



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, JANUARY 25, 2018 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

TONY ARNOLD, soprano

ORION STRING QUARTET

DANIEL PHILLIPS, violin

TODD PHILLIPS, violin

STEVEN TENENBOM, viola

TIMOTHY EDDY, cello

**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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3,784TH AND 3,786TH CONCERTS

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TONY ARNOLD, soprano

ORION STRING QUARTET

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DAVID DZUBAY

(b. 1964)

Quartet No. 1 for Strings, "Astral" (2008)

- ▶ Voyage
- ▶ Starry Night
- ▶ S.E.T.I.
- ▶ Wintu Dream Song
- ▶ Supernova

T. PHILLIPS, D. PHILLIPS, TENENBOM, EDDY

SEBASTIAN CURRIER

(b. 1959)

Etude 1: Dynamics and Lullaby 5: Lulling from *Etudes and Lullabies for String Quartet* (2017) (CMS Commission, World Premiere)

D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

BRETT DEAN

(b. 1961)

Quartet No. 2 for Strings and Soprano, "And once I played Ophelia" (2014) (New York Premiere)

- ▶ Fast, breathless
- ▶ Hushed, distant
- ▶ Fast, agitated
- ▶ Extremely still
- ▶ Slow, austere

ARNOLD, D. PHILLIPS, T. PHILLIPS, TENENBOM, EDDY

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

Quartet No. 1 for Strings, "Astral"

DAVID DZUBAY

► Born in October 1964 in Minneapolis.

Composed in 2008.

► Premiered on April 13, 2009 at Indiana University by the Orion String Quartet.

► Tonight is the first CMS performance of this piece.

► Duration: 17 minutes

David Dzubay's music has been performed by orchestras, ensembles, and soloists in the US, Europe, Canada, Mexico, and Asia. In 2016 he composed the Chamber Concerto for Trumpet, Violin, and Ensemble as winner of the Sackler Prize, and Symphony No. 2 for a consortium of 11 university wind ensembles. He recently composed an orchestral work, *Sijo*, for the Asia Culture Center Festival, that premiered in September 2017, and is currently composing a work for the Pacifica String Quartet. His music has been performed by the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis, and Vancouver; the American Composers Orchestra; National Symphonies of Ireland and Mexico; and the New World Symphony. Recent honors include a 2015 Fromm Commission, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, the 2010 Heckscher Foundation-Ithaca College Composition Prize, and

Guggenheim, Bogliasco, MacDowell, Yaddo, Copland House, and Djerassi fellowships. His music has been recorded on the Sony, Bridge, Centaur, Innova, Crystal, Klavier, Gia, First Edition, and Indiana University labels.

Dzubay is currently Professor of Music, Chair of the Composition Department, and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. Since 2011, he has taught composition for three weeks each summer at the Brevard Music Center. Dzubay was born in Minneapolis, grew up in Portland, Oregon, and earned a doctoral degree in composition at Indiana University. Additional studies included a fellowship in composition at Tanglewood and two summers as co-principal trumpet of the National Repertory Orchestra. His principal teachers were Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean, and Bernard Adelstein.

Dzubay writes, "Beginning work on a piece for the Orion String Quartet, and taking a cue either from the group's name or perhaps from gazing upwards on evening strolls around the MacDowell Colony in rural New Hampshire, I decided to focus on the stars, composing an 'Astral' quartet, movements of which would look at stars and space in various ways. Though



**"BEGINNING WORK ON
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the movements are somewhat independent, they do share musical elements and together are balanced on the curious middle movement. Like our galaxy, the quartet has a spiral structure, both in the shape of a 'spiral motive' and in the duration of the movements (roughly 5'-3'-2'-4'-3'). The eight-pitch 'spiral motive' is built by combining a few transpositions of the 'root motive'—a group of three pitches separated by a major second and minor third, variations of which are heard frequently in the melodic lines. The 'root motive' is also reflected in the overall tonal progression: G-A-(G)-E. One other recurring element, first heard in the opening bars, is a group of three evenly spaced attacks, a representation of Orion's Belt, the tight grouping of three stars lined up in the Orion constellation.

"*Voyage* is a microcosm of the entire work, presenting five sections in palindrome form, introducing the important motives of the work, and imagining a flight through space, complete with syncopated asteroids and transitory worm holes (!) In the quiet center of the movement, we glimpse the traveler's capsule interior before hurtling through space once more.

