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*Daedalus Quartet*

November 11, 2011 • A. F. Siebert Chapel



**Carthage**

2001 Alford Park Drive  
Kenosha, WI 53140-1994  
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## Program

### DAEDALUS QUARTET

Min-Young Kim, violin  
Mari Sato, violin  
Jessica Thompson, viola  
Raman Ramakrishnan, cello

### String Quartet in E-flat major,

Op. 33, No. 2 "The Joke" (1781) . . . . . F.J. Haydn (1732-1809)

*Allegro moderato, cantabile*  
*Scherzo: Allegro*  
*Largo sostenuto*  
*Finale: Presto*

String Quartet, Op. 3(1910) . . . . . Alban Berg (1885-1935)

*Langsam*  
*Mäßige viertel*

—INTERMISSION—

### String Quartet No. 14 in A-flat major,

Op. 105 (1895) . . . . . Antonín Dvořák (1841-1904)

*Adagio ma non troppo - Allegro appassionato*  
*Molto vivace*  
*Lento e molto cantabile*  
*Allegro ma non troppo*

The Daedalus Quartet is represented by:  
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## 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. 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. *The New York Times* has praised the Daedalus Quartet's "insightful and vibrant" Haydn, the "impressive intensity" of their Beethoven, their "luminous" Berg, and the "riveting focus" of their Dutilleux. *The Washington Post*, in turn, has acclaimed their performance of Mendelssohn for its "rockets of blistering virtuosity," while the *Houston Chronicle* has described the "silvery beauty" of their Schubert and the "magic that hushed the audience" when they played Ravel, the *Boston Globe* the "finesse and fury" of their Shostakovich, the *Toronto Globe and Mail* the "thrilling revelation" of their Hindemith, and the *Cincinnati Enquirer* the "tremendous emotional power" of their Brahms.

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 in 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 are 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 Dillon'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. Daedalus will premiere a new quartet from Joan Tower, commissioned for them by Chamber Music Monterey Bay, in April 2012. The Quartet also has collaborated with some of the world's finest instrumentalists including pianists Marc-André Hamelin, Simone Dinnerstein, Awadagin Pratt, Joyce Yang, and Benjamin Hochman; clarinetists Paquito D'Rivera, David Shifrin, and Alexander Fiterstein; and violists Roger Tapping and Donald Weilerstein.

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 Lincoln Center, which appointed the Daedalus Quartet as the Chamber Music Society Two quartet for 2005-07. 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 Daedalus Quartet's debut recording, music of Stravinsky, Sibelius, and Ravel, was released by Bridge Records in 2006. A Bridge recording of the Haydn's complete "Sun" Quartets, Op. 20, was released on two CDs in July 2010. Future recordings, also for Bridge, include an album of chamber music by Lawrence Dillon (Fall 2010) and the complete string quartets of Fred Lerdahl (Fall 2011).

Among the highlights of the Daedalus Quartet's 2010-2011 season were performances at the Bravo! Vail Festival, the Bard Music Festival, the Mt. Desert Chamber Music Festival, the Chamber Music Society of Lincoln Center, the Philadelphia Chamber Music Society, Great Performers at Lincoln Center, the Miller Theatre at Columbia University, the University of Pennsylvania, the Yale Center for British Art, Cornell University, the Tilles Center for the Performing Arts, the Asheville Chamber Music Society, the Mobile Chamber Music Society, and the Islip Arts Council.

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

## Individual Bios

A graduate of Harvard University and The Juilliard School, **violinist Min-Young Kim** has toured extensively with Musicians from Marlboro, the Orpheus Chamber Orchestra, and American Chamber Players, and has collaborated with members of the Guarneri, Juilliard, Cleveland, and Takács Quartets. She made her New York recital debut at Weill Recital Hall at Carnegie Hall in 2001 as a winner of Artists International Competition and has performed as a soloist with Apollo's Fire, the Cleveland Baroque Orchestra, the Cleveland Institute of Music Orchestra, and the Harvard-Radcliffe Orchestra. With interests ranging from Baroque to contemporary music, Ms. Kim has performed and recorded with Apollo's Fire and the Orpheus Chamber Orchestra, and has premiered numerous works in the Boston and New York areas as well as at new music festivals in Spain and Greece. She also is strongly committed to education, and was one of the first recipients of the Morse Fellowship at Juilliard, teaching music in inner city classrooms through creative activities. Ms. Kim has served on the faculties of Columbia University and the School for Strings, and her principal teachers have been Donald Weilerstein, Robert Mann, and Shirley Givens.

