

the pleasure of musical company

Sundays with Coleman

113th Season

2016-2017

Presented in cooperation with the Caltech Committee on Institute Programs



DOVER QUARTET
APRIL 23, 2017



COLEMAN CHAMBER MUSIC ASSOCIATION

Sunday, April 23, 2017

SPECIAL NEEDS

Beckman Auditorium is wheelchair accessible, and large-type programs are available. Seating is available in the orchestra for persons using wheelchairs who prefer to remain in their wheelchairs; aisle seating is available for those who can transfer from their wheelchairs or have other reasons for requiring an aisle seat.

Beckman Auditorium is equipped with high-quality infrared assistive listening devices (ALD systems) to amplify the sound on stage -- spoken word or music and transmit the sound to individual headsets worn by patrons.

Sunday, April 23, 2017
3:30 pm
Beckman Auditorium, Caltech

Dover Quartet

Joel Link, *violin*
Bryan Lee, *violin*

Milena Pajaro-van de Stadt, *viola*
Camden Shaw, *cello*

Dmitri Shostakovich
(1906-1975)

Quartet No. 2 in A Major, Op. 68
Overture: Moderato con moto
Recitative and Romance: Adagio
Waltz: Allegro
Theme with Variations: Adagio

I N T E R M I S S I O N

Ludwig van Beethoven
(1770-1827)

Quartet in A minor, Op. 132
Assai sostenuto; Allegro
Allegro ma non tanto
Heiliger Dankgesang eines
Genesenen an die Gottheit,
in der lydischen Tonart: Molto adagio;
Neue Kraft fühlend: Andante
Alla marcia, assai vivace
Allegro appassionato

Program Notes

DMITRI SHOSTAKOVICH

(1906-1975)

String Quartet No. 2 in A Major, Op. 68 (1944)

Shostakovich and his family spent the summer of 1944 with other composers at one of the government's rural 'Houses of Rest and Creativity.' While there he completed his Second Piano Trio and immediately began work on his String Quartet No. 2, finishing it in less than a month. He wrote to composer Vissarion Shebalin, to whom he dedicated the quartet, "I worry about the lightning speed with which I compose... One should not compose as quickly as I do... But I can't rid myself of the bad habit." According to his son Maxim, Shostakovich often explained the speed with which he composed by saying, "I think long; I write fast."

The sounds of Jewish folk music appear for the first time in Shostakovich's compositions in both the Second Piano Trio and String Quartet No. 2. In early 1944 he had been deeply involved in Jewish folk themes when he completed the unfinished opera *Rothschild's Violin* by his talented Jewish pupil Veniamin Fleyshman, who died in battle in 1941. Contemporaries also mention the composer's sympathy for the Jews as an oppressed people as horrible news reports of the Treblinka concentration camp appeared in 1944. Shostakovich's

own comments simply reflect a strong affinity between his creative imagination and the 'laughter through tears' character of Jewish music: "The distinguishing feature of Jewish music is the ability to build a jolly melody on sad intonations. Why does a man strike up a happy song? Because he feels sad at heart."

The first movement Overture opens with a forceful theme in A major, but the tonal stability is quickly disrupted by a minor key while the opening theme is still being restated. This early change of tonality from major to minor, with only the briefest reappearances of the movement's "official" A major key, creates an unsettling suspense that is not resolved by the movement's abrupt ending.

The Recitative and Romance begins and ends with long, harmonically free solo lines in the first violin played over quiet sustained chords in the other instruments. Jewish inflections fill the violin's mournful aria, and simple Baroque-sounding cadences punctuate the underlying drone. Between the sections of recitative, the Romance opens as a sweetly wistful waltz. Dissonant harmonies intervene, the waltz tempo dissolves, and a series of harsh rising lines collapse into the closing recitative.

The macabre third-movement Waltz, one of Shostakovich's many sinister waltzes, is written in E-flat minor, the key that disrupted the opening harmony of the first movement. In its jagged central section Shostakovich alludes to his Fourth Symphony, which was banned

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after the official attack on *Lady Macbeth* in 1936. In the fourth movement Theme and Variations, a Russian-sounding theme is little changed in the first three variations before going through many radical transformations. The theme finally returns, altered but recognizable, and the quartet closes with sustained A minor chords. String Quartet No. 2 is Shostakovich's only quartet to begin in a major key and end in a minor.

