

Jerusalem String Quartet



Wednesday, October 3, 2018, at 7:30PM
Carnegie Music Hall, Oakland



*In remembrance of
Ruth M. Montgomery (1916-2018)
Chamber Music Pittsburgh Founder*



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A letter from the Board President:

I'm delighted to welcome you to a new season of great music performed by some of the world's finest musicians. As a board, we are proud to carry on the vision of our founder, Ruth Montgomery, who passed away this past summer just prior to her 102nd birthday. This evening's concert is dedicated to her memory and legacy. We, like Ruth, believe in the transformational power of music and the quality of life that it brings to our community, and we thank you for joining us for our season opener!

This year, the world celebrates the centennial year of the birth of Leonard Bernstein, who was my mentor and inspiration. Of this great American composer, pianist, communicator, conductor, and activist, the *New York Times* commented, "... he punctured the rituals and snobbery of the concert hall, and showed music as something that could be gobbled whole, without prissy distinctions between high and low ... great Elvis was as worthy of enjoyment as great Mozart."

The openness that is reflected on our stage and many others across the world is a testament to his permeating influence. With programs as diverse as the Jerusalem Quartet, Imani Winds, and Sybarite5, we invite you to join us in celebrating the vibrant spectrum of talented artists making music on the world stage today.

Through our various outreach initiatives, we are dedicated to bringing music to more young people, and we are asking for your help. Please consider purchasing a student subscription for a young music student in need, so that they too can experience the beauty of live chamber music. A donation of \$64 pays for one student subscription for the remainder of this season. Simply visit our website at www.chambermusicpittsburgh.org and purchase a Student Subscription, noting in the comments section that the subscription is a donation, or give us a call at 412-624-4129. We will take care of the rest, and will match your donation with a student in need.

Wishing you a season of enjoyment, beauty, and new discoveries.

Warmest regards,



Monique Mead



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In Memoriam: Ruth M. Montgomery (1916-2018)

Ruth M. Montgomery appreciated classical music in the strongest sense. A humble and private woman, she rarely spoke of the impact she had in the development of it in Pittsburgh, particularly in the establishment of what is now known as Chamber Music Pittsburgh.

Ruth was raised in New Haven, Conn., during the Great Depression. She worked hard, never complained and hated waste, recycling religiously. She kept up with the news and voted in every single election.

In 1935, she moved to Washington, D.C., to work as an administrator for the Department of Agriculture. While living in a boarding house, she quickly became friends with a few students who moved in down the hall, one of whom, Edison Montgomery, later became her husband. It was at Library of Congress concerts that she fell in love with chamber music. She relished the intimate connection formed between musician and concertgoer.

They came to Pittsburgh in 1956 after her husband took a job in the administration of Edward Litchfield, chancellor of the University of Pittsburgh.

While living in Oakland in 1961, the Montgomerys headed the grass-roots effort to establish the Pittsburgh Chamber Music Society, which has since been renamed Chamber Music Pittsburgh. Ruth recruited big names such as Henry Heinz and Paul Beneditum to make it financially plausible.

After its establishment, Ruth ran the organization — refusing pay — playing a hands-on role with patrons and performers, meticulously keeping a handwritten catalog of all artists and performers in an index card box.

She also worked to expose the youth of Pittsburgh to chamber music. She regularly made it possible for students to attend rehearsals for the organization. This passion for education was why in 2000 the organization's board established the Ruth Montgomery Fellowship. It provides several high school students performance opportunities, mentorship and access to performances and classes.

Ruth died June 9 at Sherwood Oaks Retirement Community in Cranberry. She would have turned 102 on July 30.



Ruth's family has asked that donations be made to the Ruth M. Montgomery String Fellowship program via Chamber Music Pittsburgh at 315 S. Bellefield Ave. Pittsburgh, PA 15213.



