



FRIENDS OF
CHAMBER
MUSIC

OCTOBER 13, 2025

CALIDORE QUARTET

JEFFREY MYERS, violin
RYAN MEEHAN, violin
JEREMY BERRY, viola
ESTELLE CHOI, cello

SHARON ISBIN, GUITAR

ANTONIO VIVALDI
(1678-1741)

**Concerto in D Major for Guitar
and Strings, RV 93**

Allegro giusto

Largo

Allegro

Calidore Quartet and Sharon Isbin, guitar

ENRIQUE GRANADOS
(1867-1916)

Spanish Dance No. 5, Op. 37, "Andaluza"

Sharon Isbin, guitar

FRANCISCO TÁRREGA
(1852-1909)

Capricho árabe

Sharon Isbin, guitar

**AGUSTÍN BARRIOS
MANGORÉ**
(1885-1944)

Waltz, Op. 8, no. 4

Sharon Isbin, guitar

FRANZ JOSEPH HAYDN
(1732-1809)

**Quartet in D Major, Op. 76,
no. 5, Hob. III:79**

Allegretto

Largo cantabile e mesto

Minuet – Trio

Finale. Presto

INTERMISSION

ANTONÍN DVOŘÁK
(1841-1904)

Quartet No. 12 in F Major, Op. 96, "American"

Allegro ma non troppo

Lento

Molto vivace – Trio

Finale. Vivace ma non troppo

LUIGI BOCCHERINI
(1743-1805)

**Guitar Quintet No. 4 in D Major, G. 448,
"Fandango"**

Calidore Quartet and Sharon Isbin, guitar



JEFFREY MYERS

violin

RYAN MEEHAN

violin

JEREMY BERRY

viola

ESTELLE CHOI

cello

CALIDORE STRING QUARTET

The Calidore String Quartet has been recognized for achieving an extraordinary cohesion of individual artistry and collective expression. According to *The Washington Post*, “four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one.” Their artistry reflects a profound engagement with both the classical canon and the evolving language of 21st-century chamber music.

The Calidore has performed at many of the world’s greatest concert halls, including Lincoln Center, Carnegie Hall, the Kennedy Center, and Wigmore Hall, and festivals such as the BBC Proms, Verbier, Ravinia, and Caramoor. Collaborators have included Anne-Sophie Mutter, Joshua Bell, Anthony McGill, Marc-André Hamelin, Jean-Yves Thibaudet, David Finckel and Wu Han, the Emerson String Quartet, and Quatuor Ébène, among others.

Dedicated advocates for today’s music, the Calidore has premiered works by Caroline Shaw, John Williams, Anna Clyne, and Gabriela Montero, to name a few. In the 2025–26 season, they are giving the world premiere of a new quartet, “Arietta,” by Mark-Anthony Turnage at the Segerstrom Center for the Arts in Costa Mesa, California.

In 2026, the Calidore releases an all-American album on Signum Records featuring music by Samuel Barber, Wynton Marsalis, Erich Korngold, and John Williams. In 2025, they unveil a landmark box set of the complete Beethoven string quartets, recorded for Signum following their live Beethoven cycle at Lincoln Center during the 2024–25 season.

Formed in 2010 at the Colburn School in Los Angeles, the Calidore has won top prizes at major US chamber music competitions, including Fischoff, Coleman, Chesapeake, and Yellow Springs. In 2016, they won the Grand Prize of the inaugural M-Prize International Chamber Music Competition, as well as the Borletti-Buitoni Trust Fellowship. Additional honors include the Avery Fisher Career Grant, the Lincoln Center Emerging Artist Award, and selection as BBC Radio 3 New Generation Artists.

Currently the Distinguished String Quartet-in-Residence at the University of Delaware, the Calidore has also held residencies at the University of Toronto, University of Michigan, and Stony Brook University.

Jeffrey Myers plays a violin by Giovanni Battista Guadagnini c. 1775 “Eisenberg,” owned by a private benefactor, and bows by Dominique Peccatte and François Tourte.

Ryan Meehan plays a violin by Vincenzo Panormo c. 1775 and a bow by Joseph Henry.

Jeremy Berry plays a viola by Umberto Muschietti c. 1903 and a bow by Pierre Simon.

Estelle Choi plays a cello by Charles Jacquot c. 1830.