**Guest violinist Mari Sato** enjoys an active career in the performance, recording, and teaching of chamber music as the second violinist of the Cavani String Quartet, winner of the 1989 Naumburg Chamber Music Award, the Cleveland Quartet Competition, and the 1998 ASCAP Award for Adventurous Programming of Contemporary Music. As a member of the Cavani String Quartet, Ms. Sato has performed numerous concerts in the United States and abroad. She has had the honor of collaborating with Itzhak Perlman, Robert Mann, Alisa Weilerstein, Anton Nel, Stephanie Blythe, Charles Neidich, and Joel Smirnoff, as well as members of the Cleveland, Juilliard, Miami, Takács, Ying, Emerson, Borodin, Amadeus, and St. Lawrence String Quartets. She has recorded for the Azica, Gasparo, and New World labels. Ms. Sato received her Bachelor of Music degree from the Cleveland Institute of Music and pursued graduate studies at the University of Michigan. Her major mentors include Peter Salaff, David Cerone, and Paul Kantor. She was appointed to the chamber music faculty at the Cleveland Institute of Music when she joined the Cavani Quartet in 1995.

**Violist Jessica Thompson** is a passionate chamber musician who has performed at the Marlboro, Portland (Maine), and Verbier (Switzerland) music festivals. She has toured with Musicians from Marlboro and performs frequently with the Jupiter Symphony Chamber

Players. Before joining the Daedalus Quartet, Ms. Thompson was a member of the Chester String Quartet, the resident ensemble at Indiana University-South Bend, where she served as associate professor of viola. She currently teaches viola privately and at Columbia University. Ms. Thompson has appeared as soloist with the Minnesota Orchestra, and has given recitals in Philadelphia, Minneapolis, and Washington, D.C. She performed at the "Wall-to-Wall Bach" event at Symphony Space in New York in 2008 and at the International Viola Congress in Minneapolis in 2004. Educated at the Curtis Institute of Music, her principal teachers have been Karen Tuttle, Korey Konkol, and Alice Preves.

**Cellist Raman Ramakrishnan** has given solo recitals in New York, Boston, Seattle, and Washington, D.C., and has performed chamber music on Caramoor's "Rising Stars" series and at the Marlboro, Bravo! Vail, Charlottesville, Lincolnshire (U.K.), Mehli Mehta (India), OK Mozart, and Four Seasons Chamber Music festivals. He has toured with Musicians from Marlboro and performs frequently at Bargemusic, with the Zankel Band, and with the East Coast Chamber Orchestra. As a member of Yo-Yo Ma's Silk Road Ensemble, he has collaborated with musicians from the Iraqi National Symphony Orchestra and performed in New Delhi and Agra, India, and in Cairo, Egypt. He holds a bachelor's degree in physics from Harvard University and a master's from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz, and André Emelianoff. His cello was made in Cremona, Italy, in 1996 by Edson Puozzo.

## Program Notes

### F.J. Haydn

String Quartet in E-flat major, Op. 33 No. 2 "The Joke" (1781)

In 1781, at the age of forty-nine, Haydn was the toast of Europe. He was given a diamond-studded golden snuffbox by the future King Carlos IV of Spain. He was praised and flattered by Monsieur Le Gros, a French concert presenter. English publishing houses and concert presenters wooed him. And his portrait was included in a publication of pictures of the greatest men of the time. Furthermore, he continued to be gainfully employed as Kapellmeister at the palace of Prince Nicolaus Esterházy, where he had found escape from his unhappy marriage in the arms of the young Italian singer, Luigia Polzelli. It was during this year that he composed his six quartets, Op. 33, for the Grand Duke Paul of Russia. His previous quartets, Op. 20, had been composed almost a decade before, and he wrote that his Op. 33 were written "in an entirely new and particular manner, for I hadn't written any for ten years."

The second quartet of the set is nicknamed, in English, "The Joke," although, according to Hans Keller, the nickname was not used in German, and was not Haydn's. The first movement is joyous and lyrical, witty and at times virtuosic (especially for the first violin). It represents the shining success of the classical sonata form.

The second movement is marked *Scherzo* instead of the traditional *Minuet*, and *Allegro* instead of the traditional *Allegretto*. Its opening phrase is an eight-bar foot-stomper with a two-bar tiptoe in the violins inserted in the middle of it. The trio section is almost a parody of grace. The noble *Largo*, which follows the *Scherzo*, offers the same gorgeous melody four and a half times, punctuated by two syncopated episodes. The viola, which until now had been denied its fair share of melodies, gets to introduce the theme in a duet with the cello; each time the theme reoccurs, it is set to a different accompaniment.

The *Finale* is the site of the famous joke. The movement is a garrulous and fun-loving rondo, and the joke comes at the end, after two slow, dramatic outbursts: the four phraselets that make up the theme are stated in order, but with two bars of silence between each of them. This is already revolutionary writing; it could be the end, but it is not. After four more bars of silence, the first phraselet is restated, *pianissimo*, to end the piece with a wink. Funny stuff, but it is more than that. This ending pushed the boundaries of form and convention, paving the way for the idiosyncrasies of Beethoven and beyond. And it is somehow highly satisfying to hear the first notes of the piece in a dual role as the final cadence. The realization that the beginning is the end hits us in retrospect, and leaves us chuckling, maybe, but also a little philosophical. We might, for example, remember T.S. Eliot's quotation of Mary, Queen of Scots: "In my end is my beginning."

