



Emerson String Quartet and Calidore String Quartet

Emerson String Quartet

Eugene Drucker / *Violin*

Philip Setzer / *Violin*

Lawrence Dutton / *Viola*

Paul Watkins / *Cello*

Calidore String Quartet

Jeffrey Myers / *Violin*

Ryan Meehan / *Violin*

Jeremy Berry / *Viola*

Estelle Choi / *Cello*

Thursday Evening, October 5, 2017 at 7:30

Rackham Auditorium

Ann Arbor

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The Emerson String Quartet appears by arrangement with IMG Artists.

The Calidore String Quartet appears by arrangement with Opus 3 Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Richard Strauss

Capriccio, Op. 85 (excerpt)

String Sextet

Calidore String Quartet, Mr. Dutton, Mr. Watkins

Anton Bruckner

String Quintet in F Major, WAB 112 (excerpt)

Adagio

Emerson String Quartet, Mr. Berry

Dmitri Shostakovich

Two Pieces for String Octet, Op. 11

Prelude: Adagio

Scherzo: Allegro molto

Calidore String Quartet, Emerson String Quartet

Intermission

Felix Mendelssohn

Octet in E-flat Major, Op. 20

Allegro moderato con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

Emerson String Quartet, Calidore String Quartet

CAPRICCIO, OP. 85 (EXCERPT) (1941–42)

Richard Strauss

Born June 11, 1864 in Munich, Germany

Died September 8, 1949 in Garmisch-Partenkirchen

UMS premiere: Moscow Virtuosi conducted by Vladimir Spivakov;
February 1996 in Rackham Auditorium.

Snapshots of History...In 1942:

- The movie *Casablanca* premieres in New York City
- 13-year-old Anne Frank makes the first entry in her diary
- The majority of Japanese Americans are forcibly relocated to internment camps

An opera about the relationship between music and words in opera? On the face of it, this sounds like a sure recipe for disaster; yet in Richard Strauss's hands, what started out as a treatise on music and drama became a living piece of music and drama in its own right. In *Capriccio*, the characters spend a lot of time discussing what is more important in opera, the music or the words. But the discussion is not entirely academic, as the protagonist, a beautiful young Countess, is wooed by a Poet and a Composer, and could really use some help from art theory in deciding which man to choose. Don't expect a definite answer to the dilemma, though. With inimitable elegance and grace, Strauss leaves the issue open at the end of the opera. Still, if one listens carefully to the music and reads between the lines of the libretto, one may get the impression that after all is said and done, the Countess's feelings about the composer Flamand may be just a few Fahrenheit degrees warmer than her friendship with the

poet Olivier, tipping the balance, ever so slightly, in the direction of Strauss's own art form.

Strauss wrote the libretto of the opera himself, in collaboration with the conductor Clemens Krauss. They were inspired by an 18th-century original by Giovanni Battista Casti, set to music by Antonio Salieri and performed as a double bill with Mozart's *Impresario* (*Der Schauspieldirektor*) in 1786. Casti's libretto, titled *Prima la musica e poi le parole* (First the music, and then the words) was brought to Strauss's attention by the famous writer Stefan Zweig, who had come across it at the British Library in London. Zweig, who had been Strauss's operatic collaborator after the death of Hugo von Hofmannsthal in 1929, was barred from working with the composer after the rise of the Nazis to power. Nevertheless, he was willing to help out from behind the scenes by suggesting subjects and placing them at the disposal of librettists who were not blacklisted. In the

hands of Strauss's official librettist, Joseph Gregor, however, the opera did not progress to the composer's satisfaction and was temporarily set aside in favor of other projects. Eventually, Strauss returned to the idea with Krauss's help; in 1941–42, the composer, then in his late seventies, completed what would remain the last of his 15 operas. In the final version, incidentally, almost nothing of Casti's story was retained, beyond the fact that there were a poet and a composer onstage.

Capriccio begins with a prelude scored, most unusually in opera, as a string sextet. The inclusion of a piece of chamber music in a stage work has its own symbolic meaning. As the first scene of the opera makes clear, this music is being played, as a work by Flamand, to entertain the Countess and her guests, including the Theater Director, who sleeps through the whole performance. The sextet represents "absolute" music, without words or program, which doesn't interest the man of the theater, although the sensitive Countess is deeply moved by it.

