

KEAN STAGE



Daedalus String Quartet

Daedalus Quartet Biography

The **DAEDALUS QUARTET** takes its name from the mythical Greek inventor, artist, and architect celebrated for creating the art of sculpture, designing the labyrinth, and above all for regaining his freedom by devising wings that made it possible for him to fly. The Daedalus Quartet (pronounced DED-a-lus) was founded in the summer of 2000, and one year later captured the Grand Prize of the 2001 Banff International String Quartet Competition, quickly establishing itself as among America's outstanding string quartets. The quartet was honored with Lincoln Center's Martin E. Segal Award and Chamber Music America's Guarneri String Quartet Award in 2007.

The Daedalus Quartet was named by Carnegie Hall to participate in the ECHO (European Concert Hall Organization) Rising Stars program, through which it made debuts during the 2004-2005 season at the Concertgebouw (Amsterdam), the Megaron (Athens), the Festspielhaus (Baden-Baden), Symphony Hall (Birmingham), the Palais des Beaux Arts (Brussels), Philharmonie (Cologne), the Cité de la Musique (Paris), the Mozarteum (Salzburg), and the Musikverein (Vienna), as well as at Weill Recital Hall for Carnegie Hall's "Distinctive Debuts" series. A re-engagement to perform at Carnegie Hall's Zankel Hall followed. The Quartet was subsequently appointed by the Chamber Music Society of Lincoln Center as the Chamber Music Society Two quartet for the 2005-2006 and 2006-2007 seasons, leading to numerous performances at Lincoln Center, including collaborations with artist members of the Society and other Chamber Music Society Two artists, as well as participation in many of the Society's educational programs. The Daedalus Quartet has been Quartet-in-Residence at Columbia University since 2005 and at the University of Pennsylvania since 2006.

Major engagements in the United States have included Great Performers at Lincoln Center, the Library of Congress, the Philadelphia Chamber Music Society, the Houston Friends of Music, Stanford Lively Arts, the La Jolla Music Society, Spivey Hall, Music in the Park (Saint Paul), the Corcoran Gallery (Washington), the Gardner Museum (Boston), the Eastman School of Music, the Chamber Music Society at Yale, the University of Kansas Lied Center, the Friends of Chamber Music in Portland (Ore.) and Kansas City, the Raleigh Chamber Music Guild, the University of Washington, the University at Buffalo's Slee Beethoven series, the University of Vermont, and the San Jose Chamber Music Society. They have performed Erwin Schulhoff's *Concerto for String Quartet* with the Saint Paul Chamber Orchestra.

Festival appearances include the Mostly Mozart Festival at Lincoln Center, the Caramoor Festival, the Bard Music Festival, the Skaneateles Festival, the Maverick Concerts, the Gilmore International Festival, the Fontana Chamber Arts Festival, Music Mountain, and the Music Festival of the Hamptons, and the

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East Carolina New Music Festival. Their performances have been featured at a Haydn festival presented by the Lincoln International Chamber Music Festival in the United Kingdom, and an Elliott Carter festival co-presented by the Saint Paul Chamber Orchestra and the University of Minnesota.

Following their success at the Banff competition, the ensemble performed coast-to-coast in Canada, including major series in Montreal, Toronto, Calgary, Winnipeg, and Vancouver, as well as in Japan. The quartet will perform more than 30 concerts in Europe in 2008-2009, primarily in Germany and Austria, as well as a re-engagement at the Palais des Beaux Arts.

The quartet collaborates with many acclaimed artists. Pianists have included Marc-André Hamelin, Simone Dinnerstein, Awadagin Pratt, Joyce Yang, and Benjamin Hochman; clarinetists include Paquito D'Rivera and Alexander Fiterstein; and violists Roger Tapping and Donald Weilerstein. Upcoming collaborations include clarinetist David Shifrin, violist Michael Tree, and cellist Peter Wiley.

The Daedalus Quartet's debut CD, works of Ravel, Sibelius, and Stravinsky, was released in August 2006 by Bridge Records. A recording of the complete Op. 20 quartets of Haydn will follow in 2009. The Daedalus Quartet has won particular acclaim for performances of contemporary music, including works by Elliott Carter, George Perle, György Kurtág, and György Ligeti. Among the works they have premiered is David Horne's *Flight from the Labyrinth*, commissioned for the quartet by the Caramoor Festival.

The Daedalus Quartet is active in music education for adults and children alike. In addition to their work with the Chamber Music Society of Lincoln Center, the quartet has served as a resident ensemble of the Lincoln Center Institute, performing for school children throughout the New York metropolitan area. Great Performers at Lincoln Center has presented the quartet in Robert Kapilow's "What Makes It Great" series, and they have twice been recipients of educational residency grants from Chamber Music America. They also frequently perform residencies with the composer/lecturer Bruce Adolph.

