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James Dunham, Pei-Shan Lee, Paul Katz with the Fry Street Quartet

Fry Street Quartet

James Dunham
Rice University

Pei-Shan Lee
New England Conservatory

Paul Katz
New England Conservatory

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The Fry Street Quartet

Robert Waters, violin | Rebecca McFaul, violin
Bradley Ottesen, viola | Anne Francis Bayless, violoncello

with guest artists

James Dunham, viola
Paul Katz, violoncello
Pei-Shan Lee, piano

Tuesday, October 27, 2015 7:30pm
Caine Performance Hall

Piano Quartet in E flat major, K. 493 Wolfgang Amadeus Mozart
Allegro 1756-1791
Larghetto
Allegretto

Rebecca McFaul, violin | Bradley Ottesen, viola
Anne Francis Bayless, violoncello | Pei-Shan Lee, piano

Sonata in F minor, Op. 120 no. 1 Johannes Brahms
Allegro appassionato 1833-1897
Andante un poco adagio
Allegretto grazioso
Vivace

James Dunham, viola | Pei-Shan Lee, piano

Intermission

String Sextet in B flat major, Op. 18 Johannes Brahms
Allegro ma non troppo 1833-1897
Andante ma moderato
Scherzo: Allegro molto
Rondo: Poco Allegretto e grazioso
The Fry Street Quartet | James Dunham, viola | Paul Katz, violoncello

The Fry Street Quartet holds the Endowed String Quartet Residency at Utah State University's Caine College of the Arts. We gratefully acknowledge Dan C. and Manon Caine Russell for their generosity in establishing this endowment. The FSQ is represented by the management firm Jonathan Wentworth and Associates.

The Caine College of the Arts Visiting Artists and Scholars Series is underwritten by the Marie Eccles Caine Foundation—Russell Family, the Tanner Charitable Trust, and Differential Tuition provided by the students of the college.

PROGRAM NOTES

Piano Quartet in E flat Minor, K. 493
Duration: 35 minutes in three movements

Franz Anton Hoffmeister commissioned Mozart to write three piano quartets in 1785 and according to one Mozart biographer, the publisher was not happy with the first result. The "G minor Quartet" was too difficult, thought Hoffmeister, much too difficult to publish for the general public. Right or wrong from a business standpoint, this is the moment in the story where myth firmly takes hold and depending on which research you trust most, Hoffmeister either withdrew the commission in its entirety or actually offered to pay Mozart not to complete it. Though wonderful to contemplate in hindsight, that latter option is almost certainly apocryphal and, whatever the case, Mozart did finish a second piano quartet in June of 1786. He presented both works to the rival publishing house, Artaria, the following year and Artaria, thankfully for us, showed more courage than Hoffmeister. While we don't know much about when the "E flat Quartet" was premiered, we do know that it brought little profit. It's a pity. This virtuosic piece sits right next to "Le nozze di Figaro" in Mozart's catalogue and, as an exemplar of his abiding chamber music genius, it remains not only worthy but important.

Viola Sonata in F Minor, op. 120, no. 1
Duration: 22 minutes in four movements

The two Op. 120 sonatas were the last chamber music utterances of Brahms' life. Both were created for the Meiningen Orchestra's principal clarinetist Richard Muhlfield, an artist Brahms had already honored twice with a trio and a quartet. As he had previously done with the trio, Brahms prepared alternate viola parts for the clarinet sonatas. There exists scholarly doubt about the depth of his involvement in the transcription process, but little doubt that he either conceived the idea or approved of it at the very least. Changes were necessary to exploit the idiomatic possibilities of the viola (register, double stops, etc.) but the bones of the original were left intact so, dubious or not, the published versions of the viola sonatas have entered the canon of that instrumental cohort. They are, no doubt, true Brahms in the ways that matter most. The "F minor Sonata (No. 1)" is forceful, clear-eyed and more traditionally structured than No. 2 but it offers ample opportunity for drama and repose. The pride of both clarinetists and violists with regard to this music is well-placed indeed.