SHARON ISBIN, GUITAR

Hailed as “the pre-eminent guitarist of our time,” multiple GRAMMY winner Sharon Isbin was named Musical America’s Instrumentalist of the Year, the first guitarist in their 59-year award history, and received the 2023 Guitar Foundation of America’s Hall of Fame Award. She has been a soloist with over 200 orchestras, premiered nearly 100 works written for her by some of the world’s finest composers, and given sold-out performances in celebrated halls across 40 countries.



SHARON ISBIN
guitar

Winner of the Munich ARD, Madrid and Toronto Competitions, Germany’s Echo Klassik, and Guitar Player’s Best Classical Guitarist awards, she performed in Martin Scorsese’s Oscar-winning film *The Departed*, performed at the White House by invitation of President Obama, and was the only classical artist in the 2010 GRAMMY Awards. The documentary seen by millions on PBS and abroad, *Sharon Isbin: Troubadour*, won ASCAP’s Television Broadcast Award. Latest in her discography of over 40 recordings are *Romántico* (2025) featuring Latin dance-inspired world premieres, and *Live in Aspen* (2024) with Amjad Ali Khan. Other titles include *Affinity* and *Strings for Peace*, named Best of 2020, *Souvenirs of Spain & Italy* with the Pacifica Quartet, her GRAMMY-winning *Journey to the New World*

with guest Joan Baez, which spent 63 weeks on top Billboard charts, and her Latin GRAMMY-nominated disc with the New York Philharmonic, their only recording with guitar. Recent highlights include a commission for her by Carnegie Hall, a 21-city Guitar Passions tour with jazz greats Stanley Jordan and Romero Lubambo, and a collaboration with Sting. She is the founding director of guitar departments at The Juilliard School and the Aspen Music Festival.

Visit: www.sharonisbin.com

NOTES

ANTONIO VIVALDI:
CONCERTO IN D
MAJOR FOR GUITAR
AND STRINGS, RV 93

IN BRIEF

BORN: March 4, 1678, Venice, Italy

DIED: July 28, 1741, Vienna, Austria

COMPOSED: 1730-1731

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: May 9, 2024, Les Violons du Roy with MILOŠ, guitar

DURATION: 11 minutes

Modern musical scholars have been unable to pinpoint with certainty Vivaldi's whereabouts between autumn 1729 and spring 1731; however, circumstantial evidence points to a sojourn in Bohemia and Prague. There the Czech nobleman and impresario Count Franz Anton von Sporck, who boasted an opera house in his Prague palace as well as a theatre in his summer palace, was producing two of Vivaldi's operas.

This work was written for Count Johann Joseph von Wrtby (1669-1734), another Czech nobleman who was Oberstburggraf (royal governor) from 1710 to 1734 as well as president of the court of appeal and hereditary treasurer. An opera patron and a major collector of libretti, Count Wrtby came from a lute-loving family. He appears to have commissioned several works for lute from Vivaldi.

Though Vivaldi called these works concerti, they are not concertos in the modern sense: there is no orchestral complement. Rather, they are concerto-like compositions for chamber ensembles: concertos without ripieno. About 20 such works survive. The one we hear favors the lute (here

transcribed for guitar), with the violins approximating the orchestral tutti and the cello filling the function of the bass.

For all this piece has a mysterious background, its music is among the most familiar in all Vivaldi. The three movements are all in the home tonality of D major. Vivaldi's predilection for repetitive rhythmic patterns is present throughout, providing a unifying pulse. His melodies are lovely and, in the slow movement, quite soothing. The finale has a bumptious 12/8 meter, but the gentle sonorities of the guitar and strings mitigate any hint of excess. Altogether, this is refined and joyous music that spurs the imagination about life in the Bohemian court at Prague. If Vivaldi brought this kind of good cheer to the cold north, he must have been a welcome visitor indeed.

IN BRIEF

BORN: July 27, 1867, Lleida, Spain

DIED: March 24, 1916, English Channel

COMPOSED: 1890

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: December 2, 1998, Sharon Isbin, guitar

DURATION: 4 minutes

ENRIQUE GRANADOS:
SPANISH DANCE
NO. 5, OP. 37,
"ANDALUZA"

Along with Manuel de Falla and Isaac Albéniz, Enrique Granados laid the foundation for contemporary Spanish music. In his day, he was known primarily for his 1898 opera *María del Carmen*, the brilliant piano suite *Goyescas*, and the *Danzas españolas*, also for piano.

