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**MODIGLIANI QUARTET**  
**FABIO BIDINI, PIANO**  
NOVEMBER 14, 2018

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# FROM THE PRESIDENT

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Brace yourself for one of the most dissonant concerts of our season.

Dubious? The word “dissonance” is right there in the nickname of the Mozart quartet that begins this program. You may wonder what all the fuss is about. Sure, the introduction to the first movement sounds unsettled, but it’s not the harsh sound that most of us associate with the word “dissonance.”

But dissonance is more than unpleasantness. In Western music, we’re conditioned to expect certain combinations of notes and sequences of chords to sound “right.” When a composer intentionally fails to meet our expectations, the effect is unsettling, however subtle it may be. The lack of a fixed key in the Mozart introduction is mysterious and disturbing. Mozart is not playing by the rules of Western harmony.

The dissonance in the Stravinsky pieces is more obvious. Stravinsky doesn’t use any key signatures here (you can assume the music is in C Major if it makes you feel better), but we’re not in for the bone-crushing chords of *The Rite of Spring*. Stravinsky’s dissonance here is the simple “wrong note” kind, making the music seem sour, perhaps as for a tribal ritual, but it’s coherent and easy to follow.

In its way, the Brahms piano quintet is tonight’s most dissonant work. Brahms is a solidly, warmly tonal composer, but he loves to drop notes into his chords and melodic lines that don’t belong in the chosen key. Sequences of chords don’t resolve as we expect them to; we are held in suspense and pulled through the score with heightened anticipation.

These three composers manipulate us by setting up expectations and deliberately failing to meet them. Dissonance is what makes this music dramatic, compelling, expressive, and beautiful. AFCM is pleased to introduce a bit of dissonance into your night.

James Reel

JAMES REEL  
*President*



# MODIGLIANI QUARTET

## FABIO BIDINI, PIANO

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### **Modigliani Quartet**

Amaury Coeytaux, *violin*

Loic Rio, *violin*

Laurent Marfaing, *viola*

François Kieffer, *cello*

### **Fabio Bidini, piano**

### **MODIGLIANI QUARTET**

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The Paris based Modigliani Quartet, formed by four close friends in 2003, is a regular guest of the world's top venues and finest chamber music series. In the current and upcoming seasons, the quartet will be touring in the US, Japan, Korea, China, and most of the European countries. They will return to Wigmore Hall for a series of concerts, as well as Carnegie Hall, Paris's Philharmonie, Vienna's Konzerthaus, Salzburg's Mozarteum, Philadelphia's Kimmel Center, Warsaw's Philharmonic Hall, and Tokyo's Oji Hall. Among the group's accomplishments, it was the first string quartet to perform in the main hall of the newly opened Elbphilharmonie in Hamburg at the beginning of 2017.

The Modigliani Quartet is also dedicated to pieces beyond the quartet repertoire and tours regularly with musicians such as Sabine Meyer, Renaud Capuçon, Beatrice Rana, Nicholas Angelich, Jean-Frédéric Neuberger, Marie-Elisabeth Hecker, and Daniel Müller-Schott. In addition, the quartet has released seven CDs on the Mirare label, all of which have been internationally acclaimed by critics.

After fifteen years of developing their own sound and profile, the Modigliani Quartet is now happy to pass their experience to the next generation. In 2016 they created the Atelier within the Festival in Evian and in November 2017 began holding a series of master classes at the Conservatoire National Supérieur de Musique de Paris.

Thanks to the generosity and support of private sponsors, the Modigliani Quartet performs on four outstanding Italian instruments: Amaury Coeytaux plays a 1773 violin by Guadagnini, Loic Rio plays a 1734 violin by Alessandro Gagliano, Laurent Marfaing plays a 1660 viola by Luigi Mariani, and François Kieffer plays a 1706 cello by Matteo Goffriller.

The Modigliani Quartet also thanks the SPEDIDAM for its help.

AFCM last heard the Modigliani Quartet in February 2016.

