



FRIENDS OF CHAMBER MUSIC
in Cooperation with Pacific's Conservatory of Music presents

DÆDALUS QUARTET

MIN-YOUNG KIM, violin

MATILDA KAUL, violin

JESSICA THOMPSON, viola

TOM KRAINES, cello

2:30 PM, Sunday, October 7, 2012
Faye Spanos Concert Hall
University of the Pacific

FELIX MENDELSSOHN **QUARTET IN E-FLAT MAJOR, OP. 12 (1829)**
Adagio non troppo—Allegro non tardante
Canzonetta: Allegretto—Più mosso
Andante espressivo—Attacca
Molto allegro e vivace

JOAN TOWER **QUARTET NO. 5, "WHITE WATER" (2011)**

INTERMISSION

ANTONÍN DVOŘÁK **QUARTET IN A-FLAT MAJOR, OP. 105 (1895)**
Adagio ma non troppo—Allegro appassionato
Molto vivace
Lento e molto cantabile
Allegro non tanto

The Daedalus Quartet appears by arrangement with

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ARTIST PROFILE



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. In the eleven years of its existence the Daedalus Quartet has received plaudits from critics and listeners alike for the security, technical finish, interpretive unity, and sheer gusto of its performances.

Since its founding the Daedalus 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 leading venues in Japan.

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. Among the works the ensemble has premiered is David Horne's *Flight from the Labyrinth*, commissioned for the Quartet by the Caramoor Festival; Fred Lerdahl's *Third String Quartet*, commissioned by Chamber Music America; and Lawrence Dillion's *String Quartet No. 4*, commissioned by the Thomas S. Kenan Institute for the Arts. The 2010-2011 season featured the premiere of Richard Wernick's *String Quartet No. 8*, commissioned for the Daedalus Quartet by the Bay Shore Schools Arts Education Fund and the Islip Arts Council.

The Daedalus Quartet has been Columbia University's Quartet-in-Residence since 2005, and 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 2007-2010.

The award-winning members of the Daedalus Quartet hold degrees from the Juilliard School, Curtis Institute, Cleveland Institute, and Harvard University.

QUARTET IN E ♭ , OP. 12

FELIX MENDELSSOHN

Born 3 February 1809, Hamburg
Died 4 November 1847, Leipzig

Felix Mendelssohn is probably the most underrated major composer of the 19th century. Part of the reason may be that during his lifetime he won far greater acclaim as a conductor than composer. At the same age he wrote the quartet we hear today, he led a performance of Johann Sebastian Bach's "St. Matthew Passion" at the Berlin Singakademie which portended the reawakening and critical reappraisal of Bach's music that has yet to subside. His most important work as a conductor was in Leipzig where (between 1835 and 1847) he led the Gewandhaus Orchestra in the posthumous premiere of Schubert's "Great C Major Symphony", first performances of the symphonies and orchestral works of Robert Schumann, and the German premieres of Berlioz.

Another likely reason for this underrating is that Mendelssohn has too often been dismissed as "lightweight", "facile" and "lacking in depth" by critics. But one can argue what other 19th century composer (excluding Mozart) produced such a large and reliably notable output, had such an outwardly limitless source of brilliant melodies, and wrote with such charming verve and forthright romantic lyricism in only 38 years of life?¹ Don't mistake the quicksilver lightness and transparency of his music for a lack of inspiration. His scores are marked by vast workmanship and formal care. For example, his chamber music scores are among his most striking compositions,

reconciling classical models with romantic passion.

Mendelssohn visited the UK ten times and it was on his first such extended trip to England, Scotland and Wales in 1829 that he wrote the E-flat quartet.²

Mendelssohn greatly revered Beethoven, whose later quartets had just been published within the last year, and his tribute is clear in Op. 12. Each of the movements is uniquely in a different key: 1. E-flat major, 2. G minor, 3. B-flat major, 4. C minor.

The slow introduction to the *Adagio non troppo* has obvious similarities to the opening of Beethoven's "Harp" Quartet, Op. 74. This serious and handsomely poised opening evolves into a tranquil, song-like first theme, and the remainder is a classic sonata form. Listen, for example, in the *Allegro non tardante* for two lyrical, passionate themes that are utter Mendelssohn.

We find no scherzo in Op. 12, but the *Canzonetta* second movement affords us several of the same features. The spry key of G minor, the staccato themes, and later pizzicati should remind you of the elfin, scintillating wonderland of a *Midsummer Night's Dream*. And we have the opportunity to appreciate how Mendelssohn puts the artists on the hot-seat with a central, double time dialog of violins over viola and cello pedal point, which is surrounded by outer section that are delicate and mysterious.

The *Andante espressivo* is an extended instrumental section using strings to continue the vocal qualities heard in the first movement that should remind you of his set of his piano pieces "Songs without Words". It is gracious, classically conceived, romantic, and expansive.

The final *Molto allegro e vivace* opens without a moment's pause into a dance-like manic finale loaded with counterpoint, which reminds us of his zeal for Bach's music. A calmer second theme also leads to further frenzy, but melodies from the first movement reappear to establish the quartet's nominal tonality and sum up the formal cycle of the work. Can you hear the recapitulations and even the carbon-copy quotes of material from the first movement? This reflects his concern for what he called "organic interdependence of the whole that reflects the mystery that must be in music."

WHITE WATER

JOAN TOWER

Born 6 September 1938

First performance: 14 April 2012
Daedalus String Quartet,
Chamber Music Monterey Bay,
Carmel, CA

White Water is the first of four commissions for Chamber Music Monterey Bay's "Arc of Life" project. Artist Bill Viola shared excerpts from his video installation "Going Forth by Day" — a depiction of life in all its stages — with the four commissioned composers to serve as their inspirational focal point. White Water was commissioned by Chamber Music Monterey Bay for the Daedalus Quartet, and is dedicated to Ronald and Wynnona Goldman, in recognition of their lifelong devotion to chamber music.