The members of the quartet hold degrees from Juilliard, Curtis, the Cleveland Institute, and Harvard University. Brother and sister violinists Kyu-Young Kim and Min-Young Kim, who alternate on first violin, and cellist Raman Ramakrishnan grew up in East Patchogue, Long Island; they met violist Jessica Thompson, a Minneapolis native, at the Marlboro Festival.

The American String Teacher's Association of New Jersey
Chamber Music Institute at Kean University present
the Daedalus String Quartet

Kean Hall
Union, New Jersey
Thursday, July 31, 2008 at 7:30 p.m.

Guest Artist
Stephen Williamson, *clarinet*

String Quartet in D major, Op. 20, No. 4 F.J. Haydn (1732-1809)
Allegro di molto
Un poco adagio e affettuoso
Menuet alla Zingarese: Allegretto
Presto e scherzando

Three Pieces for String Quartet (1914) Igor Stravinsky (1882-1971)

—INTERMISSION—

Quintet in B minor for Clarinet & Strings, Op. 115 (1891) Johannes Brahms (1833-1897)
Allegro
Adagio
Andantino — Presto non assai, con sentimento — Andantino
Con moto

The Daedalus Quartet is represented by:
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The Daedalus Quartet records for Bridge Records.
www.daedalusquartet.com

Program Notes

EJ. HAYDN

String Quartet in D major, Op. 20, No. 4

Haydn wrote the six Opus 20 quartets in 1772 at the age of 40. While he had already written 30 quartets prior to these six, the Op. 20's are on a higher plane than his previous efforts. Sir Donald Francis Tovey commented, "With Op. 20 the historical development of Haydn's quartets reaches its goal; and further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next." Haydn seemed to appreciate the importance of these quartets and inscribed a different Latin phrase praising God at the end of each quartet.

The first movement of Op. 20, No. 4 in D major is marked *Allegro di molto* and is dominated by the simplest of motives, if it can even be called that: three pulsating D's played by all four voices. These pulsations appear 13 times in the first 40 bars alone. Such repetition of a motive calls to mind Beethoven, and yet, the way Haydn uses the motive and its effect is completely different from anything by Beethoven. While Beethoven's motives tend to have a very strong profile and his use of them can have an obsessive quality, Haydn's motive is like the quirky mannerism of a very interesting and often humorous person. It appears frequently not because Haydn is obsessed with these three notes, but rather, because that's how this person starts and often ends his sentences. Thus, we follow this person's story throughout the movement, and we hear lots of his peculiar mannerism, which takes on a different quality depending on his mood and the dramatic or comic turns of the story.

The second movement starts as a pretty straightforward theme and variations movement. A slightly melancholy theme with a hint of tragedy in its second half is followed by three variations: the first features the second violin and viola in dialogue, the second the cello in a little fantasia, and the third the first violin in fanciful sextuplets. Haydn then brings back the original theme unaltered except *sotto voce* ("hushed"), and where the hint of tragedy appears, the violins utter a long sigh and the music wanders into new territory, seeming to arrive in a pivotal scene in an *opera seria*. After several dramatic outbursts, the movement ends softly with three resigned chords.

The *Menuet alla Zingarese* ("in Gypsy style") is one of the most metrically confusing minuets Haydn ever composed. The three beats of the minuet are obscured by all four voices fighting over whether there are two or three beats in a bar, and which are the strong beats. As is often the case in a minuet, the cello gets the last word, and then launches into the jolly Trio.

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The sprightly last movement is marked *Presto e scherzando* (“very fast and jokingly”) and is full of good humor and surprising twists and turns. The excitement becomes almost giddy towards the end, but Haydn pulls in the reins in the last few bars and the quartet ends softly and with the inscription, *Gloria in Excelsis Deo* (Glory to God on High).

IGOR STRAVINSKY

Three Pieces for String Quartet

Igor Stravinsky wrote his *Three Pieces for String Quartet* in 1914, one year after the premiere in Paris of his ballet, *The Rite of Spring*, created shock waves felt around the music world. While the *Three Pieces* certainly did not receive such attention, they are significant in Stravinsky’s output in that they signaled a turning point in his compositional style. Stravinsky was one of those rare composers who constantly sought to reinvent himself, leading to several distinct compositional styles in the course of his 50-year career. With *The Rite of Spring* he reached the height of his early style, sometimes called his Primitive, or Russian, period. By 1920 Stravinsky had turned quite clearly to his Neo-Classical style. However, in 1914, he was searching for a new voice, and he treated his foray into the string quartet genre as an opportunity to experiment. The *Three Pieces* are miniature studies in moods and styles. Each is distinct in character, and when Stravinsky orchestrated them in 1929, he gave them the titles, “Dance,” “Eccentric,” and “Canticle.” “Dance” makes extensive use of *ostinato* (frequent repetition of small motivic fragments), but in a very different manner from his earlier works. The movement is compact and tightly controlled — and so brief, that its effect is almost humorous; it foreshadows Stravinsky’s Neo-Classical style. “Eccentric” contains odd, off balance gestures which stop and start, and was inspired by the clown, Little Tich. In “Canticle,” Stravinsky foreshadows the austere, religious style that he adopted in the last stage of his compositional career. The music is hushed and chant-like, bringing the *Three Pieces* to a serene and introspective close.

