JEFFREY MYERS, VIOLIN
RYAN MEEHAN, VIOLIN
JEREMY BERRY, VIOLA
ESTELLE CHOI, CELLO

CALIDORE STRING QUARTET
NOVEMBER 7, 2018

FRANZ JOSEPH HAYDN
(1732-1809)

Quartet in C Major, Op. 20, no. 2, Hob. III:32
Moderato
Capriccio: Adagio
Menuetto: Allegretto
Fuga a quattro Soggetti: Allegro

FELIX MENDELSSOHN
(1809-1847)

Adagio; Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto – Allegro di molto
Presto: Adagio non lento

OSVALDO GOLIJOV
(b. 1960)

Tenebrae

INTERMISSION

LUDWIG VAN BEETHOVEN
(1770-1827)

Quartet in B-flat Major, Op. 130/133
Adagio ma non troppo; Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina. Adagio molto espressivo
Grosse Fuge: Allegro
THE CALIDORE STRING QUARTET

The Calidore String Quartet, making their first appearance on our series tonight, has been praised by The New York Times for its “deep reserves of virtuosity and irrepressible dramatic instinct.” After their Kennedy Center debut the Washington Post proclaimed that “Four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one…The grateful audience left enriched and, I suspect, a little more human than it arrived.”

The Calidore String Quartet has enjoyed an impressive number of accolades, including a 2018 Avery Fisher Career Grant and the 2017 Lincoln Center Emerging Artist Award. The Calidore made international headlines as 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. This season is the Calidore’s third year in residence with the Chamber Music Society of Lincoln Center’s Bowers Program (formerly CMS Two). Within two years of their founding in 2010, the Calidore String Quartet won grand prizes in virtually all the major U.S. chamber music competitions.

The Calidore has presented world premieres by Pulitzer-prize winner Caroline Shaw at the BBC Proms. Next spring they will perform the world-premiere of a new work by Marc-Anthony Turnage at the Chamber Music Society of Lincoln Center. The quartet has collaborated with many esteemed artists and ensembles, including Jean-Yves
Thibaudet, Joshua Bell, David Shifrin, Inon Barnatan, David Finckel, Wu Han, Paul Watkins, and the Emerson and Ebène Quartets, among others.

Resilience, the Calidore String Quartet’s debut album for Signum Records was released in October 2018 and includes quartets by Mendelssohn, Prokofiev, Janáček, and Golijov. The Calidore String Quartet’s other commercial recordings include quartets by Tchaikovsky and Mendelssohn, recorded live in concert at Music@Menlo Festival; Serenade: Music from the Great War, featuring music for String Quartet by Hindemith, Milhaud and Stravinsky, Ernst Toch, and Jacques de la Presle on the French label Editions Hortus; and the quartet’s 2015 debut recording of quartets by Mendelssohn and Haydn, which prompted Gramophone to dub the Calidore “the epitome of confidence and finesse.” The quartet was featured as Young Artists-in-Residence on American Public Media’s Performance Today and their performances have been broadcast on National Public Radio, BBC, Canadian Broadcasting Corporation, and on German national television as part of a documentary produced by ARD public broadcasting.

As a passionate supporter of music education, the Calidore is committed to mentoring and educating young musicians, students, and audiences. The Calidore serves as Artists-in-Residence at the University of Delaware, University of Toronto, and the University of Michigan.

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 of origin, Los Angeles, California, the “Golden State.” The Calidore String Quartet is represented exclusively by Opus 3 Artists.

LEGACY GIFTS
For those who want to leave a musical legacy, a planned or deferred gift to Friends of Chamber Music is a meaningful way for you to help insure our future artistic excellence and stability while providing enhanced tax benefits to you. Visit our website for more information.
Joseph Haydn (1732–1809) spent several decades in the employ of the Esterházy, a leading aristocratic Hungarian family. In 1761 the composer donned the blue-and-gold uniform of the court and assumed responsibility for musical activities at the palace. Early on, he wrote instrumental works to be performed for (and even by) the Esterházy. Later, in the 1770s, his principal task was directing opera productions.