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Program



Jerusalem Quartet

WEDNESDAY, OCTOBER 3, 2018

7:30 PM

ALEXANDER PAVLOVSKY, VIOLIN

SERGEI BRESLER, VIOLIN

ORI KAM, VIOLA

KYRIL ZLOTNIKOV, VIOLONCELLO

String Quartet in G Major, Op. 76, No. 1

Franz Josef Haydn

I. Allegro con spirito

1732-1809

II. Adagio sostenuto

III. Menuetto (Presto)

IV. Finale (Allegro ma non troppo)

String Quartet No. 1, Op. 7 (1908-09)

Bela Bartók

I. Lento

1881-1945

II. Allegretto

III. Allegro vivace

INTERMISSION

String Quartet in F major

Maurice Ravel

I. Allegro moderato (très doux)

1875-1937

II. Assez vif - (très rythme) - Lent - Tempo 1

III. Très lent

IV. Vif et agite

We are proud to partner with South Hills Interfaith Movement this evening.

Monetary and non-perishable food donations are being collected in the lobby.

Program Credits:

The Jerusalem Quartet appears by arrangement with David Rowe Artists (www.davidroweartists.com). The Jerusalem Quartet records for Harmonia Mundi (www.jerusalemstringquartet.com).

Jerusalem Quartet

“Passion, precision, warmth, a gold blend: these are the trademarks of this excellent Israeli string quartet.”

Such was the New York Times' impression of the Jerusalem Quartet. Since the ensemble's founding in 1993 and subsequent 1996 debut, the four Israeli musicians have embarked on a journey of growth and maturation. This journey has resulted in a wide repertoire and stunning depth of expression, which carry on the string quartet tradition in a unique manner. The ensemble has found its core in a warm, full, human sound and an egalitarian balance between high and low voices. This approach allows the quartet to maintain a healthy relationship between individual expression and a transparent and respectful presentation of the composer's work. It is also the drive and motivation for the continuing refinement of its interpretations of the classical repertoire as well as exploration of new epochs.

The Jerusalem Quartet is a regular and beloved guest on the world's great concert stages. With regular bi-annual visits to North America, the quartet has performed in cities such as New York, Chicago, Los Angeles, Philadelphia, Washington, and Cleveland, as well as in the Ravinia Festival. In Europe, the quartet enjoys an enthusiastic reception with regular appearances in London's Wigmore Hall, Tonhalle Zürich, Munich Herkulessaal, Théâtre des Champs-Élysées, as well as special guest performances at the Auditorium du Louvre Paris, the Elbphilharmonie Hamburg and festivals such as Salzburg, Verbier, Schleswig-Holstein, Schubertiade Schwarzenberg, Rheingau, Saint Petersburg White Nights and many others.

The Jerusalem Quartet records exclusively for Harmonia Mundi. The quartet's recordings, particularly the albums featuring Haydn's string quartets and Schubert's "Death and the Maiden," have been honored with numerous awards such as the Diapason d'Or and the BBC Music Magazine Award for chamber music. In 2018, the quartet released two albums, an album of Dvorak's String Quintet Op.97 and Sextet Op.48, and a much-awaited recording of the celebrated quartets by Ravel and Debussy. In the spring of 2019, the quartet will release a unique album exploring Jewish music in Central Europe between the wars and its far-reaching influence. Israeli Soprano Hila Baggio will join the quartet to perform a collection of Yiddish Cabaret songs from Warsaw in the 1920s. The quartet has commissioned composer Leonid Desyatnikov to arrange these songs, which will be sung in Yiddish. Schulhoff's Five Pieces (1924), a collection of short and light cabaret-like pieces, and Korngold's Quartet No.2 (1937) will complete the program.

Alongside its regular programs, the 2018/19 season will open with a premiere of its new Yiddish program. In October the quartet will be joined by Pinchas Zukerman and Amanda Forsyth for a US tour featuring string sextets by Strauss, Schoenberg and Tchaikovsky. March will include a return of the Brahms project featuring quartets, sonatas and quintets together with clarinetist Sharon Kam and pianist Matan Porat. After a second US tour in April, Bartok's 6 string quartets will be presented at London's Wigmore Hall in May and then combined with Beethoven and performed in various venues in Bavaria.

