

MetLife Foundation
Music of the Americas
Concert Series

THE DOVER QUARTET



October 10, 2014

7:00 PM

**Americas Society
680 Park Avenue
New York**

Americas / SOCIETY

Dear friends,

Welcome to our third concert featuring the first prize winners of the Banff International String Quartet Competition, which happened at the Centre in 2013. The young Dover Quartet is starting a promising career and we are delighted to be a part of their journey. As in the past, tonight we also highlight a different aspect of the BISQC's activity with the premiere of their latest commission, by Vivian Fung, one of the Canada's leading composers, and a familiar name for Music of the Americas regulars. Thank you for joining us.

Sebastian Zubieta, Music Director

The MetLife Foundation Music of the Americas concert series is made possible by the generous support of **Presenting Sponsor MetLife Foundation.**

The Dover Quartet's performance is funded, in part, by The Banff Centre, through the Freeze Family Career Development Fund of the BISQC.

The Music of the Americas Fall 2014 season is also supported, in part, by an award from the National Endowment for the Arts. by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by The Amphion Foundation, Inc. Additional support for the Instituto Superior de Arte del Teatro Colón performance is provided by Alejandro Cordero.

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THE DOVER QUARTET

PROGRAM

W. A Mozart

String Quartet No.20 in D major, K.499 (1786)

- I. Allegretto
- II. Minuetto-Trio
- III. Adagio
- IV. Allegro

Vivian Fung

String Quartet no. 3 (2013)

INTERMISSION

Antonín Dvořák

String Quartet No. 11 in C Major, op. 61 (1881)

- I. Allegro
- II. Poco adagio e molto cantabile
- III. Scherzo: Allegro vivo
- IV. Finale: Vivace

THE DOVER QUARTET

Joel Link, Bryan Lee *violins*

Milena Pajaro-van de Stadt *viola*

Camden Shaw *cello*

About the program

W. A. Mozart, *String Quartet No.20 in D major "Hoffmeister", K.499* (1786)

Mozart's reasons for composing his "Hoffmeister" quartet remain a mystery. Absent a commission for the work, it is unclear why Mozart wrote this isolated quartet for his friend and publisher, Anton Hoffmeister. One of the more plausible theories argues that Mozart composed it essentially for financial reasons. Several of his previous publications through Hoffmeister's firm were not as lucrative as either of them had hoped they would be. In the year preceding the publication of the "Hoffmeister" quartet, both the Piano Quartet in G Minor, K. 478, as well as the set of six quartets dedicated to Joseph Haydn were considered too difficult to play and therefore did not sell well. In an era when chamber music was mostly purchased and played by amateurs, many technically demanding compositions were often left on the shelves. Since the "Hoffmeister" quartet is simpler and more straightforward than the Haydn quartets, it seems plausible that Mozart wrote this piece to appeal to a broader audience.

Despite its simplicity of texture and comparative brevity, however, the quartet is still brimming with typically Mozartian compositional brilliance. As one contemporary critic observed, the quartet is "composed with the fire of imagination and craftsmanship through which Mozart has long enjoyed the reputation of being one of the best composers in Germany . . . It is industriously written, woven through with canonic imitation, which is wanting in compositions by even the famous masters." This imitative counterpoint is seamlessly integrated with clear, transparent textures, testifying to Mozart's formidable compositional prowess. Canonic imitation pervades the entire work, and we first hear it in the opening section of the first movement. After an introduction of the theme played in unison by all four instruments, the first and second violins state a fragmented version of it, which is promptly echoed by the lower strings a few bars later. Such imitative writing permeates the rest of the movement, typically between the first-violin and the cello lines. The Adagio movement also makes particularly effective use of imitative techniques. Within an overall structure consisting of florid episodes interspersed with statements of new material, the themes are masterfully handed off from instrument to instrument. This movement exemplifies Mozart's ability to synthesize compositional mastery with emotional depth of expression, thereby appealing to both critics and the public at large.

The introduction to the sunny and upbeat finale yet again consists of imitative entrances. Initially the first violin plays a hesitating, halting theme, and then the lower three strings follow immediately with their iteration of it. The extreme rhythmic and dynamic contrasts in this movement also lend it an air of exciting unpredictability that lasts until the end of the coda.

About the program *continued*

Vivian Fung, *String Quartet no. 3* (2013)

Co-commissioned by The Banff Centre and the Canadian Broadcasting Corporation for the 11th Banff International String Quartet Competition.

This work revolves around a chant that is first realized in full about a minute into the piece. Evoking non-Western song, the chant is announced by the entire quartet, highly ornamented, powerful, and tuned to suggest the microtonal tendencies found in many non-Western scales. My recent reflections on faith and spirituality come to life in this quartet as a world of varied prayers, sometimes turbulent, sometimes passionate, sung to oneself or among a crowd.

