



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, MAY 18, 2017 AT 6:30

Daniel and Joanna S. Rose Studio

3,713th Concert

CALIDORE STRING QUARTET

JEFFREY MYERS, violin

RYAN MEEHAN, violin

JEREMY BERRY, viola

ESTELLE CHOI, cello

PAUL NEUBAUER, viola

**2016-2017
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

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GYÖRGY LIGETI **Quartet No. 1 for Strings, "Métamorphoses nocturnes"** (1953-54)

(1923-2006)

- ▶ Allegro grazioso
- ▶ Vivace, capriccioso
- ▶ Presto
- ▶ Prestissimo
- ▶ Andante tranquillo
- ▶ Tempo di Valse, moderato, con eleganza, un poco capriccioso
- ▶ Subito prestissimo
- ▶ Allegretto, un poco gioviale
- ▶ Prestissimo
- ▶ Ad libitum, senza misura
- ▶ Lento

MYERS, MEEHAN, BERRY, CHOI

WOLFGANG AMADEUS MOZART **Quintet in C major for Two Violins, Two Violas, and Cello, K. 515** (1787)

(1756-1791)

- ▶ Allegro
 - ▶ Menuetto: Allegretto
 - ▶ Andante
 - ▶ Allegro
- MYERS, MEEHAN, BERRY, NEUBAUER, CHOI

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

Quartet No. 1 for Strings, “Métamorphoses nocturnes”

GYÖRGY LIGETI

- Born May 28, 1923 in Dicsőszentmarton, Hungary.
- Died June 12, 2006 in Vienna.

Composed in 1953-54.

- Premiered on May 8, 1958 in Vienna by the Ramor Quartet.
- First CMS performance on December 1, 2004.
- Duration: 22 minutes

György Ligeti, one of music's greatest modern masters, was born on May 28, 1923 to a Jewish family in the then Hungarian province of Transylvania. He studied composition at the conservatory in his boyhood home of Kolozsvár during the early years of World War II, when he also managed to take some private lessons in Budapest with the noted Hungarian pianist and composer Pál Kadosa. In 1944, however, Ligeti, with many other Jews, was pressed by the Nazis into forced labor in dangerous situations, including working in a munitions dump just in front of the Russian advance. After the war, Ligeti continued his studies at the Budapest Academy of Music. He pursued field research in Romanian folk music for a short time following his graduation in 1949, but returned to the Budapest Academy a year later, when he was appointed professor of harmony, counterpoint, and analysis. He fled Hungary in the wake of the Russian occupation of 1956 and settled in Vienna, where he met several important figures of the

musical avant-garde, most notably Karlheinz Stockhausen; Ligeti became a naturalized Austrian citizen in 1967. In 1957, he was invited to work at the West German Radio in Cologne, where he again took up several modernistic compositions in daring idioms that he had put aside because of the repressive political situation in Hungary. He achieved his first wide recognition when his *Apparitions* was performed at the International Society for Contemporary Music Festival in Cologne in 1960. Ligeti continued to compose prolifically while teaching at the Darmstadt Contemporary Music Summer Courses, Stockholm Academy of Music, Stanford University, Berkshire Music Center at Tanglewood, and Hamburg Musikhochschule. He was elected to membership in the Royal Swedish Academy of Music, West Berlin Academy of Arts, and Hamburg Free Academy of Arts, and received the Bach Prize of the City of Hamburg and the German decoration *Pour le mérite*. He died in Vienna on June 12, 2006.

The music of Béla Bartók was a powerful influence on Ligeti in the years before he left Hungary in 1956. “I was very much impressed by Bartók,” he said in a 1983 interview with Paul Griffiths. “He was the great Hungarian composer, and I knew very little other contemporary music then: a little bit of Stravinsky—*Petrushka* but not yet *The Rite of Spring*—no Schoenberg. Bartók was the big genius: I think he still is, for me.” Ligeti went on to note that his String Quartet No. 1,

composed in 1953-54, “is still Bartók. The style isn’t totally Bartók, however: you know, when you are young, you oscillate a bit, so there are also some little Stravinsky influences.” The First Quartet seemingly arose solely from some irresistible creative urgency, since Ligeti had no hope of getting such a daring work performed in the repressive artistic climate of Hungary in the mid-1950s. He submitted the score to the Queen Elizabeth of Belgium Competition in 1955, but without any success, and he still had not heard a note of the work performed when he brought it with him to Vienna in 1956. The premiere was given there on May 8, 1958 by the Ramor Quartet, an ensemble of fellow Hungarian expatriates that specialized in such leading modernists as Bartók, Schoenberg, and Berg.

