

**Friday, December 2, 2011 7:30 p.m.**  
**Mixon Hall**

**BREAKING BOUNDARIES WITH BARTÓK**  
**FACULTY RECITAL**

**CAVANI STRING QUARTET**  
**ANDRIUS ZLABYS, PIANO, GUEST ARTIST**

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**PROGRAM**

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**String Quartet in F (1902-03)**

**MAURICE RAVEL**  
(1875 – 1937)

- I. Allegro moderato – Très doux
- II. Assez vif – Très rhythm
- III. Très lent
- IV. Vif et agité

**String Quartet No. 4, Sz 91(1928)**

**BÉLA BARTÓK**  
(1881 – 1945)

1. Allegro
2. Prestissimo, con sordino
3. Non troppo lento
4. Allegretto pizzicato
5. Allegro molto

~ Intermission ~

**Piano Quintet in A Major, Op. 81**

**ANTONÍN DVOŘÁK**  
(1841 – 1904)

- I. Allegro, ma non troppo
- II. Dumka: Andante con moto; Vivace
- III. Scherzo (Furiant): Molto vivace
- IV. Finale: Allegro



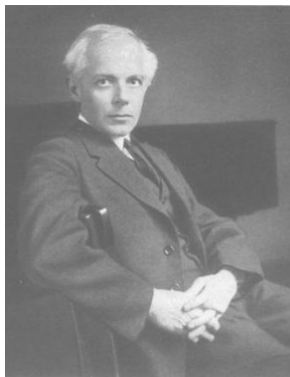
**audio-technica.**

*Broadcast on WCLV 104.9 FM with support from Audio Technica. Airdate 12/7/11 at 8pm*

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## ABOUT BARTÓK

**“My own true guiding idea is the brotherhood of peoples -  
brotherhood in spite of all wars and conflicts.  
I try to serve this idea in my music.”  
~Béla Bartók**



Béla Bartók (1881-1946), the Hungarian-born composer and pioneer of ethnomusicology, traveled throughout Central Europe as a young man collecting and cataloging folk music, which he used as a basis for many of his compositions. His early compositions showed a nineteenth century influence (Liszt, Wagner, Richard Strauss), but as the twentieth century unfolded, the modernist ideals of the Second Viennese School (Schoenberg, Berg, Webern) affected his style. His six string quartets, written between World War I & II, expressed his strong patriotic reaction to political

and social oppression. Bartók collected an estimated 10,000 indigenous vocal and instrumental melodies from remote villages in Hungary, Romania, Slovakia, Bulgaria, Turkey and North Africa.

The mature Bartók combined influences from Balkan folk music, modernism and his own personal aesthetic. The use of folk elements in his string quartets was an origination point – a “cell” from which he drew artistic inspiration. Bartók blended folk sources with original ideas to produce a completely unique sound. He also utilized rhythmic polymeter, syncopation, imitative counterpoint, poly/micro tonality, chord clusters, glissandi, and percussive string techniques. The music alternately incorporates sections of driving rhythms (Balkan dances, *verbunkos*, *batűta*) and heartfelt lyricism (vocal improvisation, *parlando-rubato*).

Delicate in stature and plagued by poor health, Bartók also bore the burden of being misunderstood by critics. International acclaim and audience approval came only near the end of his life. “Departure from traditional Western compositional practices and adoption of peasant music expressed a synthesis of [Bartók’s] basic philosophy of life: Nature, Man, Freedom, and the World of Instincts.” It was the elevation of the ‘peasant spirit’ and Bartók’s need to express his belief in something greater than himself that gave birth to this incredible music.

Over the 2011-2014 seasons, the Cavani String Quartet will perform a series of “outside the box” programs pairing Bartók’s six quartets with Haydn,

Beethoven, Schubert, Ravel, Debussy, Cage, Schoenberg and Szymanowski. *(This is the first event in that series.)* In a recent interview, quartet members Annie Fullard (violin), Mari Sato (violin), Kirsten Docter (viola) and Merry Peckham (cello) talked about their project.

**How will you bring audiences into closer rapport with Bartók's music?**

**Annie:** Bartók's music engages, challenges and inspires. From the stage, we hope to enhance our audience's appreciation of the music through demonstration of folk and other compositional elements that interconnect with the other compositions. We will discuss Bartók's unique and transformative style and illuminate the music's vast range of emotions, colors and rhythms.

**How has research into Bartók changed your performance of the quartets?**

**Mari:** We had the good fortune of working with the eminent Bartók scholar, Elliott Antokoletz. He profoundly inspired us, while he helped us to clarify voice leading through contrapuntal analysis, determine bow articulation by referencing folk sources, and elucidate the rhythm by regrouping patterns, regardless of the bar lines.