LOBBY RECITAL - 7:00 PM

Quartetto Sin Nome

TAYA RICKER, VIOLIN

NICOLE OSWALD, VIOLIN

JOHN PETREY, VIOLA

ROBERT KAUFMAN, CELLO

Taya Ricker is an avid orchestral and chamber musician who has performed in orchestras in the US and in Europe, and is a 2017 winner of the Silberman Chamber Music Competition. She grew up in North Carolina where she attended high school at the University of North Carolina School of the Arts studying with Sarah Johnson, and went on to attend the University of North Carolina at Greensboro for her Bachelors, Masters, and a Post Baccalaureate Certificate in Jazz Studies. Taya currently attends Carnegie Mellon University studying with Andrés Cárdenes.

Nicole Oswald recently received an Artist Diploma from the Frost School of Music in Miami, FL. There she studied under Charles Castleman as a Henry Mancini Institute fellow and graduate teaching assistant in chamber music. Prior to attending Frost, Nicole studied violin at the Utrechts Conservatorium, The Netherlands, and the Eastman School of Music. She was a guest artist at the Castleman Quartet Program in 2018 and chamber music coach at Miami Youth for Chamber Music 2015-2018. As an active chamber musician, she has studied with members of the Pacifica, Fine Arts, Ying, Dover, Cavani, Concord, Juilliard, Bergonzi and Chilingirian String Quartets. Nicole currently studies under Andrés Cárdenes at Carnegie Mellon University.

John Petrey is a recent graduate of the Eastman School of Music, where he completed his Master of Music degree with violist Phillip Ying of the Grammy-winning Ying Quartet, and was the only violist in the school to receive a performer's certificate during the 2018 school year. He has attended numerous music festivals, including Colorado College SMF, Brevard, and Bowdoin's Kaplan Fellowship program, and has studied with members of the Borodin, Shanghai, Jupiter, Ying, Dover, Pacifica, and Emerson quartets. John enjoys teaching violin and viola, as well as performing chamber, orchestral, and solo music. He was most recently the principal viola of the Prague Summer Nights Festival orchestra for their 2018 season of Mozart, Dvorak, Sibelius, and Beethoven.

Robert Kaufman is a Pittsburgh native who holds degrees from the Peabody Institute and Duquesne University and currently studies with Anne Martindale-Williams at Carnegie Mellon University. He is an avid chamber musician and was the 2018 recipient of the Grace Clagett Ranney Prize for Chamber Music from the Peabody Institute. Robert has performed across the country and around the world, including at venues such as the Adrienne Arsht Center in Miami, the Mütter Museum in Philadelphia, the Stephansdom in Vienna, the Rudolfinum in Prague, and the Mozarteum in Salzburg.

PROGRAM NOTES by Kristen Linfante

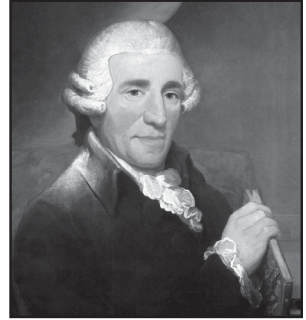
Haydn, Quartet in G Major, Op. 76, No. 1