Although Granados did not write for guitar, the sound of Spanish guitar permeates much of his music. "Andaluza" is one of 12 piano pieces published in four volumes from 1890 to 1895, as his Op. 37. He thought of them as "poems for the piano," drawing on the rhythm and flavor of Spanish music—but with his original themes and harmonies. No. 5, "Andaluza," is one of the most familiar, and transfers beautifully to solo guitar.

FRANCISCO TÁRREGA:
CAPRICHÓ ÁRABE

IN BRIEF

BORN: November 21, 1852, Villarreal, Spain

DIED: December 15, 1909, Barcelona, Spain

COMPOSED: 1892

DEDICATION: D. Tomás Breton

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: December 2, 1998, Sharon Isbin, guitar

DURATION: 5 minutes

Called “the Sarasate of the guitar” by his contemporaries (a reference to the brilliant Spanish violinist/composer Pablo de Sarasate), Francisco Tárrega is widely credited with having laid the foundation of modern classical guitar technique. A native of Villareal, Castellón, he was educated in Madrid and eventually settled in Barcelona. In 19th-century Europe, where piano had become the domestic instrument *par excellence*, Tárrega was central to the renaissance of interest in the guitar. His influence extended well into the 20th century. Even Andres Segovia, who claimed to be largely self-taught, acknowledged Tárrega’s legacy.

In contrast to many of his contemporaries who favored traditional forms such as sonatas, variations, and fantasias, Tárrega opted for romantic and programmatic titles in his original works. *Capricho árabe* is representative of his concert showpieces and has become a guitar standard. It celebrates the powerful influence of Moorish culture in Spain, particularly in the southern region of Andalusia. The five-minute piece is subtitled “Serenata,” suggesting the hopeful lover beneath his lady’s window.

Tárrega’s music is in a free three-part form, with a contrasting middle section in F major. The introduction is in Phrygian mode, which helps to establish the exotic Arabic atmosphere.

IN BRIEF

BORN: May 5, 1885, Misiones Department, Paraguay

DIED: August 7, 1944, San Salvador, El Salvador

COMPOSED: 1923

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: December 2, 1998, Sharon Isbin, guitar

DURATION: 4 minutes

AGUSTÍN BARRIOS
MANGORÉ: WALTZ,
OP. 8, NO. 4

Agustín Barrios was the most important guitarist-composer from the early 20th century to work substantially apart from Segovia's influence. Although they met, Segovia commissioned no music from Barrios, whose career developed independently. Barrios spent most of his life touring throughout South America, with some concertizing in Belgium and Germany before World War II. He was apparently a bit of a character, seeking high-profile ways to achieve publicity. He adopted the pseudonym Mangoré to perpetuate the story that his ancestors were Guaraní Indian chiefs and marketed himself as "The Paganini of the Guitar from the Jungles of Paraguay."

Like most composers for guitar, Barrios favored smaller forms. He was clearly well schooled in the classics, transcribing many works by Bach, Beethoven, Chopin, and others. About 300 original compositions survive. They reflect a romantic spirit who was comfortable in many styles, ranging from European dances, such as the waltz, to more popular and folk idioms from South America.

Barrios composed this waltz, also known as *Valse brillante*, in Paraguay in 1923. It is one of six published as Op. 8, one of his few works with an opus number. It employs *campanella* technique, Italian for "little bell," which combines stopped strings with a repeated open string. The effect, allowing notes to resonate together, approximates tuned bells.

FRANZ JOSEPH
HAYDN: QUARTET
IN D MAJOR, OP. 76,
NO. 5, HOB. III:79

IN BRIEF

BORN: March 31, 1732, Rohrau, Austria

DIED: May 31, 1809, Vienna, Austria

DEDICATION: Count Erdödy

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: October 6, 2004, Juilliard Quartet

DURATION: 27 minutes

The six quartets of Haydn's Op. 76 are the music of a great master at the height of his powers. The set was probably composed in 1797, when Haydn was 65. He had returned to Vienna in 1796 from a second, highly successful trip to London. He was financially well off and secure in the knowledge that he was the most famous and most revered living composer. Count Joseph Erdödy's commission for these works was to yield his last completed set of quartets: Haydn composed only two of the projected six for Op. 77. The two isolated movements published as Op. 103 must be considered incomplete.