**How does Bartók's writing evolve from Quartet No. 1 through No. 6?**

**Annie:** The quartets follow a progressive evolution of musical style. The First Quartet follows the Romantic tradition (Wagner and Strauss), while the second quartet combines French Impressionism (Debussy) and Arab folk music. The Third and Fourth Quartets are the most abstract, more dissonant and Expressionistic. The Fifth and Sixth Quartets return to a more lyrical style. In particular, the Sixth's somber mood expresses the composer's deep commitment to the principles of personal freedom.

**What are your reflections on Bartók's "musical language?"**

**Mari:** Our quartet definitely noticed positive effects from studying and performing these quartets. We built stronger group rhythm and expanded our tonal range. Generally, this music brings increased ensemble awareness.

**Kirsten:** It is important to carefully note Bartók's articulations and tempos. In interpreting folk melodies, slurs should be articulated to start

and then tapered. In addition to the “Bartók” pizzicato where the string snaps the fingerboard, the composer extends other special techniques, e.g. slides should last the duration of the written note.

**What is the personal significance of performing Bartók’s complete cycle?**

**Merry:** When one plays all six quartets, one attains a profound feeling of accomplishment and satisfaction. But what surprised me personally was the incredible sensation of humanity and vulnerability.

*From an article from Strings Magazine by Nancy E. Bargerstock, DMA  
Associate Professor of Violin , Hayes School of Music, Appalachian State University  
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**Sources:**

Antokoletz, Elliot. *Béla Bartók: A Research and Information Guide* (third edition), Routledge Music Biographies (New York), 2011.

Frigyesi, Judit. *Béla Bartók and Turn-of-the Century Budapest*, University of California Press (Berkley and Los Angeles), 1998.

Loft, Abram. *Ensemble! A Rehearsal Guide to Thirty Great Works of Chamber Music*, Amadeus Szabolczi, Bence. *Bartók Studies*, ed. Todd Crow, Information Coordinators (Detroit), 1976.

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## ABOUT THE PERFORMERS

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An irresistible presence on stage, the **Cavani Quartet** performs regularly on major series and festivals throughout North America and Europe. The Cavani's 25th anniversary concert received this accolade from *The Cleveland Plain Dealer*, "this powerful and poetic performance was an example of the special joy musicians exude when minds and instruments connect on the highest level."

Appearances include Carnegie Hall and Alice Tully Hall in New York, the Corcoran Gallery of Art and Kennedy Center in Washington, D.C., the Ambassador Series in Los Angeles, Muziekcentrum De IJsbreker in Amsterdam, Festival de L'Epau in France and the Honolulu Chamber Music Society. The Cavani Quartet has the honor of being a winner of the prestigious Naumburg Chamber Music Award as well as numerous competitions including, Fischhoff, Banff and Coleman. Active proponents of contemporary music, the Quartet has commissioned and performed a worldwide array of living composers and is a recipient of the CMA/ASCAP Award for Adventurous Programming. The Quartet has been featured on National Public Radio's Performance Today and St. Paul Sunday, NBC, CBS, ABC, and PBS television. In 2005, the Quartet became the first recipient of the Guarneri String Quartet Residency Award from Chamber Music America. Cavani Quartet recordings of Bartók, Dvořák, Schumann, Brahms, Erb, Chausson, Brouwer and Primosch are available on the Azica, Gasparo, New World, Albany, and Pantheon labels. Collaborations with distinguished artists include Denyce Graves, Stephanie Blythe, Nathan Gunn, Alisa Weilerstein, Itzhak Perlman, and members of the Juilliard, Emerson, Takacs, Ying, St. Lawrence and Cleveland Quartets.

The Cavani Quartet has established itself as a dynamic leader in the field of Arts in Education, and has received a number of Chamber Music America Residency Partnership Grants. Nationally acclaimed for their inspiring and innovative teaching and proactive approach to residencies, the Quartet has developed creative programs for audiences of all ages, including a series of children's concerts for the Chamber Music of Lincoln Center. Formed in 1984, the Cavani Quartet was appointed Quartet-in-Residence at CIM in 1988. Summer music festival appearances and residencies include The Aspen Music Festival, Norfolk Chamber Music Festival, Kneisel Hall Chamber Music Festival and The Perlman Music Program.

The Cavani Quartet has also collaborated with artists across disciplines to create programs that unite poetry, painting, theatre and dance with the string quartet medium, including the award-winning M.A.P. (Music, Art and Poetry) program. As a result of their extensive experience in chamber music education, the Cavani Quartet was invited to participate as a

leadership ensemble in the first national Chamber Music Educator/ Ensemble Seminar sponsored by Chamber Music America. At CIM, the Cavani Quartet has developed The Intensive Quartet Seminar, the Apprentice Quartet Program and The Art of Engagement for student ensembles devoted to the serious study of chamber music.

