



Chamber
Music Society
of Lincoln Center

ROSE STUDIO CONCERT

THURSDAY EVENING, NOVEMBER 14, 2019 AT 6:30

Daniel and Joanna S. Rose Studio

2019-2020
50TH
ANNIVERSARY
SEASON



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

212-875-5788

www.ChamberMusicSociety.org

ROSE STUDIO CONCERT

THURSDAY EVENING, NOVEMBER 14, 2019 AT 6:30 ▶ 4,013TH CONCERT

Daniel and Joanna S. Rose Studio

CALIDORE STRING QUARTET

JEFFREY MYERS, violin

RYAN MEEHAN, violin

JEREMY BERRY, viola

ESTELLE CHOI, cello

XAVIER FOLEY, double bass

BÉLA BARTÓK

(1881-1945)

Quartet No. 3 for Strings, BB 93 (1927)

- ▶ Prima parte: Moderato
- ▶ Seconda parte: Allegro
- ▶ Ricapitulazione della prima parte: Moderato
- ▶ Coda: Allegro molto

MYERS, MEEHAN, BERRY, CHOI

ANTONÍN DVOŘÁK

(1841-1904)

Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77 (1875)

- ▶ Allegro con fuoco
- ▶ Scherzo: Allegro vivace
- ▶ Poco andante
- ▶ Finale: Allegro assai

MYERS, MEEHAN, BERRY, CHOI, FOLEY

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

NOTES ON THE PROGRAM

Quartet No. 3 for Strings, BB 93

BÉLA BARTÓK

- ▶ Born March 25, 1881 in Nagyszentmiklós, Hungary.
- ▶ Died September 26, 1945 in New York City.

Composed in 1927.

- ▶ Premiered on February 19, 1929 in London by the Waldbauer Quartet.
- ▶ First CMS performance on March 5, 1976 by the Bartók Quartet.
- ▶ Duration: 15 minutes

After the fiendish winds of the First World War had finally blown themselves out in 1918, there came into music a new invigoration and an eagerness by composers to stretch the forms and language of the ancient art. Stravinsky, Schoenberg, Webern, Prokofiev, Shostakovich, Copland, and others of the most important 20th-century masters challenged listeners and colleagues throughout the 1920s with their daring visions and their brilliant iconoclasm. It was the most exciting decade in the entire history of music.

Béla Bartók, whose folksong researches were severely limited geographically by the loss of Hungarian territories through the treaties following the war, was not immune to the spirit of experimentation and he shifted his professional concentration at that time from ethnomusicology to composition and his career as a pianist. He was particularly interested in the music of Stravinsky,

notably the mosaic structures and advanced harmonies of the Diaghilev ballets, and in the recent Viennese developments in atonality and motivic generation posited by Arnold Schoenberg and his friend and disciple Alban Berg. A decided modernism entered Bartók's music with his searing 1919 ballet *The Miraculous Mandarin* and his works of the years immediately following—the two Violin Sonatas, piano suite *Out of Doors*, First Piano Concerto, and String Quartet No. 3—are the most daring that he ever wrote. He was reluctant to program them for any but the most sophisticated audiences.

Bartók wrote the Third Quartet quickly in Budapest at the end of the summer of 1927, immediately following a concert tour of Germany during which he performed his new Piano Concerto No. 1 with Wilhelm Furtwängler in Frankfurt and his Piano Sonata in Baden-Baden. The composition of the quartet was well advanced by September 10th and the score was completed before the end of the month. In December 1927, Bartók began his first visit to the United States, concertizing from coast to coast for three months after making his American debut on December 22nd with the New York Philharmonic and Willem Mengelberg in Carnegie Hall playing his own Rhapsody for Piano and Orchestra. (It was one of the ironies of Bartók's life that both his last home and the

hospital in which he died in 1945 were literally across the street from the famed auditorium that hosted his introduction to this country.) Before returning to Hungary in February 1928, Bartók learned of a lucrative competition for new chamber works sponsored by the Musical Fund of Philadelphia and submitted his Third Quartet for consideration after he arrived home. He heard nothing for some time, however, and so sent a copy of the quartet to Universal Edition in Vienna, inquiring if that firm would be willing to publish the score and help promote its first performance. Then on October 2nd, news arrived that Bartók's piece and a string quartet by the Italian composer Alfredo Casella had been chosen by a panel (which included Mengelberg, Fritz Reiner, and Frederick Stock) from over 600 entries to share the considerable first prize of \$6,000. In view of the international recognition accorded the work, Universal agreed to issue the score immediately; the piece was premiered at London's Wigmore Hall by the Waldbauer Quartet on February 19, 1929.