The parts of the six string instruments in the prelude are woven together in a rich polyphonic tapestry that anticipates Strauss's masterpiece from 1945, *Metamorphosen* for 23 solo strings. The sextet is on a smaller scale, yet equally intriguing in its juxtaposition of distant chords and its combination of broad *cantabile* (singing) melodies with more tempestuous episodes. The action of the opera takes place in a *château* near Paris around 1775 (well before the French Revolution), and the music contains numerous allusions to the

music of that period. At the same time, Strauss remained faithful to his own post-Romantic idiom, which no one handled more beautifully or more convincingly than he.

STRING QUINTET IN F MAJOR, WAB 112 (EXCERPT) (1879)

Anton Bruckner

Born September 4, 1824 in Ansfelden, Austria

Died October 11, 1896 in Vienna

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1879:

- The University Musical Society is founded in Ann Arbor and the Michigan Wolverines compete in their first season of intercollegiate football
- Thomas Edison applies for the patent for his incandescent light bulb
- Canadian engineer Sandford Fleming proposes the concept of worldwide Standard Time

It was between his Fifth and Sixth Symphonies that Anton Bruckner composed the only major chamber work of his mature years. Those who call the *String Quintet* a “symphony in disguise” may be exaggerating, yet there are many moments in the piece where the composer was clearly thinking in orchestral terms. In Bruckner’s lifetime, the Quintet was more successful than many of the symphonies; it was published immediately and it even inspired Bruckner’s great rival Brahms to compose his own first string quintet, in the same key of F Major no less (Op. 88), just a few years later.

Of this grandiose four-movement work, we shall hear the “Adagio” tonight — a movement that originally stood in second place but was later switched with the scherzo, which preceded it in the published score. The “Adagio” opens with a quietly meandering, hymn-like melody — or rather a highly idiosyncratic combination of melodic phrases that evolve in an utterly unpredictable manner. Bruckner was famous for his

highly-advanced tonal language in which distant keys may be juxtaposed in startlingly novel ways. His mastery of imitative counterpoint is also amply in evidence, as is his predilection for great dynamic contrasts and mighty *fortissimo* climaxes followed by sudden retreats into *pianissimo*. Like Bruckner’s great symphonic slow movements, the “Adagio” of the *String Quintet* covers an enormous ground from intense introspection to powerful dramatic outbursts before it concludes in a whisper.

TWO PIECES FOR STRING OCTET, OP. 11 (1924–25)

Dmitri Shostakovich

Born September 25, 1906 in Saint Petersburg, Russia

Died August 9, 1975 in Moscow

UMS premiere: This piece has never been performed on a UMS concert.

Snapshot of History...In 1925:

- The Chrysler Corporation is founded
- Mount Rushmore National Memorial is dedicated in South Dakota
- Adolf Hitler publishes Volume I of *Mein Kampf*

“He made a sour face and expressed the hope that, when I turn 30, I will no longer write such wild music.” This is how 19-year-old Dmitri Shostakovich related to his friend, pianist Lev Oborin, what Maximilian Steinberg, his professor of composition at the Leningrad Conservatory, had said about the *Two Pieces for String Octet*. Composed around the same time as the First Symphony, which made Shostakovich internationally famous, these two short works are certainly wild enough. The young composer positively relished being “naughty,” piling up unusual harmonic and rhythmic irregularities that were bound to upset his teacher but appealed to an artistic audience in the young Soviet Union that was hungry for innovation. The “Prelude” begins with a solemn but completely unpredictable *adagio* section and continues with faster music, intensely chromatic and filled with nervous energy. There are bits of imitative counterpoint and some virtuosic riffs for the first violin before the opening *adagio* returns. The “Scherzo” ratchets up the dissonance level even higher as a vigorous rhythmic

idea (only briefly interrupted by a mysterious slow passage) goes on a breath-taking journey through some fantastic imaginary scenery. The journey ends rather abruptly, with the music stopping dead in its tracks, just after the excitement has reached its highest point.

HEROES ON SPEED-DIAL

by Doyle Armbrust

“Who was your teacher?” It’s one of those inescapable questions every professional musician is asked regularly, in addition to, “How much did your instrument cost?,” “How old were you when you started playing?,” and “Are you sure that’s going to fit in the overhead compartment?”

The more revealing query is, “Who is/was your mentor?”

A mentor is more than a pedagogue who spends an hour a week admonishing you for johnny-come-lately intonation or taser-style vibrato. They are that favorited contact you keep on speed dial and don’t think twice before ringing at 11pm to post-mortem a particularly messy break-up. Figuratively, or maybe-this-actually-happened-in-real-life-to-definitely-positively-not-me.

Mentors are proxy-parents, they are sometimes cautionary tales, they are facilitators that materialize opportunities that a young musician may never have had access to, regardless of talent. This business is not a meritocracy, and while diligence and perseverance are necessities, not all worthy talents make the cut without the shepherding and generosity of a mentor.