"The 'three stars in a line' rhythmic motive is perhaps most clearly heard in *Starry Night*, sounding as quiet bell tones here and there in an introspective movement that briefly erupts in turbulence reflective of its namesake by van Gogh.

"*S.E.T.I.* is named after the organization founded by Carl Sagan that searches for signs of galactic life in radio transmissions. The music alternates between four Focus sections and three View sections, an aural depiction of the search for extra-terrestrial intelligence through the giant radio telescope at Arecibo.

"*Wintu Dream Song* sets a Native American funeral song text of the west coast's Wintu tribe:

It is above that you and I shall go;
Along the Milky Way you and I
shall go;
Along the flower trail you and I
shall go;
Picking flowers on our way you
and I shall go.

After an opening incantation by cello and viola, the song is heard twice, first in the traditional form (a-b-a-b-a-c-d), and then after a transition, in an abbreviated form (a-b-a-c-d). The top voice of the chorale-like texture is fairly repetitive and tonal, following the text closely. One might almost be able to sing along the second time!

"*Supernova* begins with music of constrained energy, explodes in a wild development of earlier ideas and then dissipates into the expanse of space. In a tip of the hat to galactic hitchhiker Douglas Adams and his answer to the Ultimate Question, the final chord arrives with 42 strokes." ♦

Etude 1: Dynamics and Lullaby 5: Lulling from *Etudes and Lullabies* for String Quartet

SEBASTIAN CURRIER

► Born March 16, 1959, in Huntingdon, PA.

Composed in 2017; commissioned by the Chamber Music Society of Lincoln Center.

► Tonight is the world premiere of this piece.

► Duration: 15 minutes

Sebastian Currier's compositions have been heralded as "music with a distinctive voice" by the *New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post*. His music has been performed at major venues worldwide by acclaimed artists and orchestras, including Anne-Sophie Mutter, the Berlin Philharmonic, the New York Philharmonic, and the Kronos Quartet. In November, his large-scale orchestral work *RE-FORMATION* received its world premiere by the Minnesota Orchestra under the baton of Osmo Vänskä. He has also written works that involve electronic media and video: *Nightmaze*, a multimedia piece based on a text of Thomas Bolt in which the protagonist dreams he is rushing along a dark, enormous highway, where strange road signs loom up only to disappear into the night, has been performed by Network for New Music and the Mosaic Ensemble.

Recordings of Currier's music include *Time Machines*, recorded by Anne-Sophie Mutter and the New York Philharmonic for Deutsche Grammophon, *Next Atlantis* with the Ying Quartet on Naxos, and *On*

the Verge from *Music from Copland House*, featuring his Grawemeyer Award-winning *Static*. His *Quartetset/Quiet Time* album was recorded by the Cassatt Quartet. He has received many prestigious awards including the Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters, and has held residencies at the MacDowell and Yaddo colonies. He received a doctoral degree from The Juilliard School and from 1999 to 2007 taught at Columbia University. He was artist-in-residence at the Institute for Advanced Study in Princeton, New Jersey, from 2013 to 2016.

Currier writes, "The piano repertoire has many collections of short pieces: etudes, preludes, nocturnes, preludes and fugues, and so forth. The string quartet, strangely, does not. With this in mind, I wrote *Etudes and Lullabies*, a collection of twelve independent pieces for string quartet: six etudes and six lullabies. For me, these two forms perfectly complement each other, representing two fundamental and opposing aspects of music: the ability to energize and to soothe. An etude projects struggle, intensity, energy, and triumph over difficulty. A lullaby represents the polar opposite: it projects calm, quiet, intimacy, and letting go. The etude embodies defiance, the lullaby surrender. The pieces from *Etudes and Lullabies* may be performed

separately or together in any combination.”

Premieres of other pieces from the *Etudes and Lullabies* project include *Etude 6: Velocities* and *Lullaby 2:*

Dreaming by the Borromeo String Quartet, *Lullaby 3: Resolving* by the Cassatt String Quartet, and *Etude 2: Interactions* and *Lullaby 1: Pulsing* by the Verona Quartet. ♦

Quartet No. 2 for Strings and Soprano, “And once I played Ophelia”

BRETT DEAN

► Born October 23, 1961, in Brisbane, Australia.

Composed in 2014.

► Premiered on May 2, 2014 in Norwich, England by soprano Alison Bell, violinists Jacqueline Shave and Miranda Dale, violist Brett Dean, and cellist Caroline Dearnley.

