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The Educational Bridge Project Fifth
Annual Russian Festival: Nevsky String
Quartet and Charles String Quartet,
October 26, 2002

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BOSTON UNIVERSITY
School of Music

THE EDUCATIONAL BRIDGE PROJECT
FIFTH ANNUAL RUSSIAN FESTIVAL

Saturday, October 26, 2002, 8:00 p.m.
College of Fine Arts
Concert Hall @ 855
855 Commonwealth Avenue, Boston

Boston University School of Music

presents

Nevsky String Quartet

Tatyana Razumova, *violin*

Svetlana Grinfeld, *violin*

Vladimir Bystritski, *viola*

Dmitry Khrytchev, *violoncello*

and

Charles String Quartet

Daniel Han, *violin*

ZhongLing Li, *violin*

Mark Holloway, *viola*

Patrick Owen, *violoncello*

Pyotr Il'yich Tchaikovsky

Quartet in D Major, Op. 11

Moderato e semplice

Andante cantabile

Scherzo

Allegro non tanto e con fuoco

Finale: Allegro giusto

Nevsky String Quartet

Andrei Petov

String Quartet

Charles String Quartet

INTERMISSION

Charles Ives

Quartet No. 1, "From the Salvation Army"

Fugue: Andante con moto

Prelude: Allegro—Allegro con spirito

Offertory: Adagio cantabile

Postlude: Allegro marziale

Charles String Quartet

program continued on next page

Dmitri Shostakovich Prelude and Scherzo for Octet, Op. 11

Prelude: Adagio—Più mosso

Scherzo: Allegro molto

PROGRAM NOTES

Charles Ives (1874–1954)

Quartet No. 1, "From the Salvation Army" (1896)

Charles Ives, the irascible American whose place in our musical history was never fully explored until the centenary celebration in 1974 of his birth, took a dim view of conventional and pretty music almost from the beginning. While still a student, he began juxtaposing musical elements that did not, properly speaking, belong together. Multiple layers of almost everything delighted him: layers of colliding rhythms, of unrelated harmonies, of distinct and usassociated tunes—all summed to him the richness and unpredictability of life. The String Quartet No. 1, dated May 1896, was his first major work. At the time, he was a twenty-one-year-old sophomore at Yale University.

The manuscript contains an amusing title page: Quartet for 2 vio's, 1 viola, cello / "From the Salvation Army"/NOT QUITE/& the old green anthem Book/Choral Pre. Collection, Postlude/[the Revival Service]. It is the afterthought, in brackets, that took, and the Quartet is now generally subtitled "A Revival Service."

The movements have churchly titles: Fugue, Prelude, Offertory, and Postlude. For some reason the printed score fails to give these, only providing the tempo markings. The work is largely tonal, but the key schemes are hardly according to classical rules: the first movement being in C and the last more or less in G and B. Ives changes keys without bothering to modulate, and on a few occasions he gets several keys going at the same time—a preview of his later polytonal propensities. The first movement is a fairly orthodox fugue, with subject, countersubject, inversion, and bits of stretto and pedal point. The fugue subject is based on the hymn "From Greenland's icy mountains to Afric's coral strand." The second movement is a kind of scherzo, breezy, American to the core. (It is worth repeating that this piece was written in 1896, in the dark night of musical America. It might almost be mistaken for a piece by Aaron Copland, written in the 1940s). The opening tune is probably Ives's own. Then there is a "trio" in three-quarter time, complete with repeats, and a return to the opening section. The last two movements are also A-B-A structures. The third is a beautiful Adagio cantabile with a middle section (in the "romantic" key of G-flat) that comes right out of Dvorák. And in the finale, Ives uses several keys to work out intricate polyrhythms and to work up a most impressive climax.

The String Quartet No. 1 was given its first public performance in 1957, more than sixty years after its composition, at New York's Museum of Modern Art, and published in 1961. The critic of the *New York Times*, Harold Schonberg, commented that the work contained too many "white notes"—that lives at twenty-one was not dissonant enough.

Dmitri Shostakovich (1906–1975)

Prelude and Scherzo, Op. 11 (1924–5)

Dmitri Shostakovich was one of the most prominent composers of 20th-century Russian music. Unlike his older contemporaries Prokofiev and Stravinsky, Shostakovich is alone in that his entire compositional life was spent within the confines of Soviet aesthetics. Although often at odds with the will of the state, Shostakovich maintained his compositional integrity, at times delaying the release of works until the political atmosphere was more favorable. Twice in his lifetime, he was subjected to intense political scrutiny: in 1936 when his internationally successful opera *Lady Macbeth of the Mtsensk District* was criticized suddenly in *Pravda*, and in 1948 when Stalin's cultural minister issued a decree denouncing a number of composers, including Shostakovich and Prokofiev. Stalin's death in 1953 instigated a gradual relaxation of artistic constraints. However, despite his early experiments in modernism, Shostakovich's tendencies remained more conservative, and he often criticized the Western avant-garde.

