



Chamber
Music Society
of Lincoln Center

NEW MUSIC

THURSDAY EVENING, MAY 16, 2019 AT 6:30 & 9:00

Daniel and Joanna S. Rose Studio

CALIDORE STRING QUARTET

JEFFREY MYERS, violin

RYAN MEEHAN, violin

JEREMY BERRY, viola

ESTELLE CHOI, cello

PETER KOLKAY, bassoon

**2018-2019
SEASON**

The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

*This concert is made possible, in part, by **The Aaron Copland Fund for Music** and **The Gladys Krieble Delmas Foundation**.*

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3,971ST AND 3,972ND CONCERTS

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WOLFGANG RIHM

(b. 1952)

Quartet No. 4 for Strings (1980-81)

► Agitato, allegro—Alla marcia, allegro ma non troppo

► Con moto, allegro—Andante—Allegro molto

► Adagio

MYERS, MEEHAN, BERRY, CHOI

MARK-ANTHONY TURNAGE

(b. 1960)

Massarosa for Bassoon, Two Violins, Viola, and Cello (CMS Co-Commission, World Premiere) (2018)

► Very tender and expressive

► Intermezzo

► Very slow and serene

KOLKAY, MYERS, MEEHAN, BERRY, CHOI

JOAN TOWER

(b. 1938)

Red Maple for Bassoon, Two Violins, Viola, and Cello (2013)

KOLKAY, MYERS, MEEHAN, BERRY, CHOI

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. 4 for Strings

WOLFGANG RIHM

► Born March 13, 1952 in Karlsruhe, Germany.

Composed in 1980-81.

► Premiered on November 12, 1983 in Badenweiler, Germany by the Alban Berg Quartet.

► Tonight is the first CMS performance of this piece.

► Duration: 17 minutes

Wolfgang Rihm has composed more than 400 works, including 13 numbered string quartets, 12 theater pieces, and numerous songs and song cycles. His many pieces for soloists, chamber groups, and orchestras have become an integral part of the repertoire—such as *Jagden und Formen*, *Chiffre-cycle*, and *Pol-Kolchis-Nucleus*. He has also written compositions that take their cue from music of past centuries: *Deus Passus*, an oratorio with Johann Sebastian Bach as a point of reference; *Ernster Gesang* and *Das Lesen der Schrift*, orchestral pieces of Brahmsian sound and gesture; and *Fremde Szenen*, a work of chamber music influenced by Robert Schumann. At age 25 he wrote the chamber opera *Jakob Lenz*, which has since become one of the most often produced pieces of contemporary music theatre in Germany. *Jakob Lenz* was followed by a series of large-scale operas including *Die Hamletmaschine*, *Die*

Eroberung von Mexico, and *Das Gehege*, as well as *Séraphin*, a work of experimental music theatre. He is one of the foremost song composers of our time and his string quartets are often presented in cycles by a wide range of groups. Rihm is a professor of composition at the Music Academy of Karlsruhe (where his students have included Vyintas Baltakas and Jörg Widmann) and the author of several books, including collections of his articles and interviews. He has served as artistic director of the Lucerne Festival Academy since 2016.

"I usually write 'nervous' music for string quartet," Rihm writes, "I perceive this instrumental combination as 'naked,' with all the nerves exposed." That sentiment describes his Fourth Quartet, which is jagged, tense, and full of surprises. Rihm says he didn't have any particular program in mind, "The String Quartet No. 4 is indeed a string quartet—but not 'The Fourth'; perhaps it is a Ninth—no one knows. It is in three movements, two of which are fast (although not really that fast) and one of which is slow (but not only slow). I composed the Fourth Quartet during the winter of 1980-81. It is a straggler and a harbinger at one and the same time... Music isn't behind the music or in the words alongside the music—guess what it is and win a prize." ♦

Massarosa for Bassoon, Two Violins, Viola, and Cello

MARK-ANTHONY TURNAGE

► Born June 10, 1960 in Corringham, Essex, UK.