Hushed, ambiguous chords start the piece and then crescendo and surge into fast wispy harmonics. The harmonics gradually morph and descend into immense arpeggiated chords euphorically hailing the arrival of the main melody. The chant undergoes a series of transformations, from heterophonic passages in which the quartet acts as four disparate voices, at times wailing and intense, through trilled versions of the melody with virtuosic accompaniments, and finally into a chaconne, a four note repeated harmonic figure that allows for fluid, quasi-improvisational, anguished renditions of the chant. The chaconne is repeatedly interrupted, at first nostalgically, then more and more abruptly, by material that recalls former passages. The work ends quietly with harmonics and a sense of uncertainty lingering in the air.

Vivian Fung has distinguished herself as a composer with a powerful compositional voice, whose music often merges Western forms with non-Western influences such as Balinese and Javanese gamelan and folk songs from minority regions of China. Fung is a 2013 JUNO Award winner for her Violin Concerto, commissioned and recorded by Metropolis Ensemble and violinist Kristin Lee (Naxos). Fung is also the recipient of a 2012 Guggenheim Fellowship as well as awards from the New York Foundation for the Arts, ASCAP, BMI, American Music Center, MAP Fund, American Composers Forum, and the Canada Council for the Arts. She has been composer-in-residence of the Delaware Chamber Music Festival, Music in the Loft Chicago, San José Chamber Orchestra, and Billings Symphony.

Born in Edmonton, Ms. Fung began composition studies with Violet Archer and later studied with Narcis Bonet in Paris. She received her doctorate from The Juilliard School in New York, where her mentors included David Diamond and Robert Beaser. She currently divides her time between the San Francisco Bay Area and New York. For more information, please visit: www.vivianfung.ca

About the program *continued*

Antonín Dvořák, *String Quartet No. 11 in C Major, op. 61* (1881)

The *Slavonic Dances* premiered in 1878, and Antonín Dvořák instantly became a household name: musical Europe flooded him with requests for new works infused with Slavonic flavor. This demand led to an twelve-year period of Slavonic-tinged composition, during which Dvořák composed no fewer than nine pieces of chamber music. Most of these contained numerous “Czech” themes and dance rhythms, which satisfied the appetites of the public.

The C Major Quartet, however, is an outlier in this regard: it does not overtly highlight these cultural references, at least not at first. Completed in November 1881, the work was written at the behest of the Hellmesberger Quartet, presumably facilitated by Brahms; the ensemble held a leading position in Viennese music scene, where the long shadows of Mozart, Haydn, and Beethoven still loomed. Because the work was due to premiere in Vienna, Dvořák purposely cast the music in an extremely Classical style, harkening back to Beethoven. As Dvořák biographer Karel Hoffmeister writes, “So far, Dvořák has led us through his native land . . . [but] here he spreads his wings and soars in bold flight up to the classic sun to Beethoven’s ideal beauty. It seems as though he would shut out all vision of his own land.”

The first movement is dominated by harmonic color, a veritable voyage through some unexpectedly remote regions. In form, the movement loosely follows the classic sonata model. Dvořák starts his second theme in the unusual key of E-flat major, then veers to the more conventional key of G major. The development section does not, as one might expect, lead back to the principal theme, instead digressing to a subordinate theme. The principal theme appears in A major (perhaps a counterpart to the E-flat major passage in the exposition), subsequently descending down to E major. When, in the coda, C major is finally reestablished, Dvořák obscures it with an unexpected harmonic excursion.

The Poco adagio is one of Dvořák’s more romantic, melodically-conceived movements. The opening dialogue between the two violins sets the tone for this intimate, songlike essay. The middle section in a new key presents a new theme, more melancholy than the first. A return to the first theme (now developed further) and a brief allusion to the second bring the movement to a dreamy close.

About the program *continued*

Dvořák transforms the main theme of the first movement for the opening of the Scherzo, giving us a glimpse of his Czech colors. This theme is related to both his own cello *Polonaise* of 1879 and a theme from fellow Czech composer Smetana's opera *The Secret* (1878). Through the spirit and colorful harmonies of the Trio, the composer delves even deeper into Bohemian culture.

By now, Dvořák the Czech is thoroughly warmed up, and for the quartet's sonata-rondo finale, he unabashedly gives us his best, shaping and balancing the movement according to the highest Beethovenian principles while infusing it with energetic Slavonic sentiment. The first movement theme, now something of a refrain, is transformed yet again into a kind of skittish Slavonic tune in 2/4. In a brief respite, the first violin presents a reflective, lovely cadenza just before the jubilant, powerful conclusion.