For a graduation assignment from the Leningrad Conservatory, Shostakovich wrote his Prelude for String Octet in 1924 and the Scherzo the following year. He also began a Fugue for octet, but omitted this from the final publication, which he numbered Op. 11, and which was premiered on January 9, 1927 at the Mozart Concert Hall, Moscow, where it met with critical acclaim. Of the previous nine opus numbers, only Op. 5 has been published.

It is a startlingly effective work; the overtly romantic style creates moments of deep poignancy in the Prelude, and the long exploratory violin themes are full of yearning. The slow, brooding Prelude followed by an exuberant, exhilarating Scherzo becomes a trademark of his later works. The Scherzo is energetic and enlivening, not least through Shostakovich's mischievous use of discord. In the Scherzo, particularly, we have the impression of a confident young composer playing with dissonance and mechanistic effects for the sheer fun of the noise he can make. In the Prelude, though, written as an elegy for his friend the poet Volodya Kurchavov, the dissonance is poignant and expressive—and the sonorous, fluent lyricism of the string writing shows the imprint of Glazunov, Russia's most polished and idiomatic composer for strings up to that time. A very personal voice is here emerging from an inherited tradition; it's the first step towards Shostakovich's life-long engagement with string chamber music, and towards the cycle of works—his 15 string quartets—that is one of the supreme achievements of modern art.

THE ARTISTS

The **Nevsky String Quartet** was founded in 1995 by students of the Rimsky-Korsakov St. Petersburg Conservatoire. After studies in Germany, Austria and the UK, the group completed postgraduate studies at the St. Petersburg Conservatoire under Prof. A. Dogadin. The many awards and prizes won in Russia, the Netherlands, Germany, Austria and Sweden have included The International D. Shostakovich String Quartet Competition (1996 and 1999) and the Karl-Klingler String Quartet Competition in Berlin's "Bärenreiter-Prize" for the best interpretation of a string quartet compositions (Mozart and Beethoven) in accordance with historical performing practice (1998). The repertoire of the ensemble is comprised of varying styles ranging from the Viennese classics to modern avant-garde.

During their 2001–2002 season, the Nevsky String Quartet participated in music festivals in St. Petersburg. The quartet premiered performances and recordings of string quartets by Timur Kogan (Russia), Rodney Waschka (USA), Christopher Willcock (Australia), Will Gay Bottje (USA), Gary Featherstone (Australia), and Christoph Theiler (Austria).

Born in 1973 in Leningrad, violinist **Tatiana Razoumova** studied with Professors V. Mazel, M. Komissarov and V. Ovcharek. In addition to being a member of the Nevsky String Quartet, she performs with the St. Petersburg Capella Orchestra. She is a winner of numerous international competitions with this ensemble, including second prize at the 1996 International Chamber Music Competition CHAIN the Netherlands.

Born in 1972 in Leningrad, violinist **Svetlana Grinfeld** studied at the St. Petersburg Musorgsky Music College under the guidance of Professor Abramovitch. She has been a member of the Nevsky String Quartet since 1997.

Born in 1972 in Leningrad, violist **Vladimir Bistritsky** studied with Professors A. Moskovich, I. Malkin, J. Levinzon, and A. Dogadine. He has been a member of the St. Petersburg Ensemble of Soloists directed by J. Serebriakov. Mr. Bistritsky has attended masterclasses with Christoph Poppen and the Kerubiny-Quartet; the Rosamunde-Quartet; and the Prazak-Quartet. He has performed concerts in Austria and Germany under conductors V. Tchernushenko, R. Martynov, and R. Staar.

Born in 1973 in Leningrad, cellist **Dmitry Khrytchev** studied with Professors K. Kucherov and A. Massarsky at the Rimsky-Korsakov St. Petersburg Conservatoire. Since 1993, he has been a member of the St. Petersburg Cello Ensemble directed by Nikitin. He has performed with the St. Petersburg Philharmonic Orchestra under the guidance of Director and Conductor J. Temirkanov. Since 1995 he has been a member of the Nevsky String Quartet.

Daniel Han began studying the violin at the age of four and two years later, was accepted into the Starling Preparatory Department at the University of Cincinnati College-Conservatory of Music where he was a scholarship student of Kurt Sassmannshaus and Dorothy DeLay. While studying in Cincinnati, he was an annual soloist with the CCM-Starling Orchestra and Philharmonia Orchestra as well as concertmaster of the Starling Chamber Orchestra. In addition, he was a soloist with the Starling Chamber Orchestra at the Aspen Music Festival, on their tours to Germany, Switzerland, and Austria, and at his New York debut in Alice Tully Hall in May of 1994. He has also been a soloist with the Boston Classical Orchestra, Boston University Symphony Orchestra, Longy Chamber Orchestra and Northern Kentucky Symphony.