Ligeti subtitled the Quartet No. 1, “*Métamorphoses nocturnes*,” an indication of the dream-like quality of much of the music as well as its derivation from the motive of two interlocking whole-steps

given at the outset by the first violin. Though the influence of Bartók is much in evidence—in the chromatic, harmonically ambiguous thematic material, the continuous and rigorous working-out of the motto to unify the entire work, the acerbic harmony, the exploitation of such unusual string techniques as bowing above the fingerboard, glissandos, harmonics, quarter tones, and pizzicatos in which the string is snapped against the fingerboard—Ligeti’s use of these idioms is distinctive and original. The quartet comprises a continuous series of character pieces (the “*metamorphoses*” of the title) that range from eerie, flickering “night music” reminiscent of several of Bartók’s most atmospheric slow movements to the sustained grief of a lament, from pounding folk dance to lurid waltz, from spectral scherzo to swaggering march, with the motto—sometimes expanded into larger, more clearly tonal intervals, sometimes straightened out into a chromatic-scale fragment—rarely absent. ♦

Quintet in C major for Two Violins, Two Violas, and Cello, K. 515

WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756 in Salzburg.
- ▶ Died December 5, 1791 in Vienna.

Composed in 1787.

- ▶ First CMS performance on April 30, 1974.
- ▶ Duration: 34 minutes

The year 1786 was the zenith of Mozart’s career in Vienna. Perhaps because of rivals’ intrigue but more probably because the geometrical

expansion of deep expression in his newest music did not suit the fickle taste of the Viennese, his local popularity began to wane. Though he tried to economize by moving from his spacious apartment in the Schullerstrasse (now a Mozart museum) to a smaller flat at 224 Landstrasse, he could not abandon his taste for fine clothes and elegant entertaining, and he took on debts, several of which were to the textile merchant Michael Puchberg, a



THE GRACE, GRANDEUR, AND OPTIMISM OF THE C MAJOR QUINTET ARE EVIDENT FROM ITS FIRST MEASURES.

fellow Mason. On April 2, 1787, an announcement signed by Mozart appeared in the *Wiener Zeitung* stating that he was offering for sale by subscription three new quintets “finely and correctly written,” which would be available at Puchberg’s establishment in the Hohe Markt after July 1st. The intention was apparently that Puchberg would keep the proceeds to repay a debt. To create the promised trio of works (18th-century publishing practice demanded that instrumental works usually be issued in sets of three, six, or twelve), Mozart created anew the Quintets in C major (K. 515) and G minor (K. 516), and arranged the magnificent Wind Octet in C minor (K. 388) for five strings (given the curious Köchel number of 406). The quintets were completed in April and May during a hectic interruption in the composition of *Don Giovanni* (those same weeks saw Mozart’s only meeting with Beethoven, when the 16-year-old Bonn musician came to Vienna for a fortnight of lessons, and the death of Papa Leopold Mozart in Salzburg), but the number of subscribers was so small that Mozart placed another ad in the Viennese

press on June 25th. This, too, was largely ignored, and the project was dropped, though Artaria & Co. brought out K. 515 in 1789 and K. 516 a year later. Mozart returned to the string quintet form in December 1790 and April 1791 with works in D major (K. 593) and E-flat (K. 614) for the wealthy Hungarian amateur violinist Johann Tost. They were the last pieces of chamber music he wrote.

The grace, grandeur, and optimism of the C major Quintet are evident from its first measures, which introduce as main theme an upward traversal of the tonic chord by the cello that is greeted with a closing reply by the violin. This apparently simple thematic pattern is the subject of some bewitching, proto-Romantic harmonic peregrinations before a contrasting thought, a flowing line of undulating shape, is advanced by the violin. Both motives are treated expansively in the development section before their full recapitulation rounds out the movement. The following *Menuetto*, with its irregular phrase lengths, uncertain tonality, and chromatic inflections, brings an element of pensiveness to the score that was only hinted in the opening *Allegro*. The *Andante* is an elaborate, almost operatic duet for the first violin and the first viola in the form of a sonatina (sonata without a development section). The finale, a skillful combination of sonata and rondo, resumes the buoyancy and high spirits of the first movement. ♦