► Tonight is the New York premiere of this piece.

► Duration: 20 minutes

Brett Dean’s work draws from literary, political, environmental, or visual stimuli, including a number of compositions inspired by artwork by his wife Heather Betts. He began composing in 1988, initially concentrating on experimental film and radio projects and as an improvising performer. His reputation as a composer continued to develop, and it was through works such as his clarinet concerto *Ariel’s Music* (1995), which won an award from the UNESCO International Rostrum of Composers, and *Carlo* (1997) for strings, sampler, and tape, inspired by the music of Carlo Gesualdo, that he gained international recognition. In 2009 he won the Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing* and in 2016 was awarded the Don Banks Music Award by Australia Council. In 2017 his second opera *Hamlet* was premiered

at Glyndebourne Festival Opera conducted by Vladimir Jurowski; *Hamlet* receives its Australian premiere at the 2018 Adelaide Festival. Dean is the 2017-18 Creative Chair at Tonhalle-Orchester Zürich, a role which encompasses conducting, performing, and creative programming. Other highlights of 2017-18 include three world premieres—a work for the Berlin Philharmonic conducted by Sir Simon Rattle, a partner work to Bach’s Brandenburg Concerto No. 6 with the Swedish Chamber Orchestra conducted by Thomas Dausgaard, and a duo work for percussionist Colin Currie and trumpeter Håkan Hardenberger, *The Scene of the Crime*, at Malmo Chamber Festival where he is composer-in-residence.

With a busy performing career as a violist and conductor, Dean has performed his Viola Concerto with many of the world’s leading orchestras and has recorded it with the Sydney Symphony on the BIS label. His other music has been recorded for BIS, Chandos, Warner Classics, ECM Records, and ABC Classics. He studied in Brisbane before moving to Germany, where he was a violist in the Berlin Philharmonic for 14 years. He now shares his time between Melbourne and Berlin.



"I'VE OFTEN FELT THAT MUCH OF WHAT [OPHELIA] SAYS BETRAYS A FEISTIER PERSONALITY THAN THE ONE WE OFTEN ARE PRESENTED. "

Quartet No. 2 for Strings and Soprano, "And once I played Ophelia" was co-commissioned by Britten Sinfonia, Santa Fe Chamber Music Festival, and the Australian String Quartet. Dean writes, "Matthew Jocelyn's text utilizes not only Ophelia's own words from Shakespeare's *Hamlet* but also words directed towards, or said about her, from the confronting invective of Hamlet's "Get thee to a nunnery" or his exalted love poem, "Doubt thou the stars are fire" through to the condescending life directives handed out by her father, Polonius, and brother, Laertes ("Best safety lies in fear"; "Do not believe his vows") and Gertrude's lyrical description of her suicide. ("There is a willow...")

"Through a suite of five short movements performed without a break, a concise portrait of Shakespeare's troubled and elusive

young character emerges. As we discussed the shape of the work, Matthew and I saw it increasingly as an examination of what remains in our memory and understanding of this secondary, yet utterly pivotal role "after all the Ophelias have played Ophelia."

"Though traditionally portrayed as a meek, even weak character, often dressed in flowing white robes and unable to defend herself before the pressures of Elsinore cause her to snap, I've often felt that much of what she says betrays a feistier personality than the one we often are presented. ("And I that sucked the honey of his musicked vows...")

"Jocelyn writes: 'And perhaps, just perhaps, Ophelia drowns not from a romantically-fed whim or madness, but simply because of the pure weight of the words others say about her caught irrevocably in her pockets.'

"Hence I sensed the drama of a string quartet complemented by a high soprano voice, at times in combat with the forces around her, at times lulled, accompanied, even defeated by them, formed a suitable musical metaphor for this "ministering angel" and the strange, beguiling spell she casts over us." ♦

TEXT

Fast, breathless

Get thee to a nunnery, a nunnery!
Why wouldst thou be a breeder of
sinners?

Very proud, revengeful, ambitious.
Wise men know well enough what
monsters you make of them.

Get thee to a nunnery, a nunnery,
Thou shalt not escape.
You jig and amble and you lisp;
your wantonness!

Get thee to a nunnery,
To a nunnery go.
Go thy ways to a nunnery.

And I, that sucked the honey of his
musicked vows,
now see what noble reason like
sweet bells jangled out of time
and harsh.
Blasted with ecstasy.

Hushed, distant

Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt I love.