Arts Management Group  
130 West 57th Street, Suite 6A  
New York, NY 10010-1006

FABIO BIDINI

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Italian pianist Fabio Bidini is one of this generation’s top-flight pianists. His appearances have included performances with the London Symphony Orchestra at the Barbican, the Philharmonia Orchestra of London at the Royal Festival Hall, the San Francisco Symphony, the New World Symphony, the Dallas Symphony, the St. Louis Symphony, the Budapest Festival Orchestra, the Fort Worth Symphony, the Philharmonia Orchestra of Prague at the Rudolphinum, and the Hungarian National Philharmonic Orchestra at Liszt Academy Hall. He has collaborated with numerous conductors, including Michael Tilson Thomas, Carlos Prieto, Max Valdes, Dimitry Sitkovetsky, Ivan Fisher, Jesús López Cobos, JoAnn Falletta, Zoltán Kocsis, Michael Christie, and Gianandrea Noseda.

Mr. Bidini is also in great demand as a chamber music partner. He is the pianist of the highly acclaimed ensemble, Trio Solisti, and has enjoyed artistic collaborations with many ensembles and artists, including the American String Quartet, the Janáček Quartet, the Brodsky Quartet, the Szymanowski Quartet, the Modigliani Quartet, Zoltán Kocsis, Alexis Pia Gerlach, Maria Bachmann, Eva Urbanová, Nina Kotova, Dimitri Ashkenazy, and Sabrina-Vivian Höpcker.

Beginning his piano studies at the age of five, Mr. Bidini graduated magna cum laude from the Cecilia Conservatory in Rome and studied composition at the Florence Conservatory. He has been awarded first prize in eleven of Italy’s most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions—Terni, Köln, Busoni 1988 and 1992, Pretoria, Marsala, London, and the Van Cliburn Fort Worth. He made his North American debut in 1993 with the Atlanta Symphony. Currently Mr. Bidini teaches at the Hochschule für Musik und Tanz Köln and at the Colburn School in Los Angeles. His discography comprises thirteen CDs.

Mr. Bidini appears for the first time on an AFCM concert.

TONIGHT’S PROGRAM

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WOLFGANG AMADEUS MOZART (1756–1791)

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*String Quartet in C Major (“Dissonant”), K. 465*

Adagio—Allegro  
Andante cantabile  
Menuetto: Allegro  
Allegro molto

IGOR STRAVINSKY (1882–1971)

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*Three Pieces for String Quartet*

INTERMISSION

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JOHANNES BRAHMS (1833–1897)

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*Piano Quintet in F Minor, Op. 34*

Allegro non troppo  
Andante, un poco Adagio  
Scherzo: Allegro  
Finale: Poco sostenuto—Allegro non troppo—  
Presto, non troppo

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JOSEPH HAYDN,  
SPEAKING TO MOZART’S FATHER

ALTHOUGH MOZART had achieved early success with the string quartet medium, in mid-career he inexplicably abandoned the form for nearly a decade. But after hearing Joseph Haydn’s boldly innovative Opus 33 string quartets (“Gli Scherzi”) in 1781, Mozart decided that he could productively explore new directions in quartets of his own. Between 1782 and 1785, Mozart composed six string quartets and dedicated them to Haydn, “from whom I have learned to write quartets.” In his earlier quartets, Mozart wrote and recast successions of singing melodies, most of which were given to the first violin. However, in each of the “Haydn” Quartets, Mozart follows Haydn’s procedure of thematic elaboration, a process by which the music develops through the manipulation of short motifs derived from subjects heard at the beginnings of movements.

Mozart wrote K. 465, the last of the “Haydn” Quartets, in 1785. Its remarkable twenty-two measure Adagio introduction was at that time a daring harmonic experiment. This highly chromatic and harmonically unstable passage so disconcerted eighteenth-century concertgoers, including Haydn himself, that the quartet became nicknamed “Dissonant.” At the Allegro the key of C major is firmly established, and the lively themes of this sonata form movement appear all the more lucid because of the tonally obscure beginning.

The Andante cantabile (F major) develops two themes—first, a lyrical idea that is shaped by contributions from all four instruments; second, a more declamatory statement that becomes an ardent dialogue between the first violin and cello. After a recapitulation of these ideas, a new countermelody to this duet is heard in the viola. Abrupt changes of dynamics, unexpected rests, and poignant chromatic fragments dramatize this engaging movement.

The good-natured Menuetto is energized by sudden contrasts of dynamics and articulation. The long-arched melodies of its passionate trio section (C minor) provide dramatic contrast; the C major Menuetto section is then restated.