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ABOUT THE ARTISTS

CALIDORE STRING QUARTET

► The Calidore String Quartet, one of the most acclaimed and sought after chamber ensembles of its generation, has been heralded as “the epitome of confidence and finesse” (*Gramophone* magazine) and “a miracle of unified thought” (*La Presse*, Montreal). The quartet made international headlines as the Grand Prize winner of the 2016 and inaugural M-Prize International Chamber Music Competition, the largest prize for chamber music in the world. Other major highlights of 2016 include being named a BBC New Generation Artist for the 2016-18 seasons and becoming the first North American ensemble to win the Borletti-Buitoni Trust Fellowship. Additionally, the quartet recently began a three-year residency in The Chamber Music Society of Lincoln Center’s CMS Two program. In 2016 the quartet was named visiting guest artists at the University of Delaware and will serve as visiting artists-in-residence at the University of Michigan School of Music, Theater, and Dance. The Calidore String Quartet regularly performs throughout North America, Europe, and Asia and has debuted in such prestigious venues as Carnegie Hall, Wigmore Hall, Lincoln Center, Seoul’s Kumho Arts Hall, and at many significant festivals, including Verbier, Ravinia, Music@Menlo, Mostly Mozart, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern. In addition to winning the M-Prize, the quartet won grand prizes in virtually all the major U.S. chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions and captured top prizes at the 2012 ARD Munich International String Quartet Competition and Hamburg International Chamber Music Competition.

As protégé of the Emerson Quartet, the Calidore is featured in a 40th anniversary season performance of Mendelssohn’s octet with the Emersons. Other highlights of the 2016-17 season include the quartet’s debuts on major series in Berlin, Hong Kong, New York, Chicago, Houston, Seattle, Portland, and Ann Arbor, a world-premiere by Pulitzer-prize winning composer Caroline Shaw and collaborations with David Shifrin and Anne-Marie McDermott as well as members of the Emerson and Borodin string quartets.

The Calidore String Quartet has released several critically acclaimed recordings including a debut album of quartets by Mendelssohn and Haydn and an album on the French label Editions Hortus, with music by Hindemith, Milhaud, Stravinsky, de la Presle, and Toch commemorating the World War I centennial. From 2014-16 the quartet served as artists-in-residence at Stony Brook University. The quartet has conducted master classes and residencies at the University of Michigan, Princeton, Stanford, the Colburn School, UCLA, Western Washington University, and Mercer University. The Calidore String Quartet has collaborated with many esteemed artists including David Finckel, Jean-Yves Thibaudet, Joshua Bell, Paul Neubauer, Inon Barnatan, Paul Coletti, Ronald Leonard, Paul Watkins, and the Quatuor Ebène. Formed in 2010 at the Colburn School of Music, the Calidore has studied closely with such luminaries as the Emerson Quartet, David Finckel, Andre Roy, Arnold Steinhardt, Günther Pichler, Gerhard Schulz, Guillaume Sutre, Paul Coletti, Ronald Leonard, Clive Greensmith, Martin Beaver, and the Quatuor Ebène.

PAUL NEUBAUER

► Violist Paul Neubauer's exceptional musicality and effortless playing led the *New York Times* to call him "a master musician." He is the newly appointed artistic director of the Mostly Music series in New Jersey. In September he was featured in a *Live from Lincoln Center* broadcast with CMS. This season he also performs with his trio with soprano Susanna Phillips and pianist Anne-Marie McDermott, and as soloist with orchestras. His recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia, a work he premiered with the St. Paul Chamber, Los Angeles Chamber, and Idyllwild Arts orchestras and the Chautauqua Symphony, will be released on Signum Records. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS' *Sunday Morning*, *A Prairie Home Companion*, and in *Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical, and in 2016 he released a solo album of music recorded at Music@Menlo. Mr. Neubauer is on the faculty of The Juilliard School and Mannes College.



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► **Sunday, July 16, 5:00 PM**

Works by Beethoven, Prokofiev, and Dvořák

*All concerts take place in Alice Tully Hall.
For more information on programs and subscription options,
visit www.ChamberMusicSociety.org or call 212.875.5788.*

UPCOMING EVENTS AT CMS

AMERICA!

SUNDAY, MAY 21, 5:00 PM ▶ ALICE TULLY HALL

This season's concluding program pays tribute to the energy and diversity of America through the music of five of America's master composers.

CMS SPRING GALA

WEDNESDAY, MAY 24, 7:00 PM ▶ ALICE TULLY HALL

CMS honors legendary pianist and band leader Peter Duchin at this year's Spring Gala. Join us for a festive evening with cocktails, concert, and dinner.

For more information, please call 212-875-5216.

YOUNG ENSEMBLES CONCERT

THURSDAY, MAY 25, 11:00 AM ▶ DANIEL AND JOANNA S. ROSE STUDIO

The 22nd annual Young Ensembles Concert features middle and junior high school students from the tri-state area.

This event will be streamed live at www.ChamberMusicSociety.org/watchlive