Sextet in B flat Major, op. 18
Duration: 38 minutes in four movements.

Like the orchestral serenades that prefigured the symphonies, Brahms' string sextets came well before his first attempts at the more storied form of the string quartet. If it seems strange today that a giant like Brahms could flinch before the gaze of a previous giant, we must recall that he was by all accounts a very cautious composer, one who took no step too soon. This presumed nervousness over waking the ghosts of Haydn, Mozart and Beethoven is often blamed for Brahms' late approach to the symphony genre and his reluctance to tackle the string quartet may have come from a similar place of mixed respect and dread. With all of that psychological subtext set aside, however, the "B flat Sextet" dates from a relatively happy time for the composer. The sting of Robert Schumann's death was beginning to subside somewhat and he had just been given a pleasant seasonal position in Detmold. The job allowed Brahms a lot of freedom to write and during the 1859-1860 winter he began work on his first sextet. It was premiered in October of 1860 and Joseph Joachim was part of the ensemble. As he often did with trusted friends, Brahms had sheepishly shared the sextet with Joachim prior to its completion and Joachim was thrilled with what he saw. In this and nearly every case, the composer's equivocal modesty was absolutely unnecessary.

by Jeff Counts

WOLFGANG AMADEUS MOZART
(1756-1792)

JOHANNES BRAHMS
(1833-1897)

JOHANNES BRAHMS
(1833-1897)

Violist **JAMES DUNHAM**'s rich background includes having been founding member of the Naumburg Award-winning Sequoia String Quartet and subsequently violist of the Grammy Award-winning Cleveland Quartet. An impassioned advocate of new music, he has premiered and recorded many works written for him, and his recording of Judith Shatin's "Glyph" for solo viola and piano quintet was recently released. Fanfare Magazine (July/August 2014) praised the work as "reverent...beautifully, skillfully written" and "the playing here by soloist James Dunham is stunning: resonant and vital." Mr. Dunham recently joined the members of the Diotima String Quartet of France for the premiere of a viola quintet by composer Richard Lavenda. In addition to guest appearances, Mr. Dunham is violist of the Axelrod String Quartet, in residence at the Smithsonian Institute in Washington, D.C. where the ensemble performs on their collection of Nicolò Amati and Stradivari instruments.

Formerly on the faculty of California Institute of the Arts, the Eastman School of Music, and the New England Conservatory (where he chaired the string department and received the Louis & Adrienne Krasner Teaching Excellence Award), Mr. Dunham is Professor of Viola and Chamber Music at Rice University's Shepherd School of Music where he also co-directs its Master of Music in String Quartet program. He is featured regularly in concerts, master classes and competition juries throughout the U.S. and abroad, recently as guest at the Lübeck Hochschule für Musik in Germany, the Manhattan School of Music, return participation in the Festival International Turina in Seville, Spain and in mini-residency at the University of Ottawa through their Astral Young Artists Mentorship Program..

The 2014/2015 season saw him performing quintets throughout the U.S. with the Jupiter String Quartet. Mr. Dunham has collaborated on contemporary and standard repertoire with such renowned artists as Emmanuel Ax, Joshua Bell, Cho-Liang Lin and members of the American, Brentano, Guarneri, Juilliard, Takács, Tokyo and Ying Quartets. His recording with the Ying Quartet and cellist Paul Katz of Tchaikovsky's Souvenir de Florence was nominated for a 2008 Grammy.

His recordings can be found on labels including Telarc, Innova, Nonesuch, Delos, Naxos, and Crystal. Mr. Dunham performs on a Gaspar da Salo viola, ca. 1585.

PAUL KATZ is known to concertgoers the world over as cellist of the Cleveland Quartet. As a member of this celebrated ensemble from 1969 to 1995, Katz performed at the White House and on many television shows, including "CBS Sunday Morning," NBC's "Today Show," "The Grammy Awards" (the first classical musicians to appear on that show), and "In The Mainstream: The Cleveland Quartet," a one-hour documentary televised across the U.S. and Canada.