The robust finale, written in sonata rondo form, opens with an incisive theme that is varied with brilliant passagework at its several returns. Delightful new ideas, expressively enhanced by chromaticism, appear throughout this substantial movement. This finale is especially notable for its coda: here Mozart introduces a motif that he had previously borrowed from Gluck for a set of piano variations, as well as a written-out slow trill sequence that he later used in his opera *Così fan tutte*.

STRAVINSKY WROTE HIS Three Pieces for String Quartet in 1914, the year following the sensation of his *Rite of Spring*. At the Three Pieces’s New York premiere, at which the Flonzaley Quartet performed from Stravinsky’s manuscript, the work was entitled *Grotesques*. Stravinsky had arranged for a commentator, who introduced these fragmentary, potentially baffling movements as “contrasting studies in popular, fantastic, and liturgical moods.” Poetess Amy Lowell was present at the performance and, to Stravinsky’s great delight, wrote a poem evoking her sensation of hearing the enigmatic Three Pieces:

#### FIRST MOVEMENT

Red, blue, yellow, drunkenness steaming in colours;  
Red, yellow, blue, colours and flesh weaving together,  
In and out with the dance  
Coarse stuff and hot flesh weaving together . . .

#### SECOND MOVEMENT

Pale violin music whiffs across the moon  
A pale smoke of violin music blows over the moon,  
Cherry petals fall and flutter,

---

And the white Pierrot,  
Wreathed in the smoke of the violins,  
Splashed with cherry petals falling, falling,  
Claws a grave for himself in the fresh earth  
With his fingernails.

#### THIRD MOVEMENT

An organ growls in the heavy roof-groins of a church,  
It wheezes and coughs.  
The nave is blue with incense,  
Writhing, twisting,  
Snaking over the heads of the chanting priests.

Stravinsky revised the work in 1918 and published it in 1922. In 1928 he included the Pieces in his Four Studies for Orchestra and at that time gave them titles. The chantlike “Dance,” based on four repeating notes, resembles popular Russian tunes. Stravinsky explained that “Eccentrique” was inspired by the great performance of a spastic clown. He thought highly of the solemn, religious “Cantique,” which he claimed contained his best music of that time.

**THE MONUMENTAL** F minor Piano Quintet stands as one of Brahms’s greatest achievements. Often praised as the crown of his chamber music, the Quintet has been described by scholar Michael Musgrave as “Beethovenian in its intensity, Schubertian in its lyricism; the essence of Brahms’s full maturity.” The brilliantly paced Quintet offers enormous emotional range: it opens with a passionately romantic movement that is followed by a songful second movement, then a demonic scherzo and vibrant finale. Because of Brahms’s formidable ability to integrate thematic details among the movements, the Quintet conjures a unified dramatic plot.

Brahms had experimented relentlessly with the Quintet’s form and urged his musician friends to criticize his efforts frankly. In 1862 he showed the first version of Opus 34, scored for string quintet with two cellos, to his violinist friend Joachim. Joachim complained: “The work is too difficult, and without vigorous playing will not sound clear.” Brahms

promptly destroyed this version and rescored the work for two pianos. He then shared this version with his pianist friend Clara Schumann. She found new faults: “Its skillful combinations are interesting . . . but it is a work whose ideas you must scatter, as from a horn of plenty, over an entire orchestra. Please take my advice and recast it.” Although Brahms did retain this version (published as Opus 34b), he rescored the work for piano quintet, a combination that blends the string sonorities he desired with the dramatic impact of the piano. The final version of this epic work was published in 1865.

Because of Brahms’s densely compact writing, the Allegro non troppo has massive impact despite its relatively short length of 300 measures. Strongly influenced by Beethoven’s processes of thematic development, the Allegro non troppo fully exploits its introductory motivic figures by combining and expanding them to heroic proportions over the course of the movement. At the outset two sonorous motifs, played smoothly in unison by the first violin, cello, and piano, are immediately varied by rapid figuration in the piano. The second subject (with an expressive excursion into C-sharp minor) reveals Brahms’s fondness for simultaneous duple and triple rhythms, for the equal note pairs of the lyrical theme are underpinned by relentless triplet patterns. At the beginning of the coda these motifs reappear quietly in a more sustained tempo and then accelerate to a brilliant conclusion.