During my undergrad years, I was stagnating with a teacher with whom, as a first-generation musician, I didn’t have the knowledge or worldview to know to leave. As luck would have it, another university snatched him up and violist luminary Donald McInnes was flown in every other week from the University of Southern California to cover the transition. There is not a shred of doubt in my mind that

without his persistent and sometime merciless provocations during lessons, the doors he opened, or the empathetic and collegial martinis at his home — just talking about life — I would not be the musician I am today.

Mentorship is essential, and as it turns out, not the easiest concept to define. I made calls to violist Lawrence Dutton of the Emerson Quartet and violinist Ryan Meehan of the Calidore Quartet, to try and tease out what makes this relationship so vital in this crazy show-business of the string quartet.

LAWRENCE DUTTON (EMERSON)

DA: What drew me to your concert was one word from the UMS concert blurb: “mentor.” It’s a word that has always resonated for me. What is the difference between a teacher and a mentor?

LD: I think you have to look at the context of our role in the history of string quartets. Mentoring has been a part of that process for a very long time. You could look at the Guarneri Quartet, and their mentors were, of course, the Budapest Quartet. For us, our mentors were the Juilliard Quartet, mainly. It happens because it needs to happen.

A mentor can be a teacher too. It’s a combination of the two. There’s no question about that.

Probably one of the most important mentors to the Emerson Quartet was Oscar Shumsky, who Gene and Phil studied with. I did everything I could to be in his presence, like playing in a small chamber orchestra that he was conducting, or going to his recitals. This is the early 1970s, so I’m really dating myself. Shumsky was a mentor

to all of us. He's one of the primary reasons the Emerson Quartet exists! We looked up to him. We wanted to play like that.

You can be a teacher and not a mentor. I think you can only mentor when you have people that want something very much and have the talent to try and follow in your footsteps.

DA: When I think of my mentor, I think of someone for whom the distance that exists in a teaching relationship narrows — something that becomes personal. Also, someone who created opportunities that I wouldn't have otherwise had access to because I showed my own motivation.

LD: I would say that's true. We've worked with the Calidore Quartet for several years now and they've had unbelievable success. That's their doing, not ours, but we've done our best to help them, for instance by inviting them to play with us, as we're doing at UMS.

DA: Is it the kind of thing where a mentee texts you out of the blue to ask about something other than how to play a high 'F' in a Beethoven quartet?

LD: Without question. We're happy to give our perspective and experience, because that's what we have.

DA: In terms of taking on that more hands-on approach, is that something you feel internally compelled to do?

LD: It's the natural order of things. These groups are showing immense promise and desire, and we want to do everything we can to push them and

support their career. This is not a large pool we're talking about — you have to have something special to be out there performing. It's never been exactly easy (*laughs*). There have been plenty of people that have tried, and I know we've been very fortunate, but nobody really knows how you make it. If it were simple, everyone would be doing it.

DA: These opportunities don't just materialize. You've gotten that person's attention because you're doing the work.

LD: Right. Peter Mennin [then President of Juilliard], Alice Tully, Bobby Mann [Juilliard Quartet], David Soyer [Guarneri Quartet], Felix Galimir, Walter Trampler — they were all big friends and fans, and we had that kind of relationship.

DA: When did you realize that Calidore was the kind of group we're talking about — one you wanted to mentor?

LD: When we first heard them, we were like, "Wow, they have real personality and something to say about the music!" They were already distinguishing themselves.

DA: When it comes down to musical mentorship, how do you make room for your mentee's own vision for a piece of music?

LD: On the level of Calidore, I find myself thinking, "I wouldn't do it that way myself, but that is really working." There's no end to interpretation, otherwise there would only be one string quartet out there!

DA: Does mentorship need to be nimble, given how different the

business is now from when Emerson was coming up?

LD: It's challenging for us to even comprehend how it's changed. I think that young quartets today have to reinvent themselves to accommodate the needs of what's out there. Think about the fact that it wasn't until the Guarneri Quartet in 1965 that a string quartet could make a living without a residency. Emerson came on the scene at the start of the digital age, and we got on the CD bandwagon. It's a very short history, and we lose that perspective. There were guys in the Cleveland Orchestra that were driving cabs in the 1950s.

DA: Calidore has really rocketed into a prominent place in the chamber music world. As a mentor, is there any cautionary advice that you find yourself offering them?

