



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, NOVEMBER 9, 2017 AT 6:30 & 9:00
Daniel and Joanna S. Rose Studio

DAEDALUS QUARTET

MIN-YOUNG KIM, violin

EMILIE-ANNE GENDRON, violin

JESSICA THOMPSON, viola

THOMAS KRAINES, cello

ROMIE DE GUISE-LANGLOIS, clarinet

**2017-2018
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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ANNA WEESNER

(b. 1965)

The Space Between for String Quartet

(2008, rev. 2015)

KIM, GENDRON, THOMPSON, KRAINES

VIVIAN FUNG

(b. 1975)

Clarinet Quintet: Frenetic Memories for Clarinet, Two Violins, Viola, and Cello

(CMS Co-Commission) (World Premiere) (2017)

DE GUISE-LANGLOIS, KIM, GENDRON, THOMPSON, KRAINES

MISSY MAZZOLI

(b. 1980)

Quartet for Queen Mab for Strings (2014)

KIM, GENDRON, THOMPSON, KRAINES

SHULAMIT RAN

(b. 1949)

Stream for Clarinet, Two Violins, Viola, and Cello (2015)

- ▶ I. Con moto, espressivo—with a sense of foreboding—Energetic, very rhythmic—
- ▶ II. Calm, yet expressive—Rhythmical—Still, suspenseful—With growing momentum and rapture—
- ▶ III. Resolute—Faster, energetic, forceful

DE GUISE-LANGLOIS, KIM, GENDRON, THOMPSON, KRAINES

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

This evening's 9:00 concert is being streamed live at ChamberMusicSociety.org/WatchLive
Photographing, sound recording, or videotaping this event is prohibited.

NOTES ON THE PROGRAM

The Space Between for String Quartet

ANNA WEESNER

▶ Born May 13, 1965, in Iowa City, Iowa.

Composed in 2008, revised in 2015.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 13 minutes

Anna Weesner writes carefully crafted music that engages with the challenges of modern life and is often inspired by other art forms. John Harbison has written that “none of it proceeds in obvious ways. Her vocabulary is subtle and rather elusive; the effect is paradoxically confident and decisive.” Vocal music has always been an important part of her compositional work. Two major works are a 30-minute chamber opera, her own adaptation of Kate Chopin’s short story, “The Story of an Hour,” and settings of Emily Dickinson poems that have been performed by Dawn Upshaw. Chamber music involving strings continues to represent a significant branch of her music. Her work includes a piano trio (*Lift High, Reckon—Fly Low, Come Close*) solo pieces for violin and cello—*Possible Stories* is forthcoming on Caroline Stinson’s solo CD *Lines* on Albany Records, three string quartets, and duos for violin and piano and for viola and piano. Her music for larger forces has been performed and read by leading ensembles, including the Riverside Symphony, American Composers Orchestra, Metamorphosen, and the Indianapolis Symphony.

Weesner is the recipient of a 2009 Guggenheim Fellowship, a 2008 award from the American Academy of Arts and Letters, a 2006 Award for Excellence in the Arts from the Virginia Center for the Creative Arts, and a Pew Fellowship in the Arts. She currently lives in Philadelphia, where she is Associate Professor at the University of Pennsylvania. As an undergraduate at Yale she studied flute with Thomas Nyfenger and composition with Jonathan Berger and Michael Friedmann. She went on to complete a D.M.A. at Cornell University where her teachers included Steven Stucky, Roberto Sierra, and Karel Husa. She has also studied with John Harbison and George Tsontakis.

Weesner writes, “*The Space Between* has traveled a long and unusual compositional path. It began with a commission from the San Francisco-based Cypress Quartet in 2001. The Cypress did a bang-up job with the piece, though I’m not sure any of us were entirely sure we wanted to promote its continued existence. Some years went by and I found that I didn’t want to let the piece go as a lost, youthful effort, but that I also didn’t want to keep it as it was. So I tried revising it. Several times. Does too much labor mean a piece that sounds labored? In the first instance, with the original quartet I wrote for the dear Cypress, I think the answer was yes. With *The Space Between* I hope that the answer is no. (I think wishfully of the drafts

of sentences by E.B. White, where the eventual version—the one born of many attempts and apparently requiring no small amount of labor—is the one with expressive elegance and lightness and spontaneity.)

“If I listen for—and think about—what I really mean to indicate with my markings for soft and loud in *The Space Between*, I come across the idea that in addition to volume, or dynamic range, those markings refer to a notion of *near* or *far*, and also of *private* or *public*. The piece opens with a strangely loud, aggressive and, I’d say, *public* unison in all four players that is immediately contrasted with a soft and, I’d say, *private* high note in the first violin alone. In a sense, the dialogue between these two ‘voices’ travels the entire piece. The string quartet seems a perfect medium for exploration of these

sonic possibilities of blend and individuality. The notion of the sound of *near* versus *far* might also be heard in a temporal way, as in the sound of an earlier time juxtaposed with a sound of now. One question I think this piece attempts to ask is about melody, about what it means to write a simple melody in a string quartet now. The simplest and most straightforwardly presented melody comes deliberately rather late in the game in this piece, which I hear as being related to the expression of near and far, or then and now.