Katz has received many honors, the most recent including the "Chevalier du Violoncelle," awarded by the Eva Janzer Memorial Cello Center at Indiana University; Chamber Music America's Richard M. Bogomolny National Service Award; an Honorary Doctorate of Musical Arts from Albright College; and the American String Teacher's Association "Artist-Teacher of the Year." His recordings include Dohnanyi's Cello Sonata for ProArte Records, and the Cleveland Quartet's Sony Classical release of the Schubert two-cello quintet with Yo-Yo Ma. The Cleveland Quartet has nearly 70 recordings to its credit on RCA Victor, Telarc International, Sony, Philips and ProArte. These recordings have earned many distinctions, including "Best of the Year" awards from Time magazine and Stereo Review, as well as numerous Grammy Awards.

Katz was a student of Gregor Piatigorsky, Janos Starker, Bernard Greenhouse, Gabor Rejto, and Leonard Rose. In 1962, he was selected to play in the historic Pablo Casals masterclass in Berkeley, California. He was a prizewinner in the Munich and Geneva Competitions and for three summers, he was a participant at the Marlboro Music Festival.

In September of 2001, Paul Katz joined the New England Conservatory faculty, following five years at Rice University in Houston, and twenty years of teaching at the Eastman School of Music. Katz has taught at many of the major summer music programs, including twenty years at the Aspen Festival,

the Yale Summer School of Chamber Music, the Perlman Music Program, the Schleswig-Holstein Music Festival in Germany, ProQuartet in France, the Steans Institute of The Ravinia Festival, and is Director of the Shouse Artist Institute of the Great Lakes Chamber Festival. In 2011, declaring that "our art is passed from one generation to the next, not by books but by mentoring," Katz launched CelloBello, a website designed to connect cellists of all ages and performance levels.

Paul Katz plays an Andrea Guarneri cello dated 1669.

Pianist **PEI-SHAN LEE**'s active concert career has taken her to The Kennedy Center, Lincoln Center's Avery Fisher and Alice Tully Hall, Carnegie Hall's Weill Recital Hall, Boston's Jordan Hall, Cleveland's Severance Hall, Taiwan's National Concert Hall, and tours of France, Germany, Belgium, and Israel. Her many summer festival appearances include The Mostly Mozart Festival, Caramoor Festival, Great Lakes Chamber Music Festival, Chautauqua Institute, Music Academy of the West, Heifetz International Music Institute, the International Piano Festival in Spain, the International Piano Festival at the Tchaikovsky Conservatory in Moscow, ProQuartet in France, the Great Wall International Music Academy in China, and the Formosa Chamber Music Festival in Taiwan.

A member of the Collaborative Piano and Chamber Music faculty at the New England Conservatory, Ms. Lee recently created a new MM in Collaborative Piano at the California State University Northridge. She will also head the Collaborative Piano Fellowships at the Bowdoin International Music Festival starting in the summer of 2015.

Since coming to the United States from Taiwan, Ms. Lee has collaborated with some of America's most important musicians: violinists Donald Weilerstein, Ani Kavafian, Jacques Israelievitch, Joseph Silverstein, Ryu Goto, and Stefan Jackiw; violists Kim Kashkashian, Dimitri Murrath, Edward Gazouleas, and Che-Yen Chen; cellists Paul Katz, Robert DeMaïne, Andres Diaz, and Pieter Wispelwey; flutist Jeanne Baxtresser; and pianist James Tocco. Her chamber music partners have included the Jupiter, the Harlem, and the Formosa String Quartets, members of the Bavarian Radio, Boston, Chicago, Cincinnati, Detroit, San Diego Symphony Orchestras and the Los Angeles Philharmonic.