LD: Well, yeah. Our career was not a skyrocket — it took a while. We only got to Europe in 1983. It was another four years before we signed with Deutsche Grammophon. It was a process, and there is no way to escape that. You're in it for the long term.

RYAN MEEHAN (CALIDORE)

DA: For you, what is the delineation between a teacher and a mentor?

RM: I guess they can go hand-in-hand, and I think a teacher is almost always a mentor...at least all the music teachers I've had. Mentorship is about the bigger picture — goals, advice, and wisdom. They're someone you can turn to for extra-musical help, whether that be business or personal. Teaching

is the exchange of musical ideas. The Emersons have certainly been both to us. They really treat us like they do each other. There's never the feeling that we're the students and they're the teachers, which is really inspiring for us. We've had many meals with them on the road, which have been some of my favorite memories of my life, actually. I mean, here are these people that I worshipped on recordings and on stage for so many years...and now I'm riding home with them in the car. That's mentorship.

DA: Do you ever find yourself sending a late-night text to one of them, like, "Oh crap this thing just happened, what do I do?"

RM: We're all very comfortable reaching out to any of them. For instance, we know we'll always get an extremely thoughtful and thorough response from Gene to the most seemingly mundane question we might ask. Larry and Paul — actually all of them — have this insanely humorous side. Phil really considers teaching as important as performing, and he will be the one that will help us focus in on what we need to consider next in a piece.

DA: What's an example of something non-musical that you've asked these guys about?

RM: Everything from the business, like, "Should we have a publicist?" Even these concerts that we're playing with them — that was their idea and we were like, "Oh my God, I can't believe you would do that for us!"

DA: So paint the picture for me, how did this all get started?

RM: We were at the Colburn School and we said, we're leaving here next year and we're not sure what we're doing. Five days later we got a call from the head of Stony Brook University, saying [former Emerson cellist] David Finckel had recommended us for a position studying with the Emersons and teaching the undergrads. We were dumbfounded! To be mentored by the Emersons? We had to say yes. We hadn't met them as a group yet, but I remember that summer I went to Aspen [Music Festival] to visit, and I went backstage after their concert and said, "Hi, I'm Ryan." They said "Nice to meet you." Then I said, "I'm in the Calidore Quartet and we're looking forward to meeting you in the fall," and then all of them immediately gave me a big hug, and it felt like we'd known each other a long time.

DA: One of the things that fascinates me about mentorship is that there is, by necessity, a generation gap. The game is different now than it was for the Emerson Quartet. How do you see them navigating those differences when they offer advice?

RM: Some things are the same. Certain etiquette, like that you should be the last people to leave the post-concert reception.

DA: Also, don't be a jerk.

RM: Yeah. People don't want to work with jerks. All these insider tips that are relevant to a performing ensemble today are ones they can impart to us, regardless of their generation.

DA: What does that rehearsal process look like, with the octet? There are

decisions to be made and you're rehearsing with people that have been around the block for four decades. RM: I think what has kept them going for 40 years is that they are always thinking about the repertoire, even if rehearsal time is limited. They will find some small way to reinvent it.

DA: And you feel like you, Ryan, can die on a hill for your preferred tempo in the fourth movement of the Mendelssohn Octet, without bringing the wrath of God down upon yourself?

RM: I'm pretty vocal in our own rehearsals, but with the Emerson — I don't know — they listen on another level. Their wealth of experience rehearsing with each other and other collaborators allows you to not have to speak too much. You just show your intent and they get it...without words.

DA: Let's finish with something grand. What is that golden nugget piece of advice you envision handing down to a group you mentor in the future?

RM: Two things. From a musical point of view, I think you need to know how to give quick, efficient criticism and analysis. That goes hand-in-hand with the most important thing, which is that, whatever your opinion, it is secondary to getting along and treating your colleagues with respect — which the Emersons personify.

Doyle Armbrust is a Chicago-based violist and member of the Spektral Quartet. He is a contributing writer for WQXR's Q2 Music, Crain's Chicago Business, and Chicago Tribune.

OCTET IN E-FLAT MAJOR, OP. 20 (1825)

Felix Mendelssohn

Born February 3, 1809 in Hamburg, Germany

Died November 4, 1847 in Leipzig

UMS premiere: Stratford Festival Orchestra of Canada with violinist and director Oscar Shumsky; July 1967 at the Fair Lane Festival in Dearborn.