– by Robert Strong © 2012

LUDWIG VAN BEETHOVEN

(1770-1827)

String Quartet in A minor, Op. 132

Beethoven produced relatively few compositions from 1813 until the early 1820s. However, some work from this period, such as the Op. 102 Cello Sonata and Op. 106 Hammerklavier Piano Sonata, shows that it was one of creative renewal rather than a hiatus. In 1822 he wrote to his publisher, “I feel I am on the threshold of great things,” and from 1823 until his death he completed many of his greatest masterpieces, among them the *Missa Solemnis*, the Ninth Symphony, and the five late string quartets.

Beethoven's last five quartets were written between May 1824 and November 1826. The first three – Opp. 127, 132, and 130 with the Great Fugue – fulfilled a commission from Prince Nikolai Galitzin, a Russian nobleman. The others – Opp. 131 and 135 – he wrote without commission. Audiences were

bewildered. Beethoven had entered a new aesthetic realm, reaching back to older techniques of counterpoint and recitative and experimenting radically with late-18th-century forms and proportions. As professor Robert Winter has observed, there is a sense that while some of the music is intended to please or engage the audience, much of it turns inward and the audience is forgotten while Beethoven wrestles alone with musical ideas. The late quartets were rarely performed for fifty years after Beethoven's death.

Op. 132 opens with the first movement's four-note main theme played slowly by the cello – a rising half-step followed by a large leap and a descending half-step. A tiny eight-bar fugue is constructed from these intervals as the other voices enter one by one. This austere *cantus firmus* is suddenly interrupted by an impassioned *arpeggio* in the first violin, the first of many extreme contrasts in the quartet. Contradicting the first theme's dark mood, the second theme is sweetly lyrical with etched rhythmic undercurrents. These disparate themes and their musical elements rub against each other in an unsettled atmosphere throughout the movement.

The dancelike second movement, sounding relatively simple despite its intricate contrapuntal structure, seems open and direct after the emotionally complex first movement.

The heart of the quartet is the great “*Heiliger Dankgesang*” (“Holy Song of Thanks to the Godhead from a

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Convalescent, in the Lydian mode”), Beethoven’s expression of thanks for his recovery from serious illness in April 1825. Contrasts of feeling and musical texture are especially profound in this movement. The slow modal chorale, ethereal and intensely spiritual in character, is interrupted by sections of elaborate dancelike music that Beethoven marks “feeling new strength.”

A marchlike dance movement follows the “*Heiliger Dankgesang*” in startling contrast to its emotional intensity and thematic refinement. After a cry of recitative in the first violin, the final movement begins. Marked *Allegro*

appassionato, it is a rondo recalling many passages from earlier movements. The lyrical main theme opens with a rolling accompaniment containing part of the first movement’s painful opening four-note motif. Rather than unfolding sequentially, contrasting elements are pressed together. Poignant inflections enter the main theme, and the rhythmic underlying voices grow in strength. After a quiet fugal section, the main theme and accompaniment merge into the rapid, highly rhythmic concluding section. Now in the ‘wrong’ key of A major, the frenzied music is stripped down to a series of quick chords and the quartet’s closing cadence.

– by Robert Strong © 2012



coleman’s history

One of today’s works has been performed previously in the Coleman series:

Beethoven	Quartet in A minor, Op. 132
	October 1951 Paganini String Quartet
	March 1960 Amadeus String Quartet
	March 1965 Budapest String Quartet
	March 1969 Smetana String Quartet
	October 1973 Cleveland Quartet
	October 1975 LaSalle Quartet
	February 1979 Juilliard String Quartet
	January 1986 Colorado Quartet
	October 1991 Emerson String Quartet
	October 1999 Emerson String Quartet
	October 2008 Guarneri String Quartet

Coleman Premiere:

Shostakovich **Quartet No. 2 in A Major, Op.68**

Dover Quartet

The Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff International String Quartet Competition, becoming one of the most in-demand ensembles in the world. The *Philadelphia Inquirer* lauded the Quartet's "sound so distinctive as to be identified within mere minutes," and the *Washington Post* raved that the Quartet "should be on must-hear lists.....a triumph." Highlights this season include the Quartet being named in March as the recipient of a 2017 Avery Fisher Career Grant, one of classical music's most prestigious awards, and the release last October of the Quartet's debut CD, *Tribute: Dover Quartet Plays Mozart*, on the Cedille label.