About the artists

The Dover Quartet was 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 New Yorker* recently dubbed them “the young American string quartet of the moment,” and *The Strad* raved that the Quartet is “already pulling away from their peers with their exceptional interpretive maturity, tonal refinement and taut ensemble.” In 2013-14, the Quartet became the first ever Quartet-in-Residence for the venerated Curtis Institute of Music.

During the 2014-15 season, the Dover Quartet will perform more than 100 concerts throughout the United States, Canada, South America, and Europe. Highlights include concerts for the Kennedy Center in Washington, D.C, Schneider Concerts in New York City, and Wigmore Hall in London. The Quartet will also perform together with the pianists André Watts, Anne-Marie McDermott, and Jon Kimura Parker; the violists Roberto Díaz and Cynthia Phelps; and the Pacifica Quartet. In addition, the Quartet will participate in week-long residencies for Chamber Music Northwest, the Phoenix Chamber Music Festival, the Chamber Music Society of Logan, and the Festival Internacional de Música de Cartagena. The Quartet has been reengaged a remarkable number of times for return appearances throughout the United States, Canada, Germany, Austria, Italy, and Great Britain.

Last fall, the Dover Quartet won not only the Grand Prize but all three Special Prizes at the 2013 Banff International String Quartet Competition. The Quartet also won top prizes at the Fischhoff Competition and the Wigmore Hall International String Quartet Competition, and has taken part in festivals such as Chamber Music Northwest, Artosphere, La Jolla SummerFest, Bravo! Vail, and the Santa Fe Chamber Music Festival. During the 2013-14 season, the Quartet acted as the Ernst Stiefel String Quartet-in-Residence at the Caramoor Festival. 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.

About the artists *continued*

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 they were in residence from 2011-2013. The Quartet has been mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley, and is dedicated to sharing their music with underserved communities and is an active member of Music for Food, an initiative to help musicians fight hunger in their home communities.



The Dover Quartet. Image by Lisa-Marie Mazzucco.



11th Banff International String Quartet Competition



BANFF INTERNATIONAL STRING QUARTET COMPETITION

Banff, Alberta, Canada

For over 30 years, the Banff International String Quartet Competition (BISQC) has celebrated the art of chamber music while providing career support for emerging string quartets. Intended as a one-time special event, the first BISQC was held in 1983 to mark the 50th anniversary of The Banff Centre. The outstanding success of the first competition inspired organizers to make BISQC a triennial event which has become recognized world-wide. It is now time for the world to experience the wonderful talent of the winning quartet of the 2013 competition as they tour Europe and North America.

For more information on The Dover Quartet: doverquartet@gmail.com
doverquartet.com

For more information about BISQC: Box 1020, Banff, AB T1L 1H5 Canada
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bisqc@banffcentre.ca
bisqc.ca



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DOVER QUARTET

First Place - Banff International String Quartet Competition 2013

“The Dover Quartet had an unprecedented success in Banff, winning not only the grand prize, but also awards for their performances of Haydn, Beethoven and contemporary music. They approach their music making with stunning technical facility and artistry. They have a stunning future ahead of them.”

Barry Shiffman
Director, BISQC

The Banff International String Quartet Competition (BISQC) congratulates the Dover Quartet from the United States on their first place win at the 11th BISQC, August 26 – September 1, 2013.

Dover Quartet Tour Dates

AUGUST 2014

1 Banff, AB
3-4 Ottawa, ON
5 Mt. Desert, ME
8-10 Annandale-on-Hudson, NY
15-22 Santa Fe, NM

SEPTEMBER 2014

7 Lakeville, CT
9 Clemson, SC
12 St. Cloud, MN
14 Lockport, IL
17-19 Vancouver, BC
20 Syracuse, NY
28-29 Calgary, AB

OCTOBER 2014

3 St. Albert, AB
5 Rochester, NY
8 Washington, DC
10 New York, NY
11 Troy, NY
12 Williamstown, MA
15 Providence, RI
17 Langley, BC
18 Whitehorse, YT
22 Salt Spring, BC

NOVEMBER 2014

1 San Juan, PR
5-6 Williamstown, MA
9 Westport, CT
13 Toronto, ON
14 London, ON
15 Detroit, MI
23 Westport, CT

DECEMBER 2014

3 Denver, CO
7 Philadelphia, PA
9 Philadelphia, PA

For more information:

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The BISQC and Music of the Americas: A Brief History

Over the last few cycles of the BISQC, Music of the Americas has hosted first-place winners Cecilia Quartet (2010) and Tin Alley (2007) during their winners' tour, and we have also hosted Jupiter (2004), Afiara (2nd prize and Székely Prize winners, 2010), and St. Lawrence (1992) over the years. Part of the mission of the BISQC is to celebrate the art of chamber music and provide career support for emerging string quartets. Music of the Americas frequently supports emerging artists, providing them a forum in which they can present new or rarely-heard repertoire for our audiences, which continue to grow season to season.