JOHANNES BRAHMS

Quintet for Clarinet & Strings in B minor, Op. 115 (1891)

In the fall of 1890, as he was preparing his will, Johannes Brahms completed his *String Quintet in G major, Op. 111*, and announced his retirement from composition. He was only 57. The String Quintet would have been a worthy finale for the composer: it is heroic and dramatic, and symphonic in scope. But it was not to be his last work. About a month after its premiere, Brahms traveled to Meiningen, where he heard the clarinetist Richard Muehlfeld perform. So struck was he by Muehlfeld’s playing that he produced a series of chamber works incorporating the clarinet: in the following year, the *Trio, Op. 114* and the *Quintet, Op. 115*, and later on, the two *Sonatas, Op. 120*.

Program Notes

Brahms referred to Muehlfeld as “Fraulein Klarinette” because of Muehlfeld’s exceptionally sweet tone on the instrument. It is easy to see how a sweet tone would have been an asset in performing the Quintet. There are, of course, moments of virtuosity for the clarinet, and textures in which the clarinet is the soloist and the strings are the accompaniment. Just as often, though, the clarinet is simply adding a different color to the strings’ palette, seamlessly blending into the group as another equal voice. This distinctive sound is essential to the piece’s “autumnal” quality.

The composer Alexander von Zemlinsky, as a young student, visited Brahms in the last few years of his life for some advice on composition. At one point, he recalls Brahms getting fed up with one of Zemlinsky’s more indulgent passages. Brahms pulled out one of Mozart’s string quintets, calling it a “still unsurpassed mastery of form,” and remarked, with healthy self-regard, “That’s how it’s done from Bach up to myself.” Certainly, Brahms was a master of form, both microscopic and macroscopic. Entire works grow like giant rock candy structures from the tiny motivic crystals at their inception. But there is something hazy about the Clarinet Quintet, and it’s difficult to pinpoint. The first movement is clearly in sonata form, the second in ternary form (and its first three notes are an homage to Mozart’s clarinet quintet). The last movement is a theme and variations (also as in Mozart’s quintet), and the whole work is cyclical in that the first movement’s theme tragically merges with the last movement’s theme at the very end of the piece.

The haze enters when we examine the form of the third movement, with its serene *Andantino* in D major giving way to a hushed, sonata-form *Presto* in B minor. Was the first section merely an introduction to the second? If so, why does it return at the last minute in the coda to end the movement? Is the movement a Scherzo and Trio? If so, why are we in duple meter, and why is the Trio more of a scherzo than the Scherzo? It seems that once Brahms had mastered the classical forms, he allowed himself to break them, just a little.

The dual keys of the third movement point us to what seems to be one of the main goals of the piece, and a source of further haze: the exploration of the key of B minor, in all its guises. D major and B minor are shown to be alternate versions of the tonic, not its competitors. D major may be the tonic when it wakes up in the morning, B major when it thinks of its past, and B minor when it goes to bed at night. Throughout the piece, the keys shift from one version to another, and at times it feels as if we are in both D major and B minor at the same time. Ambivalence makes the piece seem like a living person, and as it drifts through heartbreaking melodies, encounters gypsy outbursts, and navigates enchanted tonal forests, we feel as if we are witnessing a man in the sunset of his life, relishing sound.

Daedalus Quartet Member Biographies

Hailed by the *Chicago Tribune* for his “flawless musical and technical command,” violinist **Kyu-Young Kim** is an award-winning soloist and chamber musician. Mr. Kim has been soloist with the Saint Paul Chamber Orchestra, of which he has served as associate concertmaster, and the Amadeus Chamber Orchestra of Poland. A former member of the Pacifica Quartet, with which he won the Walter W. Naumburg Chamber Music Award, he has presented solo recitals throughout the United States, Japan, Germany, and New Zealand. Mr. Kim and his wife, cellist Pitnarry Shin, were awarded a 2002 McKnight Fellowship as the Soyulla Duo. He has also been the winner of the Marcia Polayes National Young Artists Award and a Jury Commendation Award at the Michael Hill World Violin Competition in New Zealand. Educated at the Curtis Institute and The Juilliard School, Mr. Kim’s principal teachers include Donald Weilerstein, Robert Mann, Jaime Laredo, Yumi Scott, and Shirley Givens.

