a composer in Hungary at the beginning of the fifties), yet despite the Bartók-like tone (especially in the rhythm) and despite some touches of Stravinsky and Alban Berg, I trust that the First String Quartet is still personal work. Györgi Ligeti

Antonin Dvořák (1841-1904) Quartet in G Major, op. 106 (1895)

After Dvořák returned from his three-year stay in America in April 1895, he found it hard to compose. He was delighted to be home with his family (six kids!), but the muse remained stubbornly absent. However, in November the urge to compose returned powerfully; he completed this quartet, his 13th, in a month. The Bohemian Quartet gave the first performance on October 9, 1896, in Prague.

We think of melody when we think of Dvořák, but this first movement *Allegro* begins instead with gestures — short rhythmic, playful, episodic fragments. They are raw material for transformation into the first theme, labeled by one commentator as "a funny little unison bear-dance motive." The triplet-based second theme is more lyrical but is still based on a repeating four-note fragment. (Listen for its return in the *Finale*.) Overall, the movement is joyful and high-spirited.

Melody and lyricism return in force in the slow movement *Adagio*. The song-like single theme uses a pentatonic scale, perhaps a reference to American music. Emotionally expressive variations alternate between major and minor mode, and effects range from quiet simplicity to sonorous magnificence.

The *Molto vivace* is basically an exuberant scherzo, but it bends the usual form: instead of ABA (scherzo-trio-scherzo) it becomes ABACA, a vigorous scherzo with two lyrical trio sections. In



the first of these trios, the viola presents a flowing pentatonic melody, echoed by the first violin. The quieter second trio sounds like a gently rocking folk song, dotted with occasional trills and arpeggios.

A slow *Andante* version of its main theme opens the *Finale*, followed by that theme in full syncopated, stamping style. Dvořák then strings together a chain of additional themes. After another short slower section, he breaks convention by reviewing and developing ideas from the first movement *Allegro* rather from earlier in the *Finale*. The quartet concludes with a rousing rendition of the spirited main theme.

- Beth Oddy

ABOUT THE ARTISTS ...

Hailed as "the next Guarneri Quartet" (Chicago Tribune) and "the young American string quartet of the moment," (New Yorker), the Dover Quartet catapulted to international stardom in 2013, following a stunning sweep of all prizes at the Banff Competition. It has since become one of the most in-demand ensembles in the world. In addition to its faculty role as the inaugural Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music, the Dover Quartet holds residencies with the Kennedy Center, Bienen School of Music at Northwestern University, Artosphere, the Amelia Island Chamber Music Festival, and Peoples' Symphony Concerts in New York. Among the group's honors are an Avery Fisher Career Grant, Chamber Music America's Cleveland Quartet Award, and Lincoln Center's Hunt Family Award. The Dover Quartet has also won top prizes at the Wigmore Hall International String Quartet Competition and the Fischoff Chamber Music Competition.

In the 2020-21 season, the Dover Quartet debuts with Berkeley's Cal Performances and New York's 92nd Street Y, performs in venues in London and Copenhagen, and embarks on its first-ever tour of Latin America, which will be conducted using virtual technology. Upcoming tour performances include collaborations with the Escher Quartet, bass-baritone Davóne Tines, and harpist Bridget Kibbey. Cedille Records released the quartet's first volume of the complete Beethoven string quartet cycle, which focuses on the composer's op. 18 quartets, in September 2020.

Among its many notable performances in 2019-20, the Dover Quartet made its Zankel Hall debut in collaboration with Emanuel Ax and returned to London's Wigmore Hall. Other recent collaborators include Inon Barnaton, Ray Chen, Edgar Meyer, Anthony McGill, the late Peter Serkin, and Roomful of Teeth. Equally comfortable with repertoire from a range of eras, the quartet has worked with some of the world's foremost living composers, including Caroline Shaw and Mason Bates.

Cedille Records released the Dover Quartet's *Voices of Defiance: 1943, 1944, 1945* in October 2017; and an all-Mozart debut recording in the 2016-17 season, featuring the late Michael Tree, violist of the Guarneri Quartet. *Voices of Defiance,* which explores works written during World War II by Viktor Ullman, Dmitri Shostakovich, and Simon Laks, was lauded upon its release as "undoubtedly one of the most compelling discs released this year," (Wall Street Journal).