Allegro con spirito

Adagio sostenuto

Menuetto: Presto

Finale: Allegro ma non troppo

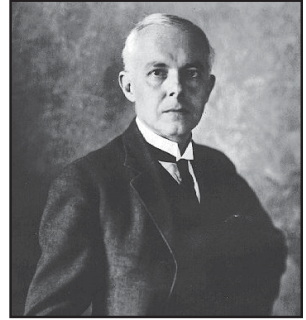


Franz Joseph Haydn was one of the most prolific and renowned composers of his time. He is often called the “Father of the Symphony” and “Father of the String Quartet” due to his significant contributions to both genres. In fact, Haydn left an immense quartet legacy comprised of nearly seventy string quartets composed over the course of about fifty years. His quartets were published in groups of six or three, and each had its own character and flair. The many phases of Haydn’s immensely creative career are beautifully captured in each set of works. One of his most famous and beloved groups of quartets is the Opus 76, which was also his last complete set of quartets, composed between 1796 and 1797 when he was 65 years old. By this time in his life, he was essentially retired, as his service to the Esterhazy family was complete. Haydn had been employed by the Esterhazy family, one of the wealthiest and most important families in the Austrian Empire, beginning in 1761 at the age of 29. His tenure there lasted nearly 30 years, and it was here that his creativity truly blossomed through the countless compositions he wrote for the most appreciative Esterhazy princes. The Op. 76 quartets were commissioned by Count Erdödy, a relative of the Esterhazys, for his wife. The renowned music historian Charles Burney hailed them as “full of invention, fire, good taste and new effects” and proclaimed that he “had never received more pleasure from instrumental music.”

The first movement, *Allegro con spirito*, opens with three powerful chords. After this attention-grabbing introduction the cello presents a lovely melody that is later passed on to the viola. Haydn’s deceptive pseudo sonata form (introduction, development, recapitulation), on closer examination, presents more as a theme and variations on a nimble little tune played individually by each instrument at the start, then developed rather ingeniously throughout the movement. The *Adagio sostenuto* that follows is a thoughtful, melancholic *ritornello* aria, reminiscent of the glorious vocal arias found in his masses. An underlying rhythm much like a heart beat is present for most of the movement. Haydn titled the third movement *Menuetto* but also indicated *Presto* (very fast) for the tempo, which was unusual for a minuet written at this time. The fast tempo indication gives it the feel of a light yet vigorous *scherzo*. The middle “trio” section is more lyrical and features the first violin playing a folk-like *Ländler* while accompanied by *pizzicato* in the other strings. The *Finale*, *Allegro ma non troppo*, comes as a big surprise as Haydn moves from a major key to a minor one (G minor). It leaves one to wonder whether his journey into a more somber key might have been a tribute to his beloved friend Mozart, who wrote a number of masterpieces in the same key. At very end of this stormy movement, Haydn moves swiftly and seamlessly back to G major, as he recoils from ending on a somber note. This movement marked the beginning of Haydn’s move to blur tonality, which he continued to explore in later quartets and which would influence others including Franz Schubert after him.

Bartók, String Quartet No. 1 in A minor*Lento**Poco a poco accelerando – Allegretto
(Introduzione.) Allegro – Allegro vivace*

Béla Bartók was a Hungarian composer and pianist, and is considered one of the most important composers of the 20th Century. Known for collecting and analyzing folk music, he was a pioneer in the field of comparative musicology, which later became known as ethnomusicology.



For the young Bartók, the period between 1906 and 1909 marked a time of great change and experimentation. At the beginning of this period, the 26-year-old composer was a great admirer of the German traditions of Richard Strauss. By the end of this period, however, he had developed an ear for many different types of composers including Claude Debussy, thanks to the influence of his friend, Zoltán Kodály. He had also embarked on a new career as one of the earliest ethnomusicologists, collecting and recording folk music in his notebooks and on Thomas Edison's wax cylinder. It was at this time that folk music was also becoming a central force in Bartók's own works. Later, his compositions would fully absorb the spirit of folk music so personally that they would carry its essence within every line and phrase. Over his lifetime, he would travel throughout Eastern Europe and even as far as Algeria in his quest to collect and catalog folk tunes.