“The piece unfolds as a multi-movement piece played continuously. I’m deeply grateful to the amazing quartets I’ve had the opportunity to work with while writing this piece: the Cypress Quartet, the Cassatt Quartet, and the Daedalus Quartet—credible and deeply thoughtful musicians all.” ♦

Clarinet Quintet: Frenetic Memories for Clarinet, Two Violins, Viola, and Cello

VIVIAN FUNG

► Born February 6, 1975 in Edmonton, Canada.

Composed in 2017; co-commissioned by The Chamber Music Society of Lincoln Center.

► Tonight is the world premiere of this piece.

► Duration: 15 minutes

Vivian Fung has a talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. Her work often assimilates disparate influences such as non-Western folk music, Brazilian

rhythms, and visual inspirations. She has a busy 2017-18 season: her first major work for electronics, *Humanoid* for solo cello and electronics, was premiered by the Manhattan Chamber Players in August; the San José Chamber Orchestra premiered *Baroque Melting* in October; and a new orchestral commission will have its premiere in March 2018 with the National Arts Centre Orchestra in Ottawa and Toronto. Her orchestral and chamber works have been performed by the Alabama Symphony, American Opera Projects, Chicago Sinfonietta, Milwaukee Symphony, St. Paul Chamber Orchestra, San Francisco Symphony,

San José Chamber Orchestra, Shanghai Quartet, Staatskapelle Karlsruhe, Suwon Chorale of South Korea, and Ying Quartet.

Fung's works have been released commercially on the Telarc, Cédille, Innova, and Signpost labels, and a Naxos Canadian Classics recording of the First Violin Concerto earned her the 2013 Juno Award for Classical Composition of the Year. She has received numerous awards and grants, including the 2015 Jan V. Matejcek New Classical Music Award for achievement in new music from the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), a Simon Guggenheim Foundation Fellowship, and the New York Foundation for the Arts' Gregory Millard Fellowship. Born in Edmonton, Canada, Fung began her composition studies with composer Violet Archer and received her doctorate from The Juilliard School, where her mentors included David Diamond and Robert Beaser. She currently lives in California and is on the faculty of Santa Clara University.

Fung writes, "*Clarinet Quintet: Frenetic Memories* is inspired both

by the music of minority groups in Southwest China and by my travels to that region in 2012. My memories of the trip are simultaneously vivid and scattered—we heard many different groups and stayed with local families and farmers, taking in many new sounds, sights, and experiences, and at times it was a bit overwhelming.

"This quintet uses the sounds I heard as a departure for my own original music, with paraphrases here and there from different sources. Overall, the music is quite intense and evocative and especially features the clarinet in a virtuosic way. At the very end, I request that a recording of an Yi minority folk singer singing "Wei Mountain Song" be played as a paean to this extraordinary and little known music.

"This excerpt is taken from the Pan Records album *Baishibai* compiled by ethnomusicologist Zhang Xingrong. The name of the song is 巍山县彝族山歌 (Wei Mountain County Yi Folk Song) sung by female folk singer 左丽梅 (Zuo Limei).

"The work is dedicated to ethnomusicologist Zhang Xingrong (张兴荣)." ♦

Quartet for Queen Mab for Strings

MISSY MAZZOLI

► Born October 27, 1980 in Lansdale, Pennsylvania.

Composed in 2014.

- Premiered on February 5, 2015 at Miller Theatre in New York City by the ETHEL Quartet.
- Tonight is the first CMS performance of this piece.
- Duration: 11 minutes

Missy Mazzoli writes wildly imaginative music for artists and ensembles from pianist Emanuel Ax to the Minnesota Orchestra to Icelandic band Sigur Rós. Her music has been performed all over the world by the Kronos Quartet, eighth blackbird, Opera Philadelphia, LA Opera, Cincinnati Opera, New York City Opera, Chicago Fringe Opera, the LA Philharmonic,

the Detroit Symphony, the American Composers Orchestra, JACK Quartet, cellist Maya Beiser, violinist Jennifer Koh, pianist Kathleen Supové, Dublin's Crash Ensemble, and the Sydney Symphony. Her second opera, *Breaking the Waves*, premiered to great acclaim at Opera Philadelphia in 2016 and as part of New York's Prototype Festival in 2017. She also recently wrote and performed several pieces for the Amazon TV series *Mozart in the Jungle*. Upcoming projects include her third opera, *Proving Up*, commissioned by Washington National Opera, Opera Omaha, and New York's Miller Theatre. Along with composer Ellen Reid and in collaboration with the Kaufman Music Center, she recently founded Luna Lab, a mentorship program for teenage female composers. She is also an active pianist and keyboardist, and often performs with Victoire, a band she founded dedicated to her own compositions. The ensemble has played in diverse venues including Carnegie Hall, the M.A.D.E. Festival in Sweden, the C3 Festival in Berlin, and Millennium Park in Chicago.