### Alban Berg String Quartet, Op. 3 (1910)

The first string quartet of Alban Berg, his Opus 3, was completed in 1910, when Berg was twenty-five years old. It was first performed on April 24 of the following year, in between two major events in Berg's life: the death of Mahler, one of his idols, a few days before, and his marriage to Helene Nahowski, a woman from a wealthy Viennese family who might have been the illegitimate daughter of the emperor, a week and a half later. Berg's engagement to Helene was a major coup and was no doubt on his mind as he wrote the quartet. Helene's father had initially been disapproving of the match, calling Berg stupid, poor, sick, and immoral, and it was only after much insistence by the couple that he finally, grudgingly, gave his blessing.

While the emotional power of Opus 3 takes its cue from Mahler, the work is more easily seen as the product of Berg's study with Arnold Schoenberg. Even the appearance of the score reminds us of Schoenberg's early works. Like *Transfigured Night*, the early quartets, and the first chamber symphony, for example, Berg's Opus 3 is dense, gestural, and heavily marked with expressions in German. Further investigation of the music reveals more similarities to early Schoenberg: heightened expression, high drama, and, above all, an intellectual rigor that makes us feel, intuitively, that each note serves its role in the intricate structure.

The piece is in two movements, which is a departure from the normal four-movement form. It begins with a six-note gesture in the second violin, followed by a slower six-note answer in the viola and cello. These two motives spawn the entire quartet, to the extent that, while the first movement feels like a complete and thorough treatment of the motives, the second movement feels like a further outgrowth and development of that treatment. It is a taut and innovative construction that makes for a fascinating journey.

Although the music is without a key signature, implying no tonal center, it is rare that we do not feel, at least vaguely, like we are in a certain key. In this way, Berg differed from Anton Webern, whose *Five Pieces for String Quartet* was written at about the same time, and Schoenberg in his twelve-tone years. Perhaps this is partly why listeners responded so positively to Berg's Opus 3, at least after its initial premiere, which was panned. Following a performance in Salzburg in 1923, which earned, in Berg's words, "almost frantic general applause," the work was immediately picked up by a publisher and championed by string quartets all over Europe. It was his first great success.

### Antonín Dvořák String Quartet No. 14 in A-flat major, Op. 105 (1895)

Antonín Dvořák lived in America between 1892 and 1895, during which time he served as the director of the new National Conservatory in New York City. He was paid a generous salary (\$15,000 per year), and was wined and dined by New York's elite, in particular by the tenacious Jeannette Thurber, who was the Conservatory's president. He also spent an idyllic and productive summer in the Czech community of Spillville, Iowa, in 1893. But in general, he was not particularly happy. He was extremely nostalgic for Vysoka, a small village near Prague, and for the friends and family (and pigeons) he had left there.

Dvořák began to compose his A-flat major Quartet, Op. 105, in March 1895, during his last spring in New York. He got through the exposition of the first movement, and then abandoned it. Upon his return to Europe, he spent a few months decompressing. He visited friends and relaxed at home. Recharged, he dashed off an entire new quartet, his G major, Op. 106, and then, evidently feeling the momentum, completed the quartet he had started in New York. It was to be his final quartet, and was finished on December 30 that year, when he was fifty-four years old.

While Dvořák was in America, he encouraged American composers to incorporate African-American spirituals and Native American songs and rhythms into their pieces. He did this himself in his "American" Quartet and the E-flat minor Viola Quintet, which were written in Spillville, and in the "New World" Symphony. His final quartets marked a departure from this style. They embraced Old World traditions, both folk and formal. They represent a homecoming.

The first movement, as if invoking Dvořák's melancholy in a foreign land, begins with a lonesome cello. The slow introduction in the parallel minor transforms, however, into a bright *Allegro appassionato*, which only occasionally remembers the darkness from which it escaped. Of particular beauty in this movement, besides the imaginative textures and colorful harmonies, is the way in which the development section evolves, seamlessly and triumphantly, into the joyous recapitulation.

The second movement, a scherzo, is often described as a *furiant*, which is a fast (and furious) Bohemian dance. The melody begins with a playful hiccup and ends with a hemiola cadence; these two ideas are combined for much of the second part of the scherzo as the second violin hiccups cheerfully along in a continuous hemiola rhythm, underneath the first violin's tune. The trio section is filled with beautiful melodies formed by inverting the hemiola cadence. They are ornamented and passed from instrument to instrument as if improvised.

The *Lento* is a marriage of structural simplicity to textural intricacy. Each time a melody repeats, something in the accompaniment is remarkably different. The middle section, ominous, dramatic, and highly chromatic, provides a sinister counterweight to the sweetness of the outer sections. At the return, the second violin, as if giddy from the escape, introduces a skittish and bubbly figure to the accompaniment.

The last movement is in a sprawling sonata form. The foreboding nature of the opening material, which can be compared to the first movement's introduction, dissipates each time it occurs, and the movement journeys sweetly and happily to no less than three different thematic groups, including a short fugato section. The coda, at its climax, introduces yet another variant of the theme in the first violin, which brings us triumphantly home.