Min-Young Kim is on maternity leave; Jesse Mills is replacing her for this performance. Grammy-nominated violinist **Jesse Mills** enjoys performing music of many genres, from classical to contemporary, as well as composed and improvised music of his own invention. In 2004, Mills made his professional concerto debut with the Ravinia Festival Orchestra conducted by Nicholas McGegan in a unique partnership with Salsa trombonist, Jimmy Bosch. As a chamber musician Mr. Mills has performed at Lincoln Center’s Alice Tully Hall, Carnegie’s Weill Hall, Columbia University’s Miller Theater, Boston’s Gardner Museum, the CooperArts Series at Cooper Union, and at the Marlboro Music Festival. An avid performer of contemporary works, Mr. Mills was for two years a member of the FLUX Quartet. Through his collaboration with cellist Fred Sherry, Mr. Mills has performed various compositions of Zorn, Wuorinen, Webern, Schoenberg, among others, and they have made recordings on NAXOS, Tzadik, and Stretch records. He can also be heard on *New Spirit*, a new recording for the Verve label by jazz pianist Makoto Ozone. Mr. Mills is a graduate of The Juilliard School, where he was a student of Robert Mann.

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Violist **Jessica Thompson** is an accomplished and versatile performer who has appeared throughout the U.S. and abroad. A passionate chamber musician, she spent several summers at the Marlboro Music Festival and has toured with Musicians from Marlboro. While a student at the Curtis Institute, she was a member of the Grancino Quartet and participated in Isaac Stern's Chamber Music Seminar in Jerusalem. As a result, she was chosen for the singular honor of performing at the Isaac Stern Memorial Concert at Carnegie Hall. Before joining the Daedalus Quartet, Ms. Thompson was a member of the Chester String Quartet, resident ensemble of Indiana University South Bend, where she served as associate professor of viola. Ms. Thompson has appeared as soloist with the Minnesota Orchestra and in recital in cities such as Philadelphia, Minneapolis, and Washington, D.C. In 2004 she was invited to perform at the International Viola Congress on a program of works by American women composers. Her principal teachers have been Karen Tuttle, Korey Konkol, and Alice Preves.

Cellist **Raman Ramakrishnan** has given solo recitals in New York and Boston and performed chamber music at Alice Tully Hall, for Caramoor's "Rising Stars" series, at Bargemusic, and at the Marlboro, Bravo! Vail, Charlottesville, Lincolnshire, Mehli Mehta, and Four Seasons Chamber Music festivals. He has toured with Musicians from Marlboro, and has performed frequently with such ensembles as the Metamorphosen Chamber Orchestra, the International Sejong Soloists, the East Coast Chamber Orchestra, and the contemporary chamber ensemble Proteus 5. 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, for the Aga Khan Award for Architecture ceremony. Mr. Ramakrishnan holds a bachelor's degree with honors in physics from Harvard University and a master's from The Juilliard School. His principal teachers have been Fred Sherry, Andrés Diaz, and André Emelianoff.



KEAN STAGE

SAVE THE DATES

Sunday, September 28, 3 p.m., Kean Hall

Words and Music Rising (Joanna Frankel, *violin* & Gabriela Martinez, *piano*)

Poetry and music for violin and piano

Mozart, Szymanowski, Ysaye, and Brahms

Thursday, October 2, 8 p.m., Kean Hall

The Levy Piano Quintet (Lisa Hansen, *flute*; Brennan Sweet, *violin*;

Brett Deubner, *viola*; Susannah Chapman, *cello*;

Anthony Scelba, *double bass*; & Allison Brewster Franzetti, *piano*)

Includes the World Premiere of Frank Ezra Levy's *Quintet for Violin, Viola, Cello,*

Double Bass, and Piano; *the Franck Violin Sonata*; and the Schubert
Introduction and Variations on a theme from the Müllerlieder for flute and piano

Thursday, October 23, 8 p.m., Kean Hall

Duo Fresco Returns (Brett Deubner, *viola* & Christopher Kenniff, *guitar*)

Music for viola and guitar by Vaughn-Williams, Marais, U.S. premiere of music

by Stephen Dodgson & Greg Caffrey.

Thursday, November 6, 8 p.m., Kean Hall

Felix Draeseke (Brennan Sweet, Victoria Stewart, *violins*; Brett Deubner, *viola*;

Caroline Stinson, *cello*; Alexander Fiterstein, *clarinet*; & Gabriela Martinez, *piano*)

Draeseke Clarinet Sonata, Second Viola Sonata, and String Quintet op. 77

<http://www.draeseke.org/news/20081106keanunivca.htm>

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