The second movement (A-flat major) is a poignant song that recalls the lyric spirit of Schubert. Its animated middle section is followed by a return of the eloquent opening material, now subtly varied. The rugged C minor Scherzo, propelled by an ominous pizzicato figure in the cello, develops a turbulent theme that is transformed first into a chorale, then a fugue. The broad, singing melody of the brief trio section relieves the drama.

The Quintet’s most complex movement, the finale opens tentatively with a brooding introduction. Two vivacious folk-style themes are then developed in sonata rondo form with brilliant counterpoint and unusual key relationships. The work concludes with a coda of surging power.

Notes by Nancy Monsman






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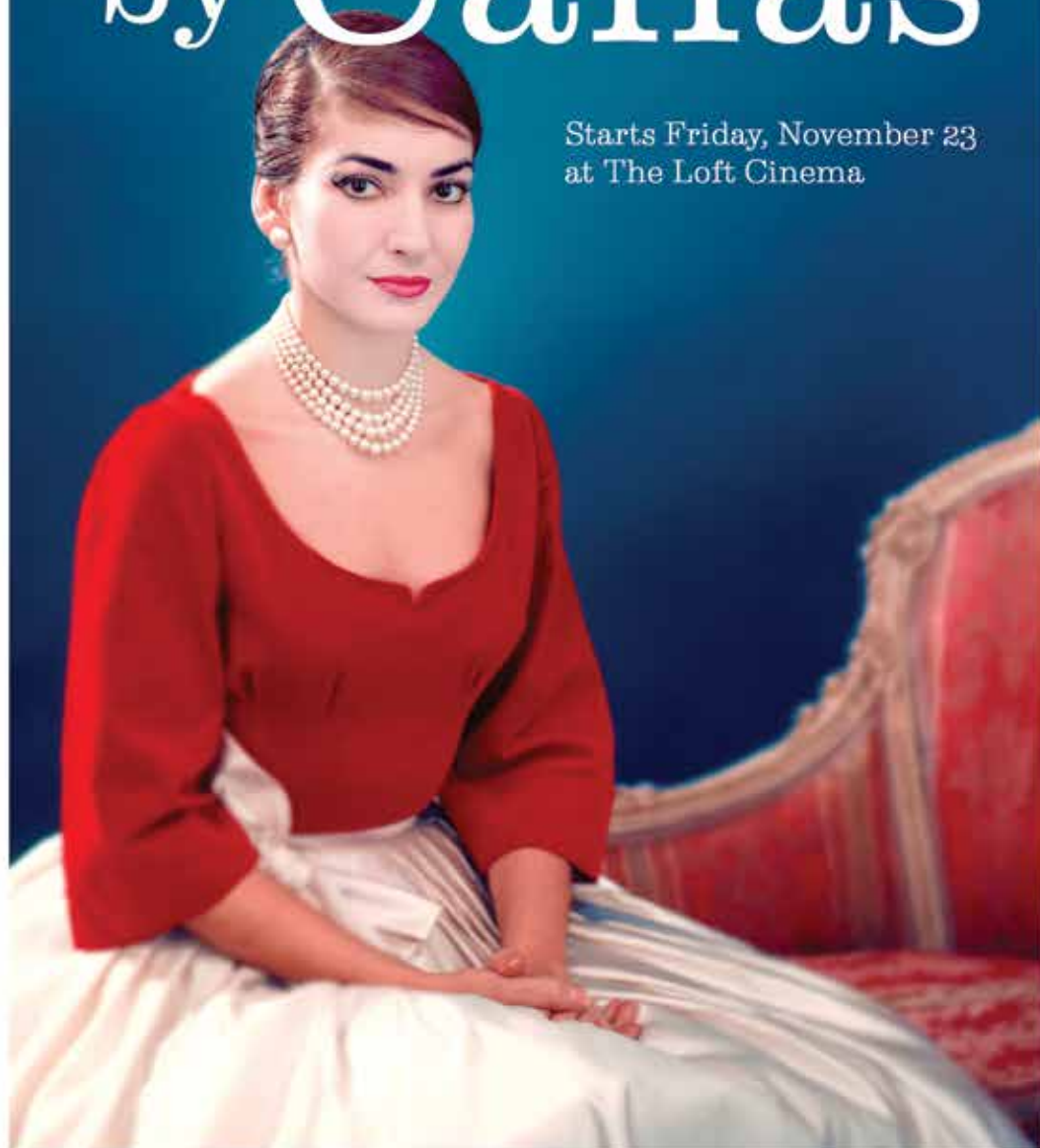
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Who  
would decry  
instruments—  
when grasses  
ever so fragile,  
provide strings  
stout enough for  
insect moods  
to glide up and down  
in glissandos  
of toes along wires  
or finger-tips on zithers—  
though  
the mere sounds  
be theirs, not ours—  
theirs, not ours,  
the first inspiration—  
discord  
without resolution—  
who  
would cry  
being loved,  
when even such tinkling  
comes of the loving?