Composed in 2018.

► Tonight is the world premiere of this piece.

► Duration: 18 minutes

A composer of truly international stature, Mark-Anthony Turnage is among the most relevant communicators and creators of today. With his flair for vivid titles, and his complete absorption of jazz elements into a contemporary classical style, he produces work with a strong appeal to an enquiring, often young audience. His recent works include *Nocturne* for Trumpet and Strings, his third trumpet concerto written for Håkan Hardenberger; the double violin concerto *Shadow Walker* premiered by Daniel Hope, Vadim Repin, and the Borusan Istanbul Philharmonic; the string quartet *Shroud* co-commissioned by CMS for the Emerson Quartet's 40th anniversary; *Sing out loud*, two Welsh part songs for male chorus; and *Testament* for Soprano and Orchestra, a setting of Ukrainian poetry.

He wrote his first opera, *Greek*, for the Munich Biennale festival in 1988. The many ensuing productions worldwide established his international reputation. His subsequent operas include *The Silver Tassie*, premiered in 2000 at English National Opera; *Anna Nicole*, premiered at The Royal Opera House in London in 2011 in a production

by Richard Jones; and *Coraline*, based on the children's book by Neil Gaiman. He has written three ballet scores—*Undance* for Sadler's Wells; *Trespass* for the Royal Ballet, Covent Garden, choreographed by Alastair Marriott and Christopher Wheeldon; and *Strapless*, again commissioned for choreography by Wheeldon. He has held residencies with the City of Birmingham Symphony Orchestra, English National Opera, BBC Symphony Orchestra, London Philharmonic Orchestra, and Chicago Symphony Orchestra. Much of Turnage's music is recorded on Decca, Chandos, EMI, Black Box, and the London Philharmonic Orchestra label. He studied with Oliver Knussen and John Lambert, and later with Gunther Schuller. He is a research fellow in composition at the Royal College of Music, and was awarded a CBE in the 2015 Queen's Birthday honours.

Turnage's *Massarosa* was named after the village in Tuscany, where the composer was on holiday in late August of 2016. The town is most notable for its Roman-era archeological sites and for the nearby Lake Massaciuccoli. But for a composer, overshadowing all that is the village's proximity to the city of Lucca, the hometown of Giacomo Puccini.

The intense lyricism that Turnage's music shares with that of Puccini—Turnage has composed four operas, including the sensational *Anna Nicole*—permeates the outer movements, both slow, of this quintet for bassoon and strings. The first

movement opens with a limpid string melody that coaxes the bassoon into action; a more playfully rhythmic second theme, initially presented by the bassoon, eventually leads to a developmental section in which the bassoon is called upon to perform increasingly dramatic passages. The movement culminates in a fugue based on the second theme that achieves a climax, after which only fragments of both themes are left.

The second movement is lighter in nature, an *intermezzo* for solo bassoon. The composer exploits the range of the instrument by emphasizing large leaps across registers. The lyricism of the first

movement reaches a zenith in the third movement's long-breathed melodies, first presented by the bassoon and then by the violins in a slightly faster central section. Turnage's invocation of Puccini becomes explicit in this movement, with a quote from a passage from the older master's *Madama Butterfly*. The ending of the work is enigmatic, yet satisfyingly completes the journey.

Mark-Anthony Turnage's *Massarosa* for bassoon and string quartet was commissioned in 2016 by bassoonist Peter Kolkay, with funds provided by Vanderbilt University and with support from the Chamber Music Society of Lincoln Center. ♦

Red Maple for Bassoon, Two Violins, Viola, and Cello

JOAN TOWER

► Born September 6, 1938 in New Rochelle, New York.

Composed in 2013.

► Premiered on October 4, 2013 in a version for bassoon and string orchestra by Peter Kolkay and the South Carolina Philharmonic Orchestra.