Haydn's publisher, Artaria, originally issued Op. 76 in two sets of three, as Op. 75 and Op. 76. Curiously, they were not published until 1799. There is some evidence that publication may have been postponed after the works were presented to Erdödy. A letter from Haydn to Artaria in 1799 states:

I am most grateful to you for the copies of the Quartets you sent me, which are a great credit to me and—because of the legible engraving and the neat title page—to you. Herr Count Joseph Erdödy wrote me many kind things and thanked me for having made them available to the world at last. His Excellency will have received his copy by now. In a little while I will send the 5th Quartet in D major, and then the last in E-flat.

From this we may infer that there was an unusual time lapse following composition of the works. In an era without recordings or concert life as we know it, chamber music

became known via live performances in the salons of the nobility. Count Erdödy “purchased” the exclusive rights to these new works for a period of time after Haydn fulfilled the commission.

In some respects, this is the forgotten quartet in the set; its siblings include the famous "Fifths," "Emperor," and "Sunrise" quartets, which are more frequently performed and recorded. The lack of nickname for the D major quartet, however, is no reflection of lesser musical substance. Throughout Op. 76, Haydn carries forth his characteristic experimentation with forms and distant key relationships. This quartet is a fine example on both counts. Its first movement breaks away from conventional sonata form, and the slow movement is in the astonishing key (especially for strings) of F-sharp major.

The opening Allegretto is in graceful 6/8 time and has the lilt of a *siciliana* (a dance-like form in 6/8 or 12/8 time, evoking a pastoral mood). Its form is A-B-A-Coda, with the B section in the parallel minor key (D minor). Not until the coda does Haydn give free rein to the allegro tempo one anticipates in a first movement. The sublime slow movement sustains and transcends the lyricism established in the opening; Haydn scholar Hans Keller calls its viola solo "the deepest in all Haydn." A key signature of six sharps makes this movement an exceptional challenge to play in tune, yet Haydn has written masterfully for all four strings.

With the Menuetto, he pushes the character and tempo of the music to the threshold of the sprightlier scherzo. The restraint of the first two movements is left behind, and a characteristic twinkle creeps back into Haydn's music. By the finale, that twinkle has developed into a broad smile, and the composer is at his most fun-loving and mirthful. Haydn's initial joke is to open with a series of decisive final cadences. He launches promptly into a zesty *contredanse* that sparkles with energy and humor. If he were suppressing any energy in the earlier movements, he lets it all loose here in this delightful, joyous conclusion.

ANTONÍN DVOŘÁK:
QUARTET NO. 12 IN
F MAJOR, OP. 96,
"AMERICAN"

IN BRIEF

BORN: September 8, 1841, Nelahozeves, Czechia

DIED: May 1, 1904, Prague, Czechia

FIRST PERFORMANCE: January 1, 1894, Boston, MA

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: November 17, 2024, Dover Quartet

DURATION: 25 minutes

The "American" Quartet holds an analogous position among Dvořák's chamber works to the "New World" Symphony in his orchestral music. Both are especially beloved by American audiences because of their origins in the United States.

Dvořák had been in New York City for a year, directing the National Conservatory, when he decided to take a summer holiday in 1893. Homesick for his native Bohemia but contractually bound to remain in the United States for another year, he chose a destination where he could at least speak his mother tongue. He traveled to the remote hamlet of Spillville, Iowa. After a season of big city hustle and bustle, this small farming community provided welcome relief. Spillville's 400 Moravian immigrants welcomed their famous countryman with open arms.

The summer months in Iowa proved fruitful both personally and professionally. Dvořák's children joined him for the sojourn, and he was extremely happy to have family around him and to be among other Czech speakers. Filled with energy, enthusiasm, and a host of melodic ideas, he began to sketch a new string quartet on June 8, 1893. Two days later, after apparently effortless work, he completed the sketch, marking on the manuscript, "Thanks be to God, I am satisfied, it went quickly." On June 23rd he finalized the full score.

Perhaps because it is suffused with the excitement and immediacy of the moment, the "American" has become Dvořák's most popular string quartet, rivaled only by the A major Piano Quintet among his chamber works. That stated, it would be an injustice to Dvořák not to mention that he

composed fourteen string quartets that contain a wealth of wonderful music. Anyone who enjoys this quartet should seek out the other mature quartets, with their generous rewards.