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at the Curtis Institute of Music and Rice University's Shepherd School of Music, where they were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. It was at Curtis that the Dover Quartet formed, and its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber.

The Dover Quartet is the Penelope P. Watkins Ensemble in Residence at Curtis. Their faculty residency integrates teaching and mentorship, a robust international performance career, and a cutting-edge digital presence. With this innovative residency, Curtis reinvigorates its tradition of maintaining a top professional string quartet on its faculty, while providing resources for the ensemble to experiment with new technologies and engage audiences through digital means. Working closely with students in the Nina von Maltzahn String Quartet Program, the resident ensemble will recruit the most promising young string quartets and foster their development in order to nurture a new generation of leading professional chamber ensembles.

The Dover Quartet is dedicated to sharing its music with underserved communities and is actively involved with Music for Food, an initiative enabling musicians to raise resources and awareness in the fight against hunger.

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Pacifica Quartet November 14, 2020

Mid-Winter Concert: Classic Sonatas February 6, 2021

Shanghai Quartet March 26, 2021

Sybarite5 April 17, 2021

Dover Quartet May 1, 2021

Music Terms Used in This Program

Adagio: slow (at ease)

Adagio non troppo, Adagio ma non troppo: slow, but not too slow

Allegretto: lively and moderately fast (not as fast as allegro)

Allegretto ben moderato: moderate allegretto

Allegretto poco mosso: allegretto with a little motion

Allegro: lively, fast

Allegro con brio: allegro with energy (spirit, verve)

Allegro con fuoco: allegro with fire
Allegro non tardante: fast without delay
Allegro moderato: moderately fast

Allegro molto, molto allegro: very fast

Andante: moving along, flowing, at a walking pace, faster than *adagio* but slower than *allegretto*

Andante espressivo: andante with expressiveness Andante sostenuto: andante with smoothly connected, sustained tones

Arpeggio: the notes of a chord played in sequence rather than at the same time

Atonal: lacking a tonal center or key (see **Twelve-tone** composition)

BWV number: the number for a work in the *Bach-Werke-Verzeichnis* (Bach Works Catalogue)

Canon: repetition of a theme by several instruments, creating a layering effect

Canzonetta: a song (a little song)

Chromatic: involving the twelve notes in the octave (not just those of a single major or minor scale)

Coda: a "tail," or closing section at the end of a piece

Con fuoco: with fire

Continuo: The basso continuo is an accompanying bass line, written with numerical notations that indicate the chords. The keyboard artist can then fill out this "figured bass" with chords to accompany the other instruments. The continuo accompaniment is the improvised realization of this figured bass line, whether it is with keyboard alone or with another instrument (a low string instrument or bassoon, typically) playing the bass line along with the keyboard instrument's chordal improvisations.

Contrapuntal: using counterpoint

Counterpoint: the relationship between voices that are harmonically interdependent yet independent in rhythm and contour; most common in the European classical tradition and strongly developed during the Baroque period. From Latin *punctus contra punctum* meaning "point against point." Fugues and canons are forms of counterpoint.

D. number: for Deutsch, the cataloguer of Schubert's music

Development: the section where the composer shows skill, inter-weaving and elaborating on themes already presented (see "Sonata form")

Largo: very slow

Major second: one whole step (for example, C to D or E to F-sharp)

Microtone: a pitch that falls between two of the standard twelve notes of the chromatic scale

Minuet: a stately ballroom dance in 3/4 time, popular especially in the 18th century; see "Minuet-trio form"

Minuet-trio form: This is the form for *minuets* and most *scherzos*. Based on the *minuet* dance form, it consists of an opening section, followed by a contrasting "trio" section in a related key, then returning to a shorter presentation of the opening section. (ABA') (The trio section is so-called because *minuets* in the seventeenth century often featured a trio of instruments in this middle section. Lully (1632-1687), for example, often featured two oboes and bassoon.) Sometimes there is more than one trio (ABA'CA').

Modal: based on a scale (mode) other than traditional major and minor.

Mode: a scale. Major and minor are the two modes (two different scales) most familiar to Western ears; many other traditional modes (other scales) can be heard in folk music or medieval chants, for example.