Winner of numerous competitions, Mr. Han has played in concerts and recitals throughout the United States, Europe, and Asia. An avid chamber musician, he has belonged to a number of different groups and performed with Andres Diaz and Robert Merfeld. He has attended the Aspen Music Festival, Kneisel Hall, and Bravo! Colorado Music Festival where he worked with such distinguished artists as Inos Starker, Seymour Lipkin, Ida Kavafian, and members of the Juilliard, Tokyo, and Orion String Quartets.

Mr. Han recently completed the Artist Diploma program at Boston University, where he also received his Bachelor and Master of Music degrees as a student of Professor Roman Totenberg.

Violinist **ZhongLing Li** is currently a DMA student of Professor Dana Mazurkevich-Pomerants at Boston University, where she also received her Master of Music degree. She began studying the violin at the age of five in her native China and won many competitions as a young student at Sichuan Conservatory. Ms. Li received her Bachelor's degree from Shanghai Conservatory where she was the top prize winner of both the Shanghai Bach and Mozart competitions. She has been a member of the China Chamber Orchestra and the National Symphony Orchestra of China, with whom she toured extensively across Europe and Asia. Ms. Li has also attended the Pacifica Music Festival.

Mark Holloway, violist, graduated from Boston University's College of Fine Arts in 2002, where he studied with Michelle LaCourse. Mark was principal violist of the 2000 and 2001 New York String Orchestra Seminars under Jaime Laredo, where he studied chamber music and gave concerts in Carnegie Hall. He recently shared first prize in the 2001 American String Teachers' Association Massachusetts Competition and was a member of the Portland Symphony Orchestra. At the age of 19, he was awarded a fellowship at the 2000 Tanglewood Music Center, where he was principal violist and worked with Seiji Ozawa, Robert Spano, James Conlon, James DePreist, and Elliott Carter. He has studied chamber music with members of the Guarneri, Juilliard, Muir, Cleveland, and Orion String Quartets as well as the New York Philharmonic and Boston Symphony Orchestras. Mr. Holloway has also attended the Sarasota Music Festival in Florida, and studied with Karen Tuttle at the

Banff Centre for the Arts in Alberta, Canada. He is a native of Oceanside, New York and is currently studying with Michael Tree at The Curtis Institute of Music in Philadelphia.

Cellist **Patrick Owen** has been heard as soloist and in chamber music throughout Europe, the United States and Japan. As solo recitalist in Engelberg, Switzerland, Salzburg Austria, Paris, France, throughout southern Japan and most recently at Carnegie Hall's Weill Recital Hall. As chamber musician in New York's Alice Tully Hall and Juilliard Theater. Mr. Owen studied at the Paris Conservatoire, Eastman School of Music (B.M.), the Juilliard School (M.M.) and currently studies at Boston University. His teachers include Pamela Frame, Alan Harris, Philippe Muller, Harvey Shapiro, and Andrés Díaz.

UPCOMING PERFORMANCES

Sunday, October 27
3:00 p.m. and 6:30 p.m.

Boston University Opera Institute
The Seduction of a Lady by Richard Wargo
Scott Glasser, *guest stage director*
Allison Voth, *music director*
Boston University Theatre, Studio 210

Sunday, October 27
8:30 p.m.

Artist Diploma Recital
Lorena Tecu, collaborative piano
Ala Jojatu, violin
Mihail Jojatu, violoncello
Works by Brahms, Dvorák, and Janáček
Concert Hall @ 855

Monday, October 28
8:00 p.m.

Boston University Chamber Orchestra
Sergey Khanukaev and Samuel Pascoe, *conductors*
Works by Sibelius, Chávez, and Tchaikovsky
Concert Hall @ 855

Tuesday, October 29
8:00 p.m.

Boston University Symphony Orchestra
David Hoose, *conductor*
Works by Fine, Haydn, and Brahms
Tsai Performance Center
685 Commonwealth Avenue

Wednesday, October 30
8:00 p.m.

ALEA III
Theodore Antoniou, *director*
"The Americas"
Works by Corigliano, Davidovsky, Druckman,
Feldman, Sharman, and Villa-Lobos
Tsai Performance Center

Friday–Sunday,
November 1–3
6:30 p.m.
Sunday, November 3
3:00 p.m.

Boston University Opera Institute
The Medium by Gian Carlo Menotti
Sharon Daniels, *stage director*
Jeffrey Stevens, *music director*
Boston University Theatre, Studio 210

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