Bartók's Third Quartet is among the great masterworks of 20th-century music—brilliant, challenging, cathartic, one of the most difficult yet rewarding pieces in the entire chamber literature. Though the music is Bartók's furthest adventure into modernity, it is founded solidly on the confluence of two traditional but seemingly opposed musical streams—the folk music of Eastern Europe, a subject on which Bartók was a scholar of the highest accomplishment, and the elaborate contrapuntal constructions of Johann Sebastian Bach and other Baroque composers. By 1927, the



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—BÉLA BARTÓK**

time of the Third Quartet, Bartók had so thoroughly absorbed the quirky intervals, tightly circling motivic phrases, snapping rhythms, and ornate decorations of indigenous Hungarian music into his original work that his themes constituted a virtual apotheosis of native folksong. "The melodic world of my string quartets does not essentially differ from that of folksong," he said, "only the framework is stricter." For the working-out of his folk-derived thematic materials (Bartók never quoted existing melodies unless specifically noting that they were arrangements), he turned to the highly organized models of canon and fugue postulated by Bach and his 18th-century contemporaries. The Third Quartet therefore represents a marvelous pan-European synthesis—the structural integrity and emotional range of Bach wedded to the melodic and rhythmic exoticisms of Slavic folksong.

The Third Quartet, one of Bartók's most tightly constructed works, is disposed as a large single span divided into four sections. The first part opens with a mysterious harmonic curtain that serves as an introduction to the work's germinal theme—a tiny fragment comprising a rising fourth and a falling minor third initiated by the violin in measure six, at the point where the lower strings

remove their mutes. The first section is largely based on the extensive permutations of this pregnant thematic kernel through imitation, inversion, augmentation, diminution, and other processes Bartók learned from Bach. The second part, which follows without pause, is a free, continuously unfolding variation of an arch-shaped folk-dance melody presented in pizzicato multiple stops by the cello. A passage of dizzying slides and almost brutal dissonance bridges to the third section, which is a thoroughly reworked version of the first part (Bartók marked this third section *Ricapitulazione della prima parte* but also noted, "I do not

like to repeat a musical idea without change"). The third part represents a distillation of the essence of the quartet's earlier material. The concluding *Coda* starts as a vague, bow-tip buzzing, but soon develops into a furious altered restatement of the folk dance of the second section. The quartet culminates in a powerful, viscerally compelling cadence.

Mosco Carner wrote of Bartók's incomparable series of quartets, "For profundity of thought, imaginative power, logic of structure, diversity of formal details, and enlargement of the technical scope, they stand unrivaled in the field of modern chamber music." ♦

Quintet in G major for Two Violins, Viola, Cello, and Bass, Op. 77

ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841 in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904 in Prague.

Composed in 1875.

- ▶ Premiered on March 18, 1876 in Prague.
- ▶ First CMS performance on October 22, 1993 by violinists Joseph Silverstein and Ani Kavafian, violist Paul Neubauer, cellist Gary Hoffman, and double bassist Edgar Meyer.
- ▶ Duration: 36 minutes

In 1874, Antonín Dvořák was a little-known Prague musician whose income from his compositions and as organist at St. Adalbert's Church was so meager that the city officials certified his poverty. That same year he submitted some of his work for consideration to a committee in

Vienna awarding government grants to struggling artists whose members were a most distinguished lot—Court Opera director Johann Herbeck, the renowned critic Eduard Hanslick, and that titan of Viennese music himself, Johannes Brahms. Their report noted that Dvořák possessed "genuine and original gifts" and that his works displayed "an undoubted talent, but in a way which as yet remains formless and unbridled." They deemed his work worthy of encouragement, however, and on their recommendation, the Minister of Culture, Karl Stremayer, awarded the young musician 400 gulden, the highest stipend bestowed under the program. The distinction represented Dvořák's first recognition outside his homeland and his initial contact with Brahms and Hanslick, who both proved to

be powerful influences on his career through their example, artistic guidance, and professional help.

Dvořák had just begun the G major String Quintet when he learned, in February 1875, that he had been awarded the Austrian State Prize. To celebrate, he took a short holiday, a luxury he had previously been unable to afford. He finished the quintet in March when he returned to Prague and submitted the score to a competition sponsored by the local Society of Artists. It won and the work was premiered by the Society on March 18, 1876.

The G major String Quintet, one of the first works to show the composer's growing self-assurance and maturity during the years after he received the Austrian Prize, is full of typically Dvořákian delights. Its melodic profligacy brings to mind Brahms's jealous lament: "I should be glad if something occurred to me as a main idea that only occurs to him by the way." Its first, second, and concluding movements are infected with the rhythms and

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melodic leadings of the peasant music he had lovingly stored in his heart and his head since childhood. The composer's biographer Otto Šourek called the *Poco andante* "one of the most entrancing slow movements in the whole of Dvořák's chamber music... one flowing stream of passionate warmth, depth of feeling, and powerfully affecting range of mood." The character of this quintet, like that of its composer is unaffected, sincere, and immediately friendly. ♦

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ABOUT THE ARTISTS

CALIDORE STRING QUARTET

► The Calidore String Quartet has been praised by the *New York Times* for its “deep reserves of virtuosity and irrepressible dramatic instinct” and by the *Los Angeles Times* for its balance of “intellect and expression.” Recipient of a 2018 Avery Fisher Career Grant and the 2017 Lincoln Center Emerging Artist Award, the quartet first made international headlines as winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition. The quartet was the first North American ensemble to win the Borletti-Buitoni Trust Fellowship, was a BBC Radio 3 New Generation Artist, and just completed its third year in residence with CMS’s Bowers Program.