The competition is open to quartets of all nationalities whose members are all under the age of 35. The 2013 competition was supported by the RBC Foundation, allowing for an unprecedented number of public performances and a great diversity of repertoire, creating a festival-like atmosphere during the week-long event.

We look forward to hosting the 2016 BISQC Grand Prize Winner at the Americas Society. For more information, visit www.banffcentre.ca/bisqc.



Cecilia String Quartet (Canada) at Americas Society, 2011.

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Music of the Americas

Concert Series

About the concert series

Since 1965, the **Music of the Americas Concert Series** has presented musical luminaries such as Plácido Domingo, Antonio Meneses, Mercedes Sosa, Egberto Gismonti, Hermeto Pascoal, Continuum Ensemble, Bobby Sanabria, Inti-Illimani, Cuarteto Latinoamericano, Jaime Loredó, the Spanish Harlem Orchestra, Tanya Tagaq, and many others.

MetLife Foundation Music of the Americas concerts take place at Americas Society's headquarters and partnering organizations across New York City. The concert series brings together an ever-expanding urban audience with consistently high-caliber musicians from across the hemisphere, showcasing oft-underrepresented music and rendering it immediate and accessible.



Bolivian soprano Gian-Carla Tisera in performance. Image by Roey Yohai.

MetLife Foundation
Music of the Americas
Concert Series

FALL 2014

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|-------------------------------|---|
| Friday, September 12
7 pm | Egberto Gismonti: Solo
@Symphony Space |
| Tuesday, September 30
7 pm | Bolivian soprano Gian-Carla Tisera
Debut solo album <i>Nora la Bella</i> |
| Friday, October 10
7 pm | Dover Quartet, winners of the 2013
Banff International String Quartet
Competition |
| Wednesday, October 15
7 pm | Instituto Superior de Arte del Teatro
Colón
Opera Favorites |
| Monday, November 17
7 pm | Ana Cervantes, contemporary pianist
<i>Canto de la Monarca: Mujeres en México</i> |
| Thursday, December 11
7 pm | Camerata Aberta
New Music from Brazil |
| Monday, December 29
7 pm | The Bishop's Band: Codex
@Trinity Wall Street |

VISIT WWW.AS-COA.ORG/MUSIC/EVENTS FOR MORE INFORMATION

AMERICAS SOCIETY MEMBERSHIP

Become an Americas Society member today! Visit www.as-coa.org/membership for more information and to join online, or call 212 277 8359 ext. 4.

Benefits include:

Supporting Members:

- Free access to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Invitations to members-only events.
- Free Music of the Americas CD.

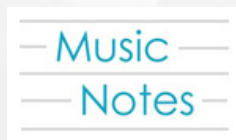
Sustaining, Contributing and Donor Members: All of the above plus:

- Member rate admission to public policy programs (for the member).
- Bring 1 guest free of charge to Literature, Music, and Visual Arts programs and meet-the-artist receptions.
- Bring one or more guests free of charge to members-only and VIP culture events.



Eddy Marcano Cuarteto Acústico

Music of the Americas has released its first ever CD available under the Live at Music of the Americas label! Recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubietta, the CD features Eddy Marcano Cuarteto Acústico and is available for download on **iTunes**, **Amazon**, and other stores.



Music Notes is a continuing series of online articles that looks at recent concerts in the Music of the Americas Series. Available at the Americas Society website, the articles showcase videos, photos, and audio from the concerts, and discuss issues and ideas brought up by the artists and the music.

Visit www.as-coa.org/music for more information.

Americas Society is the premier forum dedicated to education, debate and dialogue in the Americas. Its mission is to foster an understanding of the contemporary political, social and economic issues confronting Latin America, the Caribbean and Canada, and to increase public awareness and appreciation of the diverse cultural heritage of the Americas and the importance of the inter-American relationship.

UPCOMING CONCERTS

- Wednesday, October 15** Instituto Superior de Arte del Teatro Colón
7 PM Opera favorites
- Monday, November 17** Ana Cervantes, contemporary pianist
7 PM *Canto de la Monarca: Mujeres en México*
- Thursday, December 11** Camerata Aberta
7 pm New Music from Brazil

Visit our website www.as-coa.org/music
for more information on Music of the Americas Fall 2014 Events!

Cultural Programs Admission:

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- Americas Society Friends Association Members:** FREE. Register online using your login. Go to www.as-coa.org/ASCalendar, select the event, and click member registration link.
- Non-Members:** PURCHASED TICKETS required. Purchase tickets online. Go to www.as-coa.org/ASCalendar, select the event, and click nonmember registration link.
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