Mazzoli is the recipient of a 2015 Foundation for Contemporary Arts Award, four ASCAP Young

Composer Awards, a Fulbright Grant to The Netherlands, and the Detroit Symphony's Elaine Lebenbom Award. Currently on the faculty of Mannes College of Music, she attended the Yale School of Music, the Royal Conservatory of the Hague, and Boston University. She has studied with David Lang, Louis Andriessen, Martin Bresnick, Aaron Jay Kernis, Martijn Padding, Richard Ayres, John Harbison, Charles Fussell, Martin Amlin, Marco Stroppa, Ladislav Kubik, Louis DeLise, and Richard Cornell.

Mazzoli writes, "Queen Mab is an elusive creature from folklore and literature, a tiny fairy who drives her chariot into the nose of sleeping people. She enters their brains, eliciting dreams of their heart's desire. This quartet embraces the wildness of Queen Mab's journey and the dreams that result; Baroque ornaments twist around long legato lines and melodies ricochet between players. The music follows a sort of intuitive dream logic but returns again and again to the opening material, resulting in a sort of insistent, insane ritornello. The work was commissioned by ETHEL, with support from ETHEL's Foundation for the Arts and Miller Theatre." ♦

Stream for Clarinet, Two Violins, Viola, and Cello

SHULAMIT RAN

► Born October 21, 1949 in Tel Aviv.

Composed in 2015.

► Premiered on April 17, 2016 in Philadelphia by clarinetist Anthony McGill and the Brentano String Quartet.

► Tonight is the first CMS performance of this piece.

► Duration: 16 minutes

Shulamit Ran's compositions display an emotional quality and technical polish that has led to widespread recognition of her works. After winning the 1991 Pulitzer Prize for her Symphony, her subsequent orchestral pieces include *Legends* (a joint commission celebrating the centennials of both the Chicago Symphony and the University of

Chicago), and *Vessels of Courage and Hope*, commissioned by the Albert Shapiro Fund and premiered by the Baltimore Symphony Orchestra, to commemorate the 50th anniversary of the establishment of the state of Israel. Other leading orchestras that have performed her music include the New York Philharmonic, the Israel Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Jerusalem Orchestra, l'Orchestre de la Suisse Romande, and the Amsterdam Philharmonic. Her first opera, *Between Two Worlds (The Dybbuk)*, which received its much-acclaimed premiere in 1997, was commissioned by the Lyric Opera of Chicago. Her works have also been performed at the Library of Congress, Kennedy Center, and at the Tanglewood, Aspen, Santa Fe, and Yellow Barn summer festivals.

Ran is a Fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters. Recordings have been released on more than a dozen labels, with several all-Ran discs available. A native of Israel, she studied at the Mannes College of Music and the America Israel Cultural Foundation, with Nadia Reisenberg and Norman Dello Joio, respectively, later studying piano with Dorothy Taubman. Ran, who is the Andrew MacLeish Distinguished Service Professor Emerita at the University of Chicago where she had taught since 1973, is currently composing *Anne Frank*, a full-scale opera on a libretto

by Charles Kondek, to be premiered by the Indiana University Opera and Ballet Theater at the Jacob School of Music in 2020. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

Ran writes, "The title *Stream* encapsulates some of the essential characteristics of this 16-minute long composition for clarinet and string quartet: it suggests flow—whether gentle or forceful; it implies a journey, one that could take us onto unexpected terrains yet is always moving forward; embedded into this word is also the idea of 'stream of consciousness,' and with it, free association and unexpected twists of fancy.

"Although *Stream* is to be played without a break, there are strong elements of a three-movement structure in evidence. An expository quasi-first-movement lays out important materials of varying character, intermittently lyrical, foreboding, and vigorous. The middle part, suggesting contrast and repose, is initially slow and reflective, but then embarks on new explorations of the notion of stasis. It leads directly into the final movement, which is dominated by fast-moving music of high energy and growing virtuosity that consolidates the previous materials. Important throughout is the way in which seemingly transitional stretches of music emerge and propel the music onward in ways that are at once unexpected and fantastical." ♦