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# 2018–2019 SEASON OVERVIEW

## DECEMBER 5, 2018

**Juilliard String Quartet**  
7:30 pm

BEETHOVEN  
*Quartet in D Major, Op. 18 No. 3*

LEMBIT BEECHER  
*String Quartet*

HAYDN  
*Quartet in F Major, Op. 77 No. 2*

## DECEMBER 16, 2018

**Daniel Hsu, *piano***  
3:00 pm

## JANUARY 23, 2019

**Chamber Music Society of Lincoln Center**  
7:30 pm

BRAHMS  
*Piano Quartet No. 3 in C Minor, Op. 60*

SUK  
*Piano Quartet in A Minor, Op. 1*

DVORÁK  
*Piano Quartet in E-Flat Major, Op. 87*

## JANUARY 31, 2019

**Te Amo, Argentina**  
7:30 pm

GINASTERA  
*Puneña No. 2*

PIAZZOLLA  
*Milonga Del Angel*

GUASTAVINO  
*Canciones Argentinas*

PIAZZOLLA  
*Le Grand Tango*

GINASTERA  
*Canciones Populares Argentinas*

PIAZZOLLA  
*Verano Porteña*

SCHIFRIN  
*Pampas*

GARDEL  
*Two Tangos*

## FEBRUARY 13, 2019

**Alexander String Quartet with pianist Joyce Yang**  
7:30 pm

MOZART  
*Piano Quartet in E-Flat Major, K. 493*

SAMUEL ADAMS  
*Piano Quintet*

SCHUMANN  
*Piano Quintet in E-Flat Major, Op. 44*

## FEBRUARY 21, 2019

**Portals – Tim Fain, *violin***  
7:30 pm

PHILIP GLASS  
*Partita*

LEV ZHURBIN  
*Sicilienne*

NICO MUHLY  
*Honest Music*

AARON JAY KERNIS  
*Air*

WILLIAM BOLCOM  
*Graceful Ghost*

KEVIN PUTS  
*Arches*

## MARCH 3–10, 2019

**26th Tucson Winter Chamber Music Festival**

## APRIL 3, 2019

**Jerusalem Quartet**  
7:30 pm

HAYDN  
*Quartet in G Major, Op. 76 No. 1*

DEBUSSY  
*Quartet in G Minor, Op. 10*

SHOSTAKOVICH  
*String Quartet No. 3 in F Major, Op. 73*

## APRIL 18, 2019

**ZOFO Piano Duet**  
7:30 pm

# BOARD MEMBER PROFILE

## LAURA CÁSAREZ

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AFCM is managed by volunteers who, in addition to being passionately dedicated to chamber music, have outstanding qualifications. We invite you to get to know them.

**Q: How long have you been involved with AFCM?**

Laura Cáarez: This is my first season.

**Q: Where are you from?**

LC: I am originally from Houston and am a Houston Astros baseball fan – not only recently! I am also part-Canadian and love ice hockey. I moved to Tucson last year to begin my Master's Degree in violin performance.

**Q: You're new! What attracted you to the AFCM Board?**

LC: I am a member of the Graduate String Quartet at the U of A and attended AFCM concerts last year. I had served on the board of the Houston Friends of Chamber Music during college as a student fellow.

**Q: What is your current role on the Board?**

LC: I am interested in being a link between AFCM and the U of A student body.

**Q: Tell us about the role music plays in your life:**

LC: Music has always been an important part of my life. I started taking piano lessons when I was five years old and violin lessons when I was seven. I attended classical music concerts all over Houston (thanks to my parents!). Once I started playing, something clicked and I wanted to pursue music as a profession. Currently, music occupies almost every thought and plan that I make on a daily basis. Though it drives my schedule and my workload, it still brings me the same happiness it did when I was doing it for fun.