During the abovementioned period, one of his first great masterpieces, his String Quartet No. 1 in A minor, was written. It vividly depicts the many influences from this time in the composer's life. He personally described the first movement (*Lento*) as a "funeral dirge." The opening motif, shared between the violins, is a melody taken from the violin concerto that he had written for a violinist he had fallen hopelessly in love with, only to discover that she did not share his feelings. The movement likely symbolizes the death of his passion and heartbreak, providing a glimpse into Bartók's full heart, pensive and grieving. A feeling of yearning and loss is infused into every note. The second movement, however, quickly brings evidence of new life through a lilting, dancelike melody in the viola and the cello. The heavy burden of the first movement gives way to a more light and playful character. The second movement nearly ends on a quiet, ethereal note, until suddenly a raucous, almost comical interlude carries the listener into the third movement. This time Bartók introduces a rustic peasant dance full of energy, reminiscent of the folk music he had only just begun to catalog.

PROGRAM NOTES

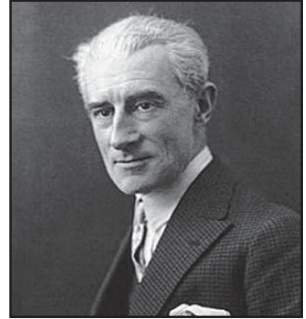
Ravel, String Quartet in F major

Allegro moderato. Très doux

Assez vif. Très rythmé

Très lent

Vif et agité



Maurice Ravel was born in 1875 in Ciboure, Basses-Pyrénées. He was the eldest of two children, born to a Swiss father and a Basque mother. Soon after his birth, the family moved to Paris where Maurice would later begin studying piano at the age of seven. By the age of fourteen, he had entered the Paris Conservatory. Sadly, Ravel's immense talent went unrecognized, and he repeatedly failed at winning the Prix de Rome for composition because of his refusal to adhere to standard compositional techniques. While still a student, Ravel also became affiliated with a group of young Parisian poets, artists, musicians, and intellectuals who called themselves the "Apaches." They took great pride in being social outcasts. The group included Mallarmé, Verlaine, Cézanne, Van Gogh, Debussy, and Whistler. They believed that music, painting, and poetry were all one art with different forms of expression.

Ravel's only string quartet was completed in 1903 at the age of twenty-seven while he was still a student at the conservatory. The work was dedicated to his teacher and mentor, Gabriel Fauré. The quartets of Debussy and Fauré clearly influenced Ravel's composition, as he employed several of their techniques, including shimmering pizzicatos, trills, passages played on the fingerboard for an ethereal sound, thematic references across movements, as well as harmonic influences from the Far East. In the first movement, the theme is introduced by the full quartet but then taken over by the first violin while the second violin and viola play a soft, murmuring accompaniment. The second theme begins with an unusual and technically challenging unison passage performed by the first violin and the viola. The development section is fairly traditional in structure, while the recapitulation reminds us of the original theme. The plucked pizzicato passages that introduce the second movement most likely come from the influence of Javanese gamelan music, which consists of predominantly percussive instruments. Debussy, Satie and Ravel were exposed to gamelan music at the Paris World Exhibition of 1889, and each had a keen interest in incorporating these sounds into their music. The lyrical passages of this movement present conflicting rhythms (three beats against two) among all four voices. The third movement, in minor, presents itself as a lovely, slow nocturne with many colorful effects, including muted strings and sparkly tremolo passages. The stormy last movement is based on an ostinato (a continually repeated pattern or phrase) in an asymmetrical 5/8 meter. Eventually, the persistent ostinato yields to a more regular 3/4 beat, which echoes the first movement. Two different musical characters – the first aggressive, and the second more lyrical – correspond to each of the two meters. Their contrast drives the movement ever forward to a powerful conclusion.



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Monday, November 26, 2018
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Jeremy Denk, Piano
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Sybarite5
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Artemis String Quartet
Monday, April 8, 2019
7:30 PM



**Noah Bendix-Balgley, violin,
Robert Levin, piano, and
Peter Wiley, cello**
Monday, May 6, 2019
7:30 PM