"When I was watching Bill Viola's wonderful videos involving water, I knew that I somehow had to include "water" in the title of my new fifth string quartet.

"Being immersed or pushed or challenged by being inside a body of water brings one back to — I guess —

¹ Remember, he was in his teens when he wrote the String Octet, the *Midsummer Night's Dream* overture, and 12 string symphonies!

² On that same trip, he was inspired to write his "Scottish" symphony and "Hebrides" overture.

the mixed feeling of comfort and safety and anxiety and fear-feelings that can more easily be portrayed visually than in music. But they are powerful juxtapositions nevertheless and there is an attempt in my piece to create those opposing actions through a change in texture: slow moving and soft solos initially moving upwards in scalar fashion alternating with a predominantly unified dense sound of the four strings-moving up and down (sometimes with glissandos) in arches-small and big and soft and loud. (maybe the one that steps out of the many or the body inside the water?)

"For me, the color "white" represents a feeling of intensity – a kind of "glare" that radiates heat or ice-depending on the context.

"All of this thinking about the title (and image) really came after the fact of the piece – a way of interpreting what is already there musically but also an attempt to make a connection to Viola's work."

—notes by Joan Tower

QUARTET IN A \flat , OP. 105

ANTONÍN DVOŘÁK

Born 7 May 1841, Nelbozeves

Died 3 April 1904, Prague

First performed by 4 Prague Conservatory students on April 16, 1896, the 1st anniversary of his return home from America

Dvořák was invited, as an international figure, to be the Director of the New Conservatory of Music in New York. Reluctant to leave his native land, the generous salary³ offered him was a small fortune, and with the increasing demands of his large family, he accepted the post for two years and ended up living in America for three, spending the final idyllic summer in the Czech community of Spillville, Iowa. But in general he

was unhappy being away from his friends, family, and familiar surroundings he had left behind.

Discovering the music of his native Bohemia, he developed his own individual musical language. From their unspoiled rhythms and melodies, he developed a combination of folkloristic idioms and a more personal style combined with his sense of formal structure. Works like the Slavonic Dances with rhythmic verve, local color, and stylistic polish brought him international fame. He brought this same indigenous character to his chamber music.

Dvořák started this quartet in the spring of 1895, completing the exposition of the first movement before abandoning it. After returning to Europe he refound his muse and quickly wrote Op. 106, his quartet in G major. Three days later, he took up Op. 105, which he had begun in America, and completed on December 30, 1895 what proved to be his final string quartet, his last piece of chamber music, and his ultimate piece of absolute music.

Opus 105 shows no explicit signs of the American or Slavonic idioms that pervaded much of his earlier chamber music. Instead he assimilates these elements into an integrated work that rejoices in his return to his homeland and his self-confident mastery of the string quartet form.

Dvořák precedes the fluid, positive part of the *Adagio ma non troppo* with a restrained, ominous introduction in the cello. This gloom is dispelled quickly, however, by the first subject, a rising phrase based on the melody heard in that melancholy introduction. A bridge passage leads to the *Allegro appassionato*⁴ where we hear a hunting horn call in the two violins over triplets in the

viola and cello. Listen for how he imaginatively reconciles the various themes for your final review in the recapitulation.

The *Molto vivace*, one of Dvořák's finest scherzos, is closely akin to a form of Bohemian folk dance, the *Furiant*, which he uses here to express vitality and seductive rhythmic energy. This movement is in three-part form and, if you listen carefully, you will hear how he draws from the final bars of the opening movement for the melody of the middle section. Listen also for the hemiola cadence⁵ that permeates this movement.

The principal theme of the *Lento* is similar in shape to the main theme of the first movement, but combines organizational straightforwardness with harmonic and rhythmic intricacy. Listen for changes in the differences in accompaniment each time a melody recurs. A broadly conceived, romantic melody plays out before you hear the highly chromatic middle section against repeated cello notes. There is a rise to an impassioned climax and a return to opening material. You will hear the second violin play a decorative figuration that adds a light touch to the otherwise somber character of the middle section.

The *Allegro non tanto* begins at the bottom of the cello's range and stays episodic throughout. There is a feeling of warmth and geniality rather than sparkling gaiety, but at the end, Dvořák's exuberance breaks through for an all-out happy conclusion.

—notes by Dr. Michael Spencer

³ \$15,000 in 1892 dollars; you do the math!

⁴ Up to here, this is the only part he wrote in New York.

⁵ In rhythm, hemiola refers to three beats of equal value in the time normally occupied by two beats (Want to hear it? Try http://upload.wikimedia.org/Wikipedia/commons/1/1a/3_over_2.mid)

57TH SEASON

2012-2013

*Presented in Cooperation with
University of the Pacific Conservatory
of Music; Giulio Ongaro, Dean*

Daedalus String Quartet

2:30 PM Sunday, October 7, 2012

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Intersection Music Trio

2:30 PM Sunday, October 28, 2012

Faye Spanos Concert Hall

RECEPTION FOLLOWS

Musica Pacifica

Baroque Ensemble

2:30 PM Sunday, November 11, 2012

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Italian Saxophone Quartet

2:30 PM Sunday, February 17, 2013

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Enso String Quartet

2:30 PM Sunday, April 21, 2013

Faye Spanos Concert Hall

RECEPTION FOLLOWS

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- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the building.
- Please turn off cellular telephones and disengage audible alarms on pagers and watches during concert.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2012-13 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

Tickets are available at the door.

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Children 12 and younger & students: Free
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FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and younger (please, no babes in arms). At the request of artists, children should not sit in the first four rows.

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