During the 2015-16 season, the Dover Quartet performed more than 120 dates around the world, including debuts at Carnegie Hall, Yale University, the Lucerne Festival, and as part of the Lincoln Center "Great Performers" series. The group also returned to Washington, DC, for four programs at Dumbarton Oaks, two of which showcased the world premiere of a new commission by Pulitzer Prize-winner Caroline Shaw. Additional season highlights saw the Quartet launch a newly created three-year faculty residency at Northwestern University, embark on its first tour of Israel as well as on three European tours, and perform for many of the most prominent presenters in the United States. A mainstay on the festival circuit, the Quartet also undertook week-long residencies at the Santa Fe Chamber Music Festival and Arkansas's Artosphere, as it has in the past at Bravo! Vail, Chamber Music Northwest,

La Jolla SummerFest, and Music at Menlo. In the spring of 2016, the Dover Quartet was recognized with the Hunt Family Award, one of the inaugural Lincoln Center Emerging Artist Awards.

The Dover Quartet won not only the Grand Prize but all three Special Prizes at the 2013 Banff International String Quartet Competition, and also won top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition. In 2013-14, the Quartet became the first-ever Quartet-in-Residence for the venerated Curtis Institute of Music and was also named the Ernst Stiefel String Quartet-in-Residence at the Caramoor Festival.

The Dover Quartet draws from the musical lineage of the Cleveland, Vermeer, and Guarneri Quartets, having studied at the Curtis Institute and Rice University's Shepherd School of Music, where it was in residence from 2011-2013. It has been mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley, and its collaborations include those with pianists Anne-Marie McDermott, Marc-André Hamelin, and Jon Kimura Parker; violists Roberto Díaz, Michael Tree, and Cynthia Phelps; bassist Avi Avital; and the Pacifica Quartet. Additionally, members of the Quartet have appeared as soloists with some of the world's finest orchestras, including the Philadelphia Orchestra and the Tokyo Philharmonic. The members of the Quartet are dedicated to sharing their music with underserved communities and are active members of Music for Food, an initiative to help musicians fight hunger in their home communities.

COLEMAN'S 114TH SEASON!

STORYTELLERS OF OUR HEARTS



10.22.2017

Haydn
Tippett
Mendelssohn

Heath Quartet

Quartet in D minor, Op. 76, No. 2, "Quinten"
Quartet No. 2 in F-sharp Major
Quartet No. 6 in F minor, Op. 80



11.12.2017

Haydn
Bartók
Dvořák

Juilliard String Quartet

Quartet in D Major, Op. 76, No. 5, "Largo"
Quartet No. 5 in B-flat Major
Quartet No. 11 in C Major, Op. 61



01.21.2018

Haydn
Janáček
Tchaikovsky

St. Lawrence String Quartet

Quartet in D Major, Op. 20, No. 4
Quartet No. 2, "Intimate Letters"
Quartet No. 3 in E-flat minor, Op. 30



02.11.2018

Hummel
Fauré
Schubert

Schubert Ensemble

Piano Quintet in E-flat Major, Op. 87
Piano Quartet No. 1 in C minor, Op. 15
Piano Quintet in A Major, Op. 114, "The Trout"



03.11.2018

Mozart
Janáček
Beethoven

Jerusalem Quartet

Quartet in B-flat Major, K. 458, "Hunt"
Quartet No. 1, "Kreutzer Sonata"
Quartet in F Major, Op. 135



04.29.2018

Mozart
Schoenberg

Brahms
Respighi

Brentano Quartet with Dawn Upshaw, soprano

Quartet in C Major, K. 465, "Dissonant"
Quartet No. 2 in F-sharp minor,
with Soprano, Op. 10
Quartet No. 1 in C minor, Op. 51, No. 1
Il tramonto for Mezzo-soprano and Strings

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114th season

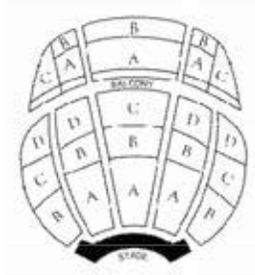
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Please Note: Individual concert tickets will go on sale September 1.



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5. Jerusalem Quartet, 03.11.2018			
6. Brentano Quartet with Dawn Upshaw, 04.29.2018			
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2017 - 2018 coleman chamber music concerts

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WITH DAWN UPSHAW, SOPRANO



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