I did love you once.
Ay, truly, I did love you once.
I loved you not.
Woe, t'have seen what I have seen.

O Rose of May,
To the celestial, and my soul's idol,
Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt, my most dear lady,
thine ever more,
O most best believe it,
Never, never, never doubt I love thee
best, believe it.

My lord, I have remembrances of
yours,
that I have longed long to redeliver.
My lord, I pray you now receive them.

Fast, agitated

This is the very ecstasy of love,
Whose violent property fordoes itself
and leads the will to desperate
undertakings
as oft as any passion under heaven.
This is the very ecstasy of love.

Fear it. Best safety lies in fear. Fear it.
Hold it a fashion this trifling of his
favour,
Forward, not permanent, sweet, not
lasting,
the perfume and suppliance of a
minute, no more.
Green girl, fear it.
Do not believe his vows.

These blazes give more light than
heat and extinct in both.
Tender yourself more dearly,
or you'll tender me a fool, green girl.
Do not believe his vows.

I shall obey, my lord.

Extremely still

There is a willow, a willow,
grows askant the brook,
his hoary leaves,
there with fantastic garlands,
there, there on pendant boughs.

Slow, austere

Good night ladies,
sweet ladies,
Good night, good night.
Come, come my coach,
Good night.

ABOUT THE ARTISTS

TONY ARNOLD

▶ Tony Arnold is internationally acclaimed as a leading proponent of contemporary music in concert and recording, a “convincing, mesmerizing soprano” (*Los Angeles Times*) who “has a broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores” (*Boston Globe*). Her unique blend of vocal virtuosity and communicative warmth, combined with wide-ranging skills in education and leadership were recognized with the 2015 Brandeis Creative Arts Award, given in appreciation of “excellence in the arts and the lives and works of distinguished, active American artists.” Her extensive chamber music repertory includes major works written for her by Georges Aperghis, Eric Chasalow, George Crumb, Nathan Davis, Brett Dean, Jason Eckardt, Gabriela Lena Frank, Fredrick Gifford, David Gompper, Jesse Jones, Josh Levine, David Liptak, Philippe Manoury, Carlos Sanchez-Gutierrez, Christopher Theofanidis, Ricardo Zohn-Muldoon, and John Zorn. She is a member of the intrepid International Contemporary Ensemble, and enjoys regular guest appearances with leading ensembles and presenters worldwide. With more than 30 discs to her credit, she has recorded a broad segment of the modern vocal repertory with esteemed chamber music colleagues. She received a 2006 Grammy nomination for her recording of George Crumb’s *Ancient Voices of Children* (Bridge Records). She is a first-prize laureate of the Gaudeamus International and the Louise D. McMahon competitions. A graduate of Oberlin College and Northwestern University, Ms. Arnold was twice a fellow of the Aspen Music Festival as both a conductor and singer. She currently teaches at the Peabody Conservatory and the Tanglewood Music Center.

ORION STRING QUARTET

▶ Since its inception, the Orion Quartet has been consistently praised for the extraordinary musical integrity it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by 20th and 21st century composers. The quartet remains on the cutting edge of programming with wide-ranging commissions from composers Chick Corea, Brett Dean, David Del Tredici, Alexander Goehr, Thierry Lancino, John Harbison, Leon Kirchner, Marc Neikrug, Lowell Liebermann, Peter Lieberman and Wynton Marsalis, and enjoys a creative partnership with the Bill T. Jones/ Arnie Zane Dance Company. The members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom, and cellist Timothy Eddy—have worked closely with such legendary figures as Pablo Casals, Sir Andrés Schiff, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Peter Serkin, members of TASHI and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri String Quartets. The Orions perform regularly at the Chamber Music Society of Lincoln Center and are quartet-in-residence at New York’s Mannes School of Music, where they are featured in a four-concert series each year.

Marking its 30th anniversary, the Orion Quartet’s exciting 2017-18 season includes bold, virtuosic programs with renowned presenters across North America. Returning to the Santa Fe Chamber Music Festival for a week-long

residency, the quartet offers five inspired concerts with works by Beethoven, Bruch, Dvořák, Puccini, and Verdi. They appear at the Chamber Music Pittsburgh Series and South Mountain Concerts with flutist Tara Helen O'Connor, with further highlights including performances at the Philadelphia, Phoenix, and San Antonio Chamber Music societies.