**Q: How did you first become interested in the chamber music form?**

LC: During my freshman year of high school, the youth orchestra started a chamber music program. I joined with some of my friends and have not stopped playing chamber music since.

**Q: What do you do when you're not working on AFCM:**

LC: Mostly I attend classes and rehearsals. My position in the Graduate String Quartet gives me the chance to perform all over Tucson. I work as a private teacher in the U of A's String Project program.

**Q: Your interests outside of chamber music?**

LC: I love to travel. This summer, my quartet participated in festivals in Vancouver and Philadelphia. I have become more and more interested in photography during every trip I take. I love to spend my free time reading, drinking coffee, and playing with my cat (who happens to be an excellent photography subject!).





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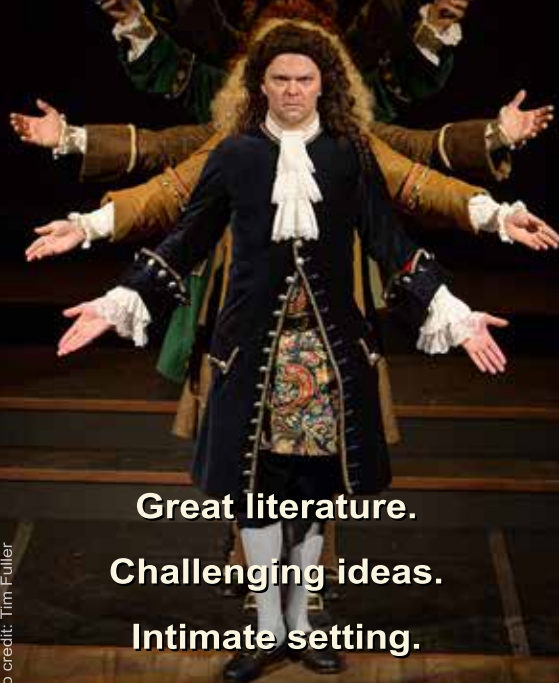
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## THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

by Simon Stephens, Nov 1-18, 2018

## Much Ado About Nothing

by William Shakespeare, Jan 10-27, 2019

## *The Secret in the Wings*

by Mary Zimmerman, Feb 28-Mar 17, 2019

## THE CRUCIBLE

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**October 20 & 21, 2018** – Márquez' lively favorites *Conga del Fuego Nuevo* and *Danzón No. 2*, Saint-Saëns' audience-favorite Piano Concerto No. 2, Debussy's poetry-inspired *Petite Suite* and Chávez's Symphony No. 2.

**November 17 & 18, 2018** – Bernstein's *Candide* Overture, Arutiunian's challenging Trumpet Concerto, Jobim's chart-topping *Girl from Ipanema* and Borodin's Symphony No. 2.

**February 2 & 3, 2019** – Brahms' Double Concerto for Violin and Cello plus two works by Mendelssohn – The Hebrides (inspired by a visit to a sea cave in Scotland) and Symphony No. 5, *The Reformation*.

**March 2 & 3, 2019** – Offenbach's *Orpheus in the Underworld*, inspired by Greek mythology, plus the premiere of White's Concertino, Dukas' spritely *The Sorcerer's Apprentice* and Rimsky-Korsakov's Capriccio Espagnol.

**April 6 & 7, 2019** – Suppé's *The Beautiful Galathea* Overture and classics by Mozart – his final Violin Concerto, known as *The Turkish*, and his *Coronation Mass*, with SASO Chorus.

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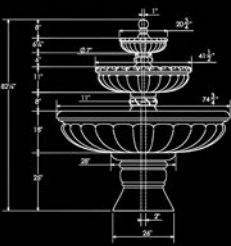
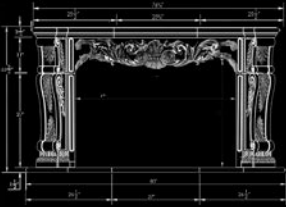
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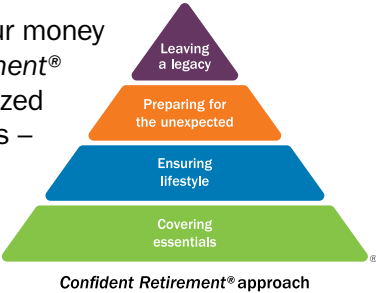
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