In her hometown of Boston, Ms. Lee has performed at NEC, MIT, Boston Ballet, and in recitals with members of the Boston Symphony Orchestra. She also works with BSO's guest conductors and soloists, and was the Boston pianist seen in rehearsal with violinist Anne-Sophie Mutter in her documentary "The Portrait". Her live performances can also be heard on WQXR, WGBH, and WRCJ. In 2006, she was appointed pianist for Itzhak Perlman's violin studio at the Perlman Music Program and has since joined its faculty in the Sarasota Winter Residency. She also served on the faculty of the Chautauqua School of Music, as staff pianist at the Cleveland Institute of Music and the famed Meadowmount School for Strings.

FRY STREET QUARTET: Hailed as "a triumph of ensemble playing" (New York Times), the FSQ has perfected a "blend of technical precision and scorching spontaneity" (Strad). Since securing the grand prize at the Fischhoff National Chamber Music Competition, Fry Street Quartet has reached audiences from Carnegie Hall to Sarajevo and Jerusalem, exploring the medium of the string quartet and its life-affirming potential with "profound understanding, ...depth of expression, and stunning technical astuteness" (Deseret Morning News).

The FSQ is compelled to respond artistically to issues surrounding global sustainability. Alongside physicist and educator Dr. Robert Davies, it has created The Crossroads Project: Rising Tide that has had more than 18 performances in the United States, Mexico and Brazil. The Project has been featured on NPR's All Things Considered, and in the New York Times, Yale Climate Connections, Reuters, and other media outlets.

The Fry Street Quartet holds the Endowed String Quartet Residency at the Caine College of the Arts at Utah State University, where its members are the string faculty and artists in residence. The FSQ is represented by the management firm Jonathan Wentworth and Associates.

Fall Semester String Area Events

Thursday, Sept. 10, 7:00 pm Caine Performance Hall | USU Campus
The Crossroads Project: *Rising Tide* for the Fall Sustainability Summit

Tuesday, Sept. 22, 7:30 pm Caine Performance Hall | USU Campus
FSQ at USU Series - World premiere of the Crossroads Project: *Emergence*

Thursday, Oct. 8, 7:30 pm Caine Performance Hall | USU Campus
The Chamber Music Society of Logan presents the Jerusalem Quartet

Friday, Oct. 9, 9:30 am Room TBA
String program master class with the Jerusalem Quartet, courtesy of The Chamber Music Society of Logan

Friday, Oct. 23, 7:30 pm St. Thomas Aquinas Church
USU Symphony Orchestra concert

Sunday, Oct. 25, 6:00 pm Room 214 | Chase Fine Arts Center | USU Campus
String program chamber music master class with guest artists Paul Katz, James Dunham, and Pei-Shan Lee

Monday, Oct. 26, 4:30 pm Caine Performance Hall | USU Campus
String program viola master class with guest artist James Dunham

Tuesday, Oct. 27, 3:00 pm Room TBA
String program cello master class with guest artist Paul Katz

Tuesday, Oct. 27, 7:30 pm Caine Performance Hall | USU Campus
FSQ at USU Series - Program includes guest artists Paul Katz, James Dunham, and Pei-Shan Lee

Tuesday, Nov. 10, 7:30 pm Caine Performance Hall | USU Campus
The Chamber Music Society of Logan presents the Fauré Piano Quartet

Monday, Nov. 16, 6:00 pm Room 214 | Chase Fine Arts Center | USU Campus
String program violin master class with guest artist Kathryn Eberle

Friday, Nov. 20, 7:30 pm Caine Performance Hall | USU Campus
String program Chamber Music Recital

Wednesday, Dec. 2, 7:30 pm Morgan Theatre | USU Campus
USU Symphony Orchestra Concert

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2015-2016 VISITING ARTISTS AND SCHOLARS SERIES

**JAMES DUNHAM,
PEI-SHAN LEE,
PAUL KATZ**
with the **frystreet** quartet

OCT 27, 2015 - 7:30PM
CAINE PERFORMANCE HALL, USU CAMPUS

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