Snapshots of History...In 1825:

- The US House of Representatives elects John Quincy Adams as President after no presidential candidate receives a majority of electoral votes
- The Erie Canal opens
- The Stockton and Darlington Railway, the world's first modern railway, opens in England

Mendelssohn wrote his Octet in 1825, the same year Beethoven composed his *String Quartet in B-flat Major* (Op. 130) with its original last movement, the Great Fugue. At 55, Beethoven was nearing the end of his career; the 16-year-old Mendelssohn was just starting his. Much ink has been spilled over who was “modern” and who was “conservative,” who was “Classical” and who was “Romantic.” Mendelssohn never tried to explode Classical forms the way Beethoven did in his late quartets, which broke the conventions at every turn. Yet the younger composer infused those traditional forms with a new energy in ways that were absolutely unheard of. He also invented a whole new genre with his Octet, which calls for what can be considered either a large chamber group or a small orchestra. Mendelssohn noted in his manuscript:

This Octet must be played by all instruments in symphonic orchestral style. Pianos and fortes must be strictly

observed and more strongly emphasized than is usual in pieces of this character.

Yet there were really no other “pieces of this character” of which to speak. True, Louis Spohr, a composer who was counted among the greatest at the time, had written some works for eight string players, but those were double quartets, conceived as dialogs between two separate groups. Mendelssohn, on the other hand, treated his eight players as a single, integrated unit, which was a quite different story.

As for the young prodigy's melodic style, one need only compare the Octet's opening with the “sunrise” theme at the beginning of Haydn's *String Quartet in B-flat Major, Op. 76, No. 4*, which has a comparable melodic shape. Haydn's theme is to Mendelssohn's what a sunrise would be to a solar flare. The Octet opens with a true stroke of genius, and the continuation is in every way worthy of those exceptional first measures.

In all four movements, Classical gestures are similarly magnified and expanded upon. The second movement, in c minor, begins and ends in a gentle *pianissimo*, evoking a nocturnal mood, but there are some extremely powerful emotional outbursts in between. The third movement is the first in a long line of light-footed “fairy” scherzos by Mendelssohn, a type of movement to which the composer frequently returned in later years. This time, however, he used a modified sonata form, so, the movement is a scherzo only in character and not in terms of its structure (among other things, it lacks a contrasting trio or middle section).

In the concluding “Presto,” finally, Mendelssohn pulled out all the stops. He wrote a brilliant fugue, as a bow to the music of the Baroque which he had already begun to study and which would play such an important role in his later life. The quote from Handel’s *Messiah* (“And He shall reign for ever and ever”) cannot be missed. But there is also plenty of playfulness in the movement, along with some harmonic surprises that would have made Handel — and probably Beethoven, too — raise his eyebrows in disbelief mixed with admiration.

Program notes by Peter Laki.

ARTISTS

The **Emerson String Quartet** has amassed an unparalleled list of achievements over four decades: more than 30 acclaimed recordings, nine Grammy Awards (including two for “Best Classical Album”), three Gramophone Awards, the Avery Fisher Prize, Musical America’s “Ensemble of the Year,” and collaborations with many of the greatest artists of our time.

The arrival of Paul Watkins in 2013 has had a profound effect on the Emerson Quartet. Mr. Watkins, a distinguished soloist, award-winning conductor, and devoted chamber musician, joined the ensemble in its 37th season, and his dedication and enthusiasm have infused the Quartet with a warm, rich tone and a palpable joy in the collaborative process. The reconfigured group has been praised by critics and fans alike around the world.

The 2016–17 season marked the Emerson Quartet’s 40th anniversary, and highlights of the milestone year reflected all aspects of the Quartet’s venerable artistry with high-profile projects and collaborations, commissions, and recordings. Universal Music Group reissued their entire Deutsche Grammophon discography in a 52-CD boxed set. After recent engagements together at the Kennedy Center and Tanglewood, illustrious soprano Renée Fleming joined the Emerson at Walt Disney Concert Hall, performing works by Alban Berg and Egon Wellesz from their first collaborative recording, released by Decca in fall 2015. The Chamber Music Society of Lincoln Center programmed celebratory concerts at Alice Tully Hall, the Calidore Quartet teamed up with the Emerson for the Mendelssohn Octet, and the Emerson gave the New York premiere of Mark-Anthony Turnage’s *Shroud* (co-commissioned by CMS). Former Emerson cellist David Finckel

appeared as a special guest for Schubert’s *Quintet in C Major*. In April, the Quartet released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first release on Universal Music Classics’ new US classical record label, Decca Gold.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The Emerson Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is Quartet-in-Residence at Stony Brook University. In spring 2016, full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton received the honor of Distinguished Professor, and part-time faculty members Eugene Drucker and Paul Watkins were awarded the title of Honorary Distinguished Professor. In January 2015, the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America’