When Prince Nikolaus Esterházy died in 1790, his musical establishment dissolved, leaving Haydn free to pursue an international career. Impresario Johann Peter Salomon arranged for Haydn to visit London the following year. Haydn spent two successful seasons abroad, and later made a second happy visit to England. Perhaps he contemplated resettling there, but in 1795 he returned to Vienna, where he remained until his death in 1809.

Haydn’s string quartets were not composed for the Prince, and none was commissioned until the 1790s, after the composer had been all but released from service. Thus Haydn wrote string quartets not for his employer or other patrons but for himself—and for profit, earned not in concert but through publication. Unlike symphonies, concertos, and large-scale vocal works, string quartets were not performed at public concerts in Vienna during Haydn’s lifetime. Instead, the genre was intended for private performance.

The Op. 20 quartets were written with a refined audience of connoisseurs in mind, with several unusual elements. The second movement Adagio, in a departure from
conventional string quartets, has the cello state the theme instead of the first violin. And the unexpected, rather forthright outbursts exemplify the *Sturm und Drang* style that disrupts the classical composure by injecting the kind of emotional drama that would be prized in the 19th century.

Haydn also uses fugal forms—a cultured, academic style favored from the Baroque era. The Quartet Op. 2, no. 2 in C Major features a fugal finale with a particular twist. The quartet as a whole moves from a contrapuntal style (erudite, rarified, and associated with the past) to a more *galant* idiom (lighter, more fashionable, and associated with the logic and clarity of Enlightenment thought). Haydn’s accomplishment here is marrying the two styles together—past and present, academic and accessible—in the *galant* fugal finale.

**IN BRIEF**

**BORN:** February 3, 1809, Hamburg, Germany  
**DIED:** November 4, 1847, Leipzig, Germany  
**MOST RECENT FRIENDS OF CHAMBER MUSIC PERFORMANCE:** November 6, 1974, Guarneri Quartet  
**ESTIMATED DURATION:** 30 minutes

Felix Mendelssohn and his sister Fanny (1805-47) received the same musical education. They studied the basics with their mother, who, noting their musical talents, sent them to conductor Carl Zelter for theory and composition lessons. (Zelter was the most influential Berlin musician of the time.) In addition to music, Felix and Fanny studied modern and classical languages, mathematics, history, geography, drawing, and dancing.

Yet the paths of brother and sister diverged in early adolescence. Although Fanny’s potential equaled Felix’s, her father reminded her of her feminine duties and she married Wilhelm Hensel, a court painter. She spent most of her life as a devoted and obedient daughter, wife, and mother.

Felix was expected to fulfill his responsibilities as a young man of means, and so pursued a higher education. He attended Berlin University from 1826 to 1829, then started...
his career in music as a choral conductor. At a time when only new music was heard in concert, Mendelssohn revived works by a composer almost no one knew at the time: Johann Sebastian Bach. Mendelssohn resurrected Bach’s scores, conducted them, and made his music famous.

Mendelssohn’s String Quartet in A Minor, composed in 1827, taps into other sources of inspiration: namely, Beethoven’s late quartets (particularly Op. 132) and Mendelssohn’s own song, “Ist es wahr?” (Is it true?). The song, an amorous question posed about a secret admirer, was penned for a young woman who had caught 18-year-old Felix’s eye. Scholars suspect her to be Betty Pistor—she sang in the choir that he accompanied. He reset a snippet of the song (three chords) as a motto in the slow introduction to the quartet; it is heard three times toward the end of the introduction, then returns in the coda.

Beethoven’s influence is most evident in the second, slow movement, which features a fugue modeled on the fugue in the slow movement of Beethoven’s String Quartet, Op. 95. The third movement, however, is not a scherzo (as would be typical of Beethoven’s quartets) but a tuneful Intermezzo. The finale draws inspiration from the finale of Beethoven’s Quartet Op. 132, also in the key of A minor. Both the fugue and the song motto are recalled at the end—an important early example of cyclical form, soon to become a mainstay of Romanticism.