ABOUT THE ARTISTS

DAEDALUS QUARTET

► Praised by the *New Yorker* as “a fresh and vital young participant in what is a golden age of American string quartets,” the Daedalus Quartet has established itself as a leader among the new generation of string ensembles. Since winning the top prize in the Banff International String Quartet Competition in 2001, the quartet has performed in many of the world’s leading musical venues; in the United States and Canada these include Carnegie Hall, Lincoln Center (Great Performers series), the Library of Congress, the Corcoran Gallery in Washington, D.C., and Boston’s Gardner Museum, as well as on major series in Montreal, Toronto, Calgary, Winnipeg, and Vancouver. Abroad the ensemble has been heard in such famed locations as the Musikverein in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Cité de la Musique in Paris, and in leading venues in Japan. The 2017-18 season includes a collaboration with the University of Pennsylvania to present the complete Beethoven string quartets; a performance of Mendelssohn’s Octet with the Brentano Quartet, to mark the series finale concert for Newtown Friends of Chamber Music in Connecticut; two tours of the West Coast, including an engagement with the Festival of New American Music in Sacramento, CA; and a 22-concert tour of Germany in the spring of 2018.

The Daedalus Quartet has won plaudits for its adventurous exploration of contemporary music, most notably the compositions of Elliott Carter, George Perle, György Kurtág, and György Ligeti. The quartet has also collaborated with some of the world’s finest instrumentalists: these include pianists Marc-André Hamelin, Simone Dinnerstein, Awadagin Pratt, Joyce Yang, and Benjamin Hochman; clarinetists Paquito D’Rivera, Ricardo Morales, and Alexander Fiterstein; jazz bassist John Patitucci; and violists Roger Tapping and Donald Weilerstein.

The Daedalus’ most recent recording, for Bridge Records, features the string quartets of George Perle. In 2014 the quartet recorded Joan Tower’s *White Water* (written for the Daedalus) as well as her *Dumbarton Quintet* (with pianist Blair McMillen). The quartet’s debut recording, music of Stravinsky, Sibelius, and Ravel, was released by Bridge Records in 2006. Other recordings include Haydn’s complete “Sun” Quartets, Op. 20, an album of chamber music by Lawrence Dillon, and the complete string quartets of Fred Lerdahl.

To date the quartet has forged associations with some of America’s leading classical music and educational institutions: Carnegie Hall, through its European Concert Hall Organization (ECHO) Rising Stars program; and the Chamber Music Society, which appointed the Daedalus Quartet as the CMS Two quartet for 2005-07. The Daedalus Quartet has served as quartet-in-residence at the University of Pennsylvania since 2006. In 2007 the quartet was awarded Lincoln Center’s Martin E. Segal Award. The quartet won Chamber Music America’s Guarneri String Quartet Award, which funded a

three-year residency in Suffolk County, Long Island from 2007-10. The award-winning members of the Daedalus Quartet hold degrees from The Juilliard School, Curtis Institute, Cleveland Institute, and Harvard University.

ROMIE DE GUISE-LANGLAIS

► Praised as “extraordinary” and “a formidable clarinetist” by the *New York Times*, Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages internationally. She has performed as soloist with the Houston Symphony, Ensemble Connect, the Burlington Chamber Orchestra, and the Guanajuato Symphony Orchestra, as well as at Festival Mozaic, Music@Menlo, and the Banff Center for the Arts. She was awarded first prize in the Houston Symphony Ima Hogg competition, the Yale University Woolsey Hall Competition, the McGill University Classical Concerto Competition, and the Canadian Music Competition. She has performed as principal clarinetist for the Orpheus and Saint Paul chamber orchestras, NOVUS NY, the Orchestra of St. Luke’s, the New Haven and Stamford symphony orchestras, and The Knights Chamber Orchestra. She is an alumnus of Astral Artists, Ensemble Connect, and Chamber Music Society Two, and has appeared at series such as the Boston and Philadelphia chamber music societies, Musicians from Marlboro, the Santa Fe Chamber Music Festival, and Chamber Music Northwest, among others. A native of Montreal, Ms. de Guise-Langlois earned degrees from McGill University and the Yale School of Music. She is currently on the faculty at Montclair State University and UMass Amherst.

UPCOMING EVENTS AT CMS

ESSENTIAL STRING TRIOS

TUESDAY, NOVEMBER 14, 7:30 PM ▶ ALICE TULLY HALL

In the hands of master composers Beethoven, Penderecki, and Mozart (and virtuoso performers) the string trio offers a peak listening adventure.

THE ART OF THE RECITAL—SOLD OUT!

THURSDAY, NOVEMBER 16, 7:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Cellist Nicholas Canellakis and pianist Michael Brown present a recital featuring American works.

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

FLUTE AFFAIR

SUNDAY, NOVEMBER 19, 5:00 PM ▶ ALICE TULLY HALL

This program's exposé of the flute's astonishing capabilities reveals how composers of three centuries were inspired by its magical qualities.