In the 2019-20 season, the Calidore Quartet celebrates its tenth anniversary and the 250th anniversary of Beethoven’s birth by presenting cycles of the Beethoven string quartets in New York, Los Angeles, Buffalo, Toronto, the University of Delaware, Antwerp, and Dresden. Additionally, the Calidore will premiere a new work by composer Anna Clyne inspired by Beethoven’s *Grosse Fuge* and commissioned by Music Accord in performances at the Chamber Music Society, Princeton, Penn State, Caramoor, San Francisco Performances, and Boston’s Celebrity Series. The quartet will also make its debut at Strathmore and with the Kansas City Friends of Chamber Music. In Europe, the Calidore performs on important series in the Netherlands, Belgium, Germany, Italy, Denmark, Poland, Spain, and Switzerland.

Highlights of recent seasons have included performances in major venues throughout North America, Europe, and Asia such as Carnegie Hall, Wigmore Hall, Kennedy Center, Berlin Konzerthaus, Brussels BOZAR, Cologne Philharmonie, Seoul’s Kumho Arts Hall, and at significant festivals, including the BBC Proms, Verbier, Ravinia, Mostly Mozart, Music@Menlo, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern.

Resilience, the Calidore String Quartet’s 2018 Signum release, features works by Mendelssohn, Prokofiev, Janáček, and Golijov. 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.

As a passionate supporter of music education, the Calidore String Quartet is committed to mentoring and educating young musicians, students, and audiences. The Calidore serves as quartet-in-residence at the University of Delaware and the University of Toronto. The Calidore has conducted master classes and residencies at Princeton, Stanford, University of Michigan, the Colburn School, Stony Brook University, UCLA, and Mercer University.

The Calidore String Quartet was founded at the Colburn School in Los Angeles in 2010. Within two years the quartet 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. 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 the place of its founding, Los Angeles, California, the “golden state.”

XAVIER FOLEY

► Double bassist Xavier Foley is the recipient of a prestigious Avery Fisher Career Grant. He was recently recognized on New York WQXR’s “19 for 19” Artists to Watch list and featured on PBS Thirteen’s *NYC-Arts*. As a concerto soloist, he has performed with orchestras including the Atlanta Symphony, Philadelphia Orchestra, and Nashville Symphony. Also a composer, he has been co-commissioned by Carnegie Hall and the Sphinx Organization for a new work entitled *For Justice and Peace* for Violin, Bass, and String Orchestra, which will be performed at Carnegie Hall this season as part of a program designed to promote social justice. Other distinctions include First Prizes at the Young Concert Artists International Auditions, Astral National Auditions, Sphinx’s Competition, and International Society of Bassists Competition. In 2018, he made acclaimed debuts in the Young Concert Artists Series at Merkin Concert Hall and the Kennedy Center. He has also given recitals at New York’s Morgan Library and Boston’s Isabella Stewart Gardner Museum. An active chamber musician, he has been re-engaged to perform on tour and at Alice Tully Hall with the Chamber Music Society of Lincoln Center as a member of CMS’s Bowers Program. A native of Marietta, Georgia, Mr. Foley is an alumnus of the Perlman Music Program and earned his bachelor’s degree from the Curtis Institute of Music with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.

THE PHENOMENAL 50 PODCAST

50 Works From Our Past 50 Years



In celebration of the 50th anniversary season, CMS will provide 50 free podcasts of some of its finest performances from the past 50 years, each with an introduction by Co-Artistic Director David Finckel.

Each new podcast comes out every Monday throughout the anniversary season.

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UPCOMING EVENTS AT CMS

1891: BRAHMS'S CLARINET QUINTET

TUESDAY, NOVEMBER 19, 7:30 PM ▶ ALICE TULLY HALL

Schubert's Fantasie, composed in the autumn of his life, and Schumann's emotional Dichterliebe build a nostalgic musical path to Brahms's late masterpiece.

INSIDE CHAMBER MUSIC

WEDNESDAY, NOVEMBER 20, 6:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Lecture on Stravinsky's L'Histoire du soldat (The Soldier's Tale).

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

THE ART OF THE RECITAL

THURSDAY, NOVEMBER 21, 7:30 PM ▶ DANIEL & JOANNA S. ROSE STUDIO

Pianists Michael Brown and Orion Weiss perform works by Stravinsky and Messiaen.

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