Last season the Orion Quartet's performances at the Chamber Music Society included programs of Haydn and Bach, and of Puccini and Hugo Wolf. New School Concerts presented the Orion twice, first in collaboration with the Dover Quartet in Mendelssohn's Octet and Mozart's Viola Quintet, K. 516, and then in Haydn's *The Seven Last Words of Christ*. The quartet also appeared with the Philadelphia Chamber Music Society and the Chamber Music Society of Westchester.

Heard often on National Public Radio's *Performance Today*, the Orion has also appeared on PBS's *Live from Lincoln Center*, A&E's *Breakfast with the Arts*, and three times on ABC-TV's *Good Morning America*. Additionally, the quartet was photographed with Drew Barrymore by Annie Leibovitz for the April 2005 issue of *Vogue*. Formed in 1987, the quartet chose its name from the Orion constellation as a metaphor for the unique personality each musician brings to the group in its collective pursuit of the highest musical ideals.

Violinist **Daniel Phillips** enjoys a versatile career as an established chamber musician, solo artist, and teacher. A graduate of Juilliard, he studied with Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Vegh, and George Neikrug. Since winning the 1976 Young Concert Artists Auditions, he has been an emerging artist who has performed as a soloist with numerous symphonies; last season marked his concerto debut with the Yonkers Symphony. He appears regularly at the Spoleto Festival USA, Santa Fe Chamber Music Festival, Chamber Music Northwest, Chesapeake Music Festival, and the International Musicians Seminar in Cornwall, England. He was a member of the renowned Bach Aria Group, and has toured and recorded in a string quartet for SONY with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. He is a professor at the Aaron Copland School of Music at Queens College and on the faculties of the Mannes College of Music, Bard College Conservatory, and The Juilliard School.

Todd Phillips has performed as a guest soloist with leading orchestras throughout North America, Europe, and Japan including the Pittsburgh Symphony, New York String Orchestra, and Orpheus Chamber Orchestra, with which he made a critically acclaimed recording of Mozart's *Sinfonia Concertante* for Deutsche Grammophon. He has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro, and Spoleto festivals, and with Chamber Music at the 92nd Street Y and New York Philomusica. He has collaborated with such renowned artists as Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin, and Pinchas Zukerman and has participated in 18 *Musicians from Marlboro* tours. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Marlboro Recording Society, New York Philomusica, RCA Red Seal, and SONY Classical labels. He serves as professor of violin at the Mason Gross School of the Arts at Rutgers University, Mannes College the New School for Music, Manhattan School of Music, and Bard College Conservatory of Music.

Violist **Steven Tenenbom** has established a distinguished career as chamber musician, soloist, recitalist, and teacher. He has worked with composer Lukas Foss and jazz artist Chick Corea, and has appeared as a guest artist with such

ensembles as the Guarneri and Emerson string quartets, and the Kalichstein-Laredo-Robinson Trio. He has performed as a soloist with the Utah Symphony, Rochester Philharmonic, and Cincinnati Chamber Orchestra, and toured with the Brandenburg Ensemble throughout the United States and Japan. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Vail. A former member of the Galimir Quartet, he is currently a member of the piano quartet OPUS ONE. He and his wife, violinist Ida Kavafian, live in Connecticut where they breed, raise, and show champion Vizsla purebred dogs.

Cellist **Timothy Eddy** has earned distinction as a recitalist, orchestral soloist, chamber musician, recording artist, and teacher. He has performed with such symphonies as Dallas, Colorado, Jacksonville, North Carolina, and Stamford, and has appeared at the Mostly Mozart, Ravinia, Aspen, Marlboro, Lockenhaus, Spoleto, and Sarasota music festivals. He has won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. Mr. Eddy was frequently a faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. A former member of the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, he collaborates in recital with pianist Gilbert Kalish. He has recorded a wide range of repertoire from Baroque to avant-garde for the Angel, Arabesque, Columbia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox, and SONY Classical labels.

UPCOMING EVENTS AT CMS

BRAHMS AND DVOŘÁK

SUNDAY, JANUARY 28, 5:00 PM ▶ ALICE TULLY HALL — LIMITED AVAILABILITY!

TUESDAY, JANUARY 30, 7:30 PM ▶ ALICE TULLY HALL

This pairing brings to life the creative energy that reverberated between the German neo-classicist and the champion of Czech folk music.

MASTER CLASS WITH ANI KAVAFIAN

MONDAY, FEBRUARY 5, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

Violinist Ani Kavafian leads a master class with talented students.

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