The Quartet has been on the Advisory Board of Amateur Chamber Music Players and currently serves on the Honorary Board of the Suzuki Association of the Americas. In 2009, the Cavani Quartet was awarded a Cuyahoga Arts and Culture Project Support Grant for their innovative Beethoven & Brotherhood Project- performing the complete quartets of Ludwig van Beethoven in sixteen neighborhood libraries throughout Cleveland.

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Pianist **Andrius Zlabys** has appeared widely throughout the world as soloist and chamber musician. A prizewinner at the 2003 Cleveland International Piano Competition, he performed as soloist with the New York Philharmonic, Boston Symphony and Cleveland Orchestra.

Mr. Zlabys made his Carnegie Hall Debut with the New York Youth Symphony Orchestra in 2001. He also performed at such venues as Avery Fisher Hall, Concertgebouw, Carnegie's Zankel and Weill Halls, Teatro Colon, Wigmore Hall, Musikverein and Suntory Hall. His European engagements include Menuhin, Salzburg and Lockenhaus music festivals.

Mr. Zlabys recorded Enesco's Piano Quintet for Nonesuch in collaboration with the renowned violinist Gidon Kremer. He has performed extensively with Mr. Kremer, including recitals in Japan, China, Europe and South America. In 1998, Mr. Zlabys toured in recital with the violinist Hilary Hahn. In 2000, he was a winner of Astral National Auditions in Philadelphia.

Andrius Zlabys began piano studies at the age of six in his native Lithuania and studied with Laima Jakniuniene at the Ciurlionis Art School for eleven years. Subsequent to his arrival in the U.S., he studied with Sergei Babayan at the Cleveland Institute of Music, Claude Frank (Yale School of Music), Seymour Lipkin (Curtis Institute of Music) and Victoria Mushkatkol (Interlochen Arts Academy).

## WINTER CHAMBER MUSIC FESTIVAL

DECEMBER 1-7, 2011

### \*WINTER CHAMBER MUSIC FESTIVAL\*

Concerts featuring strings, strings/piano, brass, woodwind and percussion chamber music performed by CIM students, faculty and guest artists. Participation of the Miró Quartet is made possible in part by the Dr. Sydney and Gussie B. Klein CIM Chamber Music Ensemble Fund, and in collaboration with the Cleveland Chamber Music Society.

4 Sun. 1– 5pm

#### HOLIDAY CIRCLEFEST

University Circle institutions present a family event featuring music, exhibits, shopping, food and holiday cheer. CIM offers performances by the Sato Center for Suzuki Studies, the Singers Club of Cleveland and CIM Harp Ensemble (excerpts from *The Nutcracker*).

For complete event schedule, call UCI at 216.791.3900, or visit [universitycircle.org](http://universitycircle.org)

4 Sun. 5pm Mixon Hall

#### \*GALA CONCERT\*

INTENSIVE STRING  
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Performing quartets of Shostakovich

5 Mon. 7:30pm Mixon Hall, Studios 113,  
217 & 225

#### \*GUEST ARTIST CHAMBER MUSIC MASTER CLASSES\*

MIRÓ STRING QUARTET  
SANDY YAMAMOTO, violin  
DANIEL CHING, violin  
JOHN LARGESE, viola  
JOSHUA GINDELE, cello

5 Mon. 7:30pm Kulas Hall

#### \*CIM PERCUSSION ENSEMBLE\*

PAUL YANCICH, director

6 Tues. 7:30pm Kulas Hall

#### \*CIM BRASS ENSEMBLES\*

RICHARD STOUT, director

6 Tues. 7:30pm Plymouth

Congregational Church/  
2860 Coventry Road,  
Shaker Heights

*A collaboration with the*

*Cleveland Chamber Music Society*

#### \*MIRÓ STRING QUARTET\*

HAYDN Quartet in E-flat Major, Op. 33,  
No. 2, “The Joke”

PHILIP GLASS Quartet No. 5

BRAHMS Quartet in C minor,  
Op. 51, No. 1

Tickets \$25 general admission/  
\$23 seniors/ \$5 students

(at the door, with ID only)

Cleveland Chamber Music Society:

216.291.2777 or

[clevelandchambermusic.org](http://clevelandchambermusic.org)

7 Wed. 7:30pm Mixon Hall

#### \*CIM WOODWIND ENSEMBLES\*

ELIZABETH CAMUS, director

9, 16 Fri. 7:30 p.m. Chagrin Falls United  
Methodist Church

20 S. Franklin St., Chagrin Falls

#### YOUNG ARTIST PROGRAM CHAMBER MUSIC CONCERTS

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Emanuel Ax, piano

7:30 p.m.

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