Osvaldo Golijov was born and raised in Argentina in a household filled with classical chamber music, Jewish
liturgical and klezmer music, and the tangos of Astor Piazzolla. In 1983, he moved to Israel, then in 1986 to the United States, where he studied composition at the University of Pennsylvania with George Crumb and was a fellow at Tanglewood, working with Oliver Knussen.

*Tenebrae* (2002) responds to realities of life in Israel and New York City, focusing at once on immediate events and the broader perspective necessary to understand them. The composer himself elucidates:

I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it “from afar,” the music would probably offer a “beautiful” surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain. . . . The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground.

Two versions of the quartet exist: one with voice and one without. Both incorporate flowing lines lifted from French Baroque composer François Couperin, specifically his *Leçons de Ténèbres*. In the vocal version, Golijov explains, “the ending section is built around a single, repeated word: Jerusalem,” which perhaps represents both the far and near, the earthly and heavenly.

Osvaldo Golijov’s *Tenebrae* has a special connection to Friends of Chamber Music. The string quartet version of the work was commissioned for the Kronos Quartet by the family of Ann C. Levy, a long-time FCM patron and board member. The work was commissioned in Ann’s honor on the occasion of FCM’s 50th anniversary. The premiere was held on October 15, 2003 as the culmination of a successful anniversary fundraising effort for Friends of Chamber Music.
In June of 1825, Beethoven began writing the third of three string quartets for Prince Nicolaus Galitzin; what would become Op. 130. He composed the first two movements without difficulty, a capacious Adagio-Allegro followed by a short Presto, but then became bogged down by the third. He abandoned various sketches and seemed uncertain about the shape of this movement, as well as the overall design of the quartet. Finally he settled on an Andante for the third movement, found a dance for the fourth movement from music originally meant for the quartet Op. 132, and returned to his sketches to devise a profoundly gorgeous Cavatina as the fifth movement. Now another problem presented itself: the finale. Beethoven intended to write a rather lighthearted movement, in keeping with the overall character of the quartet as a divertimento—a suite of varied, relatively short movements. Yet somehow the finale evolved into a monumental fugue.

Beethoven himself made the decision to swap out the fugue with a less intellectually taxing finale, setting what became known as the Grosse Fuge as an independent work, Op. 133. The eight-note subject (the main theme of the fugue) is at once difficult to remember and impossible to forget with its chromatic slides and jagged leaps. At the outset, Beethoven carefully teaches us to listen, presenting the subject in unison at the opening, slowly and deliberately, before the fugue proper takes off at a gallop. Paradoxically, the main sections of the fugue proceed from the most obscure to the most lucid. “The most basic form of the fugue is withheld until the final passage,” musicologist William Kinderman explains. The overall form of the movement has been
described as a compressed multi-movement work—an entire symphony set as a single, uninterrupted fugue.

The controversy surrounding Op. 133 continues to this day, as scholars and listeners alike struggle to understand both the fugue itself and its relationship to the quartet. As critic Alex Ross has written, “It is the most radical work by the most formidable composer in history, and, for composers who had to follow in Beethoven’s wake, it became a kind of political object. Arnold Schoenberg heard it as a premonition of atonality, a call for freedom from convention.” Legions of composers after Beethoven, including Schnittke in his String Quartet No. 3 and Leonard Bernstein in “Cool” from West Side Story, have quoted the Grosse Fuge.

Yet while some may hear the future, others listen to the past—a pulling together of many different musical styles, including Lassus, Bach, Haydn, Rossini, Romantic opera, the symphonies of Mozart, and Beethoven’s own “Hammerklavier” Sonata and Ninth Symphony. Perhaps, too, the fugue should be heard as the music inside Beethoven’s own head, the multitudes of sound and resonances that existed for him only in his musical imagination. Remember that when he wrote Op. 130, he was very nearly completely deaf.