Moderato: at a moderate tempo (faster than *andante* but slower than *allegro*)

Ben moderato: very moderate (well moderated)

Octave: the interval between one musical pitch and another with double its frequency. In notation, notes separated by an octave (or multiple octaves) have the same letter name. A major scale from one C up to the next C includes eight notes, one octave.

Opus number (op.): Opus or the shortened form op. after the title of a piece of music means "work." The number that follows, assigned by the composer or by someone cataloging the composer's works, usually indicates the approximate chronological position of the work in the composer's output. Sometimes an abbreviation standing for a particular catalogue replaces the more general opus indication: BWV (*Bach Werke Verzeichnis*, Bach works catalogue), K (for Köchel, cataloguer of Mozart's music), D (for Deutsch, the cataloguer of Schubert's music), etc.

Pentatonic scale: a five-note scale. (If you use just the black keys on the piano to span an octave, you will play a pentatonic scale. You can play five different pentatonic scales, depending on which note you pick as your starting point.)

Pizzicato: plucking the string to produce sound (rather than bowing)

Presto: very fast

Recitative, *recitativo*: a speech-like style of singing (or playing)

Rondo form: often used for the final movement of a symphony or chamber work. A principal theme is repeated between subsidiary sections. Thus we might describe the succession of themes as ABABA, or ABACA, or ABACABA, for example. A rondo ordinarily involves vivacious melodies performed at quick tempos, with performers (or composer) sometimes adding embellishments, especially in the return of the principal (A) theme.

Scherzo: a light, quick, usually playful musical form, originally and most often in fast triple meter. In the late classical and romantic periods, a scherzo often replaces the more traditional *minuet* movement in symphonies, sonatas, string quartets, etc. The Italian word scherzo means "joke." A scherzo is ordinarily in minuet-trio form.

Semitone: adjacent notes of a chromatic scale. Also called a minor second (differentiated from a major second, which is a distance of two semitones). (Ligeti refers to "Two major seconds transposed by a semitone," for example, C to D and D-flat to E-flat.)

Sonata: first a work that was played ("sounded") on an instrument (as opposed to one that was sung, a cantata); later usually a work for one or two instrumentalists, generally with several movements. The trio-sonata, with two melody instruments and basso continuo accompaniment was popular in the seventeenth and eighteenth centuries.

Sonata form: the form for the first movement, and sometimes other movements, in almost all symphonies, string quartets, sonatas, and other multi-movement works of the classical and romantic eras. This normally consists of an exposition with two or more themes, a development section that elaborates and interweaves elements of these themes, and then a recapitulation of the themes, perhaps with a coda to bring the movement to a close. (In some cases, such as the Mendelssohn Quartet No. 1, there is also a brief, slow introduction before the main theme.)

Tarantella: a southern Italian folk dance style, characterized by a fast tempo, usually in 6/8 or 12/8 time

Trill: rapid alternation between two notes separated by a semi-tone or by a whole step

Trio: In addition to its use to refer to a three-musician ensemble, this can refer to the middle section of a *minuet* or other dance form. (see "Minuet-trio form")

Trio-sonata: see Sonata

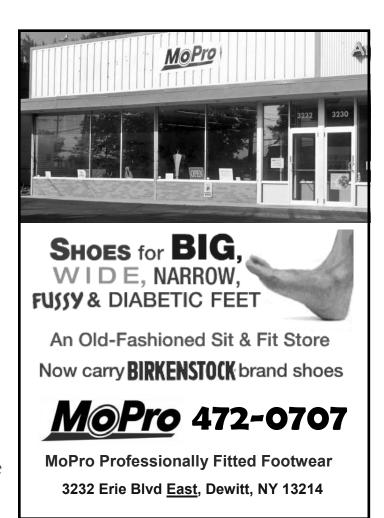
Triplet: three notes within a single beat (or other unit of tempo)

Twelve-tone (or Serial) composition: a compositional technique developed in the early twentieth century, employing tone-rows that include all twelve notes of the chromatic scale

Un poco più mosso: a little more motion

Vivace: lively, faster than allegro

Molto vivace: very fast and lively



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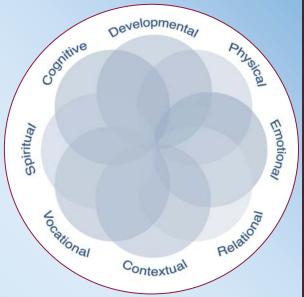
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