The "American" is one of a group of works that Dvořák sent from the United States to Fritz Simrock, his German publisher. To expedite prompt issuance of the new compositions, Simrock asked Johannes Brahms to proofread the musical galleys. When he learned of Brahms's labor on his behalf, Dvořák was overwhelmed, writing to Simrock, "I can scarcely believe there is another composer in the world who would do as much." The story is a heart-warming testimony to the depth of the friendship between Dvořák and Brahms, and the exceptionally high regard in which Brahms held his younger friend.

The music of the "American" quartet, like that of the "New World" symphony, has historically been associated with Negro spirituals and American folk songs. In addition, its syncopations, dotted rhythms, and propensity for pentatonic scales all share roots in the folk music of Dvořák's native Bohemia. Bedřich Smetana's autobiographical quartet, "From My Life," also served as an important model for Dvořák's first movement.

Dvořák's genius in this work is his fusion of African American, Native American, and Czech harmonies and rhythms. It doesn't take much imagination to hear Indian drums in the finale, and the quartet's wholesome melodies and vigorous rhythms may well prompt memories of American folk songs. Nevertheless, Dvořák's own national spirit prevails, making this quartet Czech through and through.

IN BRIEF

BORN: February 19, 1743, Lucca, Italy

DIED: May 28, 1805, Madrid, Spain

COMPOSED: 1798

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: May 9, 2024, Les Violons du Roy with MILOŠ, guitar

DURATION: 6 minutes

LUIGI BOCCHERINI:
GUITAR QUINTET
NO. 4 IN D MAJOR,
G.448, "FANDANGO"

The career of Luigi Boccherini remains shrouded in some mystery. Born in Lucca, Italy, he spent almost his entire

mature career in Spain, yet there is a 9-year period from 1787-1796, during which scholars have never determined exactly what he did—or even where he was.

We *do* know that his patrons included King Frederick Wilhelm II of Prussia. It seems likely that Boccherini remained in Spain for this unaccounted-for period, fulfilling his commitments to the Prussian monarch via long distance. Boccherini was the most important exponent of the high classical style in Spanish music. He is best known for his approximately 120 string quintets, almost all of which call for a second cello. (He was himself a virtuoso cellist.)

In its original guise, the D major Quintet, G. 448, was one of a set of six quintets for piano and strings believed to have been written for and sent to the Prussian king in 1797. Boccherini frequently arranged his own works for different instrumental combinations. This arrangement is for guitar and strings; a third authentic version for string quintet also exists.

What makes the work memorable is its finale. A dramatic slow introduction leads to the Fandango, a Spanish dance in moderately fast triple meter that first appeared in the 18th century. Fandangos typically have a fairly static harmonic basis that allows for improvisation in the upper part, and they tend to be dominated by Spanish modal flavor. This example is one of Boccherini's finest and illustrates the flair with which he learned to emulate the native music of his adopted homeland.

Program notes by Laurie Shulman, © 2025

This performance is sponsored by The Colorado Sun



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Sun, Nov 9, 2025 | 4:00 pm

Stefan Jackiw, violin

Kevin Ahfat, piano

Wed, Dec 3, 2025 | 7:30 pm

Paul Lewis, piano

Sun, Jan 11, 2026 | 4:00 pm

Zlata Chochieva, piano

Thu, Feb 5, 2026 | 7:30 pm

Owls

Sun, Mar 1, 2026 | 4:00 pm

Lakewood Cultural Center

Le Consort

Thu, Mar 19, 2026 | 7:30 pm

Augustana Lutheran Church

Co-presented with Augustana Arts

Brentano Quartet

Mon, Apr 6, 2026 | 7:30 pm

Jean-Yves Thibaudet, piano

Thu, May 7, 2026 | 7:30 pm

COMMUNITY EVENTS

MUSIC IN THE GALLERIES

Tabula Rasa String Quartet

Sun, Oct 12, 2025 | 12:00 & 1:00 pm

Erik Peterson, violin &

Rachel Ellins, harp

Sun, Dec 14, 2025 | 12:00 & 1:00 pm

TBD

Sun, Mar 8, 2026 | 12:00 & 1:00 pm

Masakazu Ito, classical guitar

Sun, May 10, 2026 | 12:00 & 1:00 pm

Clyfford Still Museum

1250 Bannock Street, Denver

SPECIAL THANKS

**SCIENTIFIC AND CULTURAL
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for supporting FCM's 2024-25 season

**COLORADO PUBLIC RADIO
(KVOD 88.1 FM)**

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