Ultimately, the character of the entire quartet—its guiding principle, in a sense—might be described as plenitude. There is so much music here. Even the very short Presto is completely saturated with a single idea, obsessively repeated. The Cavatina overflows with feeling (Beethoven himself reportedly wept at the beauty of his own making), and the Grosse Fuge overwhelms with contrapuntal genius.

Colorado’s largest day of giving, Colorado Gives Day, is taking place on Tuesday, December 4. On this day, thousands of people come together to support Colorado nonprofits like ours. To donate to Friends of Chamber Music on Colorado Gives Day, go to www.ColoradoGives.org/FCM. Or, beginning November 1, schedule your donation early. As always, we thank you for your support, helping to keep chamber music alive in our community!
A BANG-UP FAMILY EVENT!

FCM’s 5th annual free family concert began with clapping, but the applause came from the stage rather than the audience. Lamont’s percussion quartet, Fourth Degree, performed Steve Reich’s “Clapping Music” to open an exciting concert of chamber music for percussion. The quartet captured the attention of even the tiniest audience members with their energetic and unusual program. The music included pieces composed for coffee cans, wine bottles, wooden boxes, and voice, as well as for drums, marimba, and vibraphone. Chamber music ensembles must keep a steady beat, follow the rhythmic instructions of the composer, and communicate with each another using body language. The percussion quartet illustrated each of these essential elements of chamber music vividly while the young audience enjoyed the lively, sometimes athletic performance, including a chance to try out various instruments following the concert.

Friends of Chamber Music would like to thank the Denver School of the Arts for its continued generosity in providing the use of its hall for this concert.

Photo credit: Yanita Rowan
MUSIC IN THE GALLERIES

SUNDAY, NOVEMBER 11, 1:00 and 2:00 PM
Sharon Park, violin
Zachary Reaves, cello

Clyfford Still Museum
1250 Bannock Street, Denver

Join us for “Music in the Galleries” featuring Sharon Park, violin, and Zachary Reaves, cello, performing a diverse repertoire of works by Maurice Ravel, Rebecca Clarke, Handel-Halvorsen, and a Colorado premiere of a work by American composer, Spencer Topel. Ms. Park performs with the Boulder Philharmonic and Central City Opera and holds degrees from the New England Conservatory, Juilliard, and CU-Boulder. Cellist Zachary Reaves is Asst. Principal cellist with the Boulder Philharmonic and is a former member of the award-winning Altius Quartet. He earned degrees from Southern Methodist University and CU-Boulder.

Music is free with admission to the galleries. As a part of this partnership, the museum has offered FCM patrons $5 half price tickets (if purchased in advance) to enter the museum on performance days. Link is available on our website. Note: Seating is limited and available on a first come, first served basis.

SAVE THE DATE FOR THESE UPCOMING “MUSIC IN THE GALLERIES” PERFORMANCES:

CLAY QUARTET
Sunday, January 13, 2019
Clay Quartet with Yi Zhao and Chris Jussell (violins), Leah Kovach (viola), and Austin Fisher (cello). The quartet will present a program including works by Maurice Ravel and living Estonian composer Arvo Pärt. This past June, the Clay Quartet performed live at TEDxMileHigh.

VIOLAMORE DUO
Sunday, March 10, 2019
Violamore Duo with violists Koko Dyulgerski and Leah Kovach. Their program will include works by Garth Knox, Kenji Bunch, and Paul Colette.

ALTIOUS QUARTET
Sunday, May 12, 2019
Altius Quartet returns to “Music in the Galleries” with an innovative program of music for string quartet. Visit our website for complete program information.
ANNA POLONSKY AND ORION WEISS  
WED, DEC 5, 2018 | 7:30 PM  
The brilliant piano duo, Anna Polonsky and Orion Weiss, present a rare opportunity to hear works for four hands. The duo’s inspired virtuosity translates into a sublime audience experience.

**PROGRAM:**
Program includes works by Brahms, Mozart, Schubert, and Saint-Saëns.

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SIR ANDRÁS SCHIFF  
WED, FEB 20, 2019 | 7:30 PM  
One of the most celebrated pianists of our time, world-renowned Sir András Schiff is also a conductor, pedagogue, and lecturer. In June 2014 he was awarded a knighthood for services to music by Her Majesty Queen Elizabeth II.