► Tonight is the first CMS performance of this piece.

► Duration: 16 minutes

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than 50 years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir

quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC. Tower is the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2008 (along with *Tambor* and *Concerto for Orchestra*).

The album collected three Grammy awards: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a 2016 Grammy nomination for Best Contemporary Classical Composition. In 1990 she became the first woman to win the

prestigious Grawemeyer Award for *Silver Ladders*, a piece she wrote for the St. Louis Symphony. Tower was co-founder and pianist for the Naumburg Award winning Da Capo Chamber Players from 1970-85. She is Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Joan Tower has become one of today's most popular composers—really popular, not just the token contemporary on a concert of old masters. She has composed music for nearly every genre of instrumental music, including orchestra, chamber ensembles of all types, concertos for a flock of different instruments, and ballet. Her music is complex but accessible, with exciting rhythmic drive and motivic ideas that are discernible and understandable within the context of her compositional design. The drive, in fact, is so compelling, even for her, that she keeps going until it is played out. Her compositions are usually not subdivided: “I don't do movements because I usually prefer the longer narrative,” she states.

“When I talk to orchestral audiences, I ask them to tell me honestly before they hear my piece, ‘how many of you expect to dislike this piece?’ and about 80 percent of the hands go up—to which I respond, ‘Do you think that is unfair since you haven’t heard anything yet?’ The same 80 percent of hands go back up!”

Schooled in the rigors of serialism during the '60s, she wrote her first works in the stark, dense, and dissonant 12-tone style of that time. As she became familiar with the works of Olivier Messiaen and George Crumb she began to

▼
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move away from the strict serialist model. Her works became more colorful and were often described as impressionistic. “I started pulling away. It was really hard because I was pulling away from the only family I knew.”

Tower describes herself as a very “intuitive” composer. She doesn't plan her works, but writes them one measure at a time. “I'm totally un-pre-compositional. I compose very slowly but I have good concentration. I can go three hours at a time without looking up, but I've built that up over time; I used to have to go sharpen my pencil, get a cup of coffee, make that phone call. The only thing I know is who I'm writing the piece for and how long it is.”

In a telephone interview, Tower spoke about her interest in composing for the less common instruments, as well as about the challenges it presents. “You go to a flute convention and there are dozens of pieces by living composers offered ... the less common instrument players have taken more time to ask composers to write a piece for them. When the excellent bassoonist Peter Kolkay asked me for a piece, I was thrilled and excited to be getting into this beautiful instrument.” Although Tower has worked with Peter

Kolkay on other occasions, she was unfamiliar with composing for the bassoon as a solo instrument.

“Red Maple was commissioned by a consortium—organized by Peter—of the South Carolina Philharmonic, Vanderbilt, Boston Modern Project, and Pomona College. All of those organizations have performed the version with bassoon and string orchestra and the extraordinary bassoonist Adrian Morejon has recorded it with BMOP (release date TBD). There are now two other versions: for bassoon and string

quartet (which Peter performed with the Shanghai Quartet), and bassoon and piano which the amazing Marc Goldberg premiered with Frank Corliss. The bassoon is made of maple and often has a red hue. What I have discovered through this piece is the deep, rich, and varied color of the sound of this beautiful, amazing instrument. There are three cadenzas inside the piece to show off what the instrument can do without any interference. And I tried to keep the bassoon ‘up front’ throughout the 16 minute work.” ♦

Portions of this note are courtesy of the South Carolina Philharmonic.

ABOUT THE ARTISTS

CALIDORE STRING QUARTET

► The Calidore String Quartet's "deep reserves of virtuosity and irrepressible dramatic instinct" (*New York Times*) and "balance of intellect and expression" (*Los Angeles Times*) have won it accolades across the globe. The Calidore String Quartet—violinists Jeffrey Myers and Ryan Meehan, violist Jeremy Berry, and cellist Estelle Choi—has enjoyed an impressive number of awards, including a 2018 Avery Fisher Career Grant and a 2017 Lincoln Center Emerging Artist Award. The Calidore made international headlines as the winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition, the largest prize for chamber music in the world. Also in 2016, the quartet became the first North American ensemble to win the Borletti-Buitoni Trust Fellowship and was named BBC Radio 3 New Generation Artists, an honor that brings with it recordings, international radio broadcasts, and appearances in Britain's most prominent venues and festivals. This season continues the Calidore's three-year residency with the Chamber Music Society of Lincoln Center's Bowers Program (formerly CMS Two).

The Calidore String Quartet performs in the most prestigious chamber music series and venues throughout North America, Europe, and Asia such as Carnegie Hall, Lincoln Center, Kennedy Center, Wigmore Hall, Berlin Konzerthaus, Seoul's Kumho Arts Hall, and at many significant festivals, including Verbier, Ravinia, Mostly Mozart, Music@Menlo, Tippet Rise, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern. In addition to winning the M-Prize, the quartet has won grand prizes in virtually all the major US 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.

The Calidore String Quartet's debut album for Signum Records, including quartets by Mendelssohn, Prokofiev, Janáček, and Golijov, was released in October 2018. The quartet's other three commercial recordings feature quartets by Tchaikovsky and Mendelssohn recorded live in concert at the 2016 Music@Menlo festival, a debut album of quartets by Mendelssohn and Haydn, and an album on the French label Editions Hortus, with music commemorating the World War I centennial. The Calidore serves as visiting guest artists at the University of Toronto and the University of Delaware.

Formed in 2010 at the Colburn School of Music, the quartet has studied with the Emerson Quartet, David Finckel, Andre Roy, Arnold Steinhardt, Günther Pichler, Gerhard Schulz, Guillaume Sutre, Gábor Takács-Nagy, Paul Coletti, Ronald Leonard, Clive Greensmith, Martin Beaver, and the Quatuor Ebène. Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from its home, Los Angeles, California, the "golden state."

PETER KOLKAY

► Called “superb” by the *Washington Post* and “stunningly virtuosic” by the *New York Times*, Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant and to win first prize at the Concert Artists Guild International Competition. He has presented solo recitals at Weill Recital Hall, Merkin Hall, the Chicago Cultural Center, and Centro Cultural Ollin Yolitzli in Mexico City. He is a regular performer at the Spoleto USA, Music@Menlo, and Bridgehampton Chamber Music summer festivals. He actively engages with composers in the creation of new works for the bassoon; he gave the world premiere of Joan Tower's bassoon concerto and arranged the commission of Mark-Anthony Turnage's *Massarosa*. He is a member of the IRIS Orchestra in Germantown, Tennessee, and has served as guest principal bassoon of the St. Paul Chamber Orchestra. He holds degrees from Lawrence University, the Eastman School of Music, and Yale University, and studied with Frank Morelli, John Hunt, Jean Barr, and Monte Perkins. A native of Naperville, Illinois, Mr. Kolkay serves as associate professor of bassoon at the Blair School of Music at Vanderbilt University, and calls Nashville home. He is an alum of The Bowers Program (formerly CMS Two).

UPCOMING EVENTS AT CMS

BALLETS RUSSES

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

For CMS's season finale, we pay tribute to Sergei Diaghilev's Ballets Russes with music by Falla, Ravel, Debussy, and more.

SPRING GALA

MONDAY, MAY 20, 7:00 PM ▶ ALICE TULLY HALL

CMS honors Rita E. Hauser, featuring works by Debussy, Ravel, and Bizet.

YOUNG ENSEMBLES CONCERT

THURSDAY, MAY 23, 11:00 AM ▶ DANIEL & JOANNA S. ROSE STUDIO

The 24th Annual Young Ensembles Concert features talented middle and junior high school students from around the tri-state area.

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