**PROGRAM:**
Program includes works by Janáček and Schumann.

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PIOTR ANDERSZEWSKI  
WED, APR 10, 2019 | 7:30 PM  
Polish pianist and composer Piotr Anderszewski has been singled out for high profile awards throughout his career. He will be performing Beethoven’s *Diabelli Variations* for the first time in FCM’s 65-year history. "Every one of the 33 variations seemed freshly imagined, with their dizzying contrasts of wit and pathos, explosive energy and communing stillness . . . " – THE GUARDIAN

**PROGRAM:**
Program features Beethoven’s *Diabelli Variations*.

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TO ORDER PIANO SERIES TICKETS:  
Subscriptions: $90 for all 3 concerts; $65 for current Chamber Series Subscribers. Call 303-388-9839 to order.

Single tickets available at www.friendsofchambermusic.com or Newman Center Box Office | 303-871-7720 | www.newmantix.com
MUSIC IN THE SCHOOLS

Friends of Chamber Music believes that music education is critical to enriching the audiences of today and building the audiences of the future. Each year we engage both local and visiting artists to provide in-school performances, residencies, and master classes, serving over 4,000 Denver Public School students, all free of charge.

SCHOOL ASSEMBLY
PERFORMANCES
FCM schedules fun, interactive performances by local musicians, including members of the Colorado Symphony Orchestra. These concerts are our most popular form of outreach, bringing the magic of chamber music to thousands of students annually.

MASTER CLASSES
FCM occasionally presents master classes with the professional musicians who travel to Denver for our Chamber or Piano Series concerts. Last year students had the opportunity to work with pianist Igor Levit and musicians from both the Berlin Philharmonic Winds and Eighth Blackbird.

SCHOOL-BASED RESIDENCIES
FCM offers music residency programs designed to offer targeted, interactive instruction based on the specific needs of a classroom teacher. Last year residency programs served students at Swansea Elementary School, Skinner Middle School, and North and South High Schools.

If you know a school that would be interested in our educational programming, contact us at friendsofchambermusic@comcast.net or 303-388-9839.
THE FOLLOWING FRIENDS have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

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$2,500+  
Carol Ehrlich in memory of Max Ehrlich
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UPCOMING CONCERTS

**CHAMBER SERIES**
Mark Padmore, tenor, and Paul Lewis, piano
Wednesday, January 16, 2019
Tafelmusik
Wednesday, March 6, 2019
Tetzlaff-Tetzlaff-Vogt Trio
Tuesday, April 30, 2019
Emerson String Quartet
Wednesday, May 15, 2019

*All Chamber and Piano Series concerts begin at 7:30 pm at Gates Hall, 2344 E. Iliff Avenue, Denver*

**PIANO SERIES**
Anna Polonsky and Orion Weiss, piano
Wednesday, December 5, 2018
Sir András Schiff, piano
Wednesday, February 20, 2019
Piotr Anderszewski, piano
Wednesday, April 10, 2019

**SPECIAL EVENTS**
“Music in the Galleries”
1:00 & 2:00 PM
Clyfford Still Museum
1250 Bannock St., Denver
Sharon Park, violin, and Zachary Reaves, cello
Sunday, November 11, 2018
Clay Quartet
Sunday, January 13, 2019

**Pre-Concert Happy Hour**
Join us at 6:00 PM before each concert for tacos, margaritas, and conversation at the Pioneer, 2401 S. University Blvd., just around the corner from the Newman Center.

SPECIAL THANKS

**SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III)**
for supporting FCM’s outreach efforts through school residencies and master classes

**COLORADO PUBLIC RADIO (KVOD 88.1 FM)**
for broadcasting FCM concerts on its “Colorado Spotlight” programs

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for sponsorship of FCM’s Piano Series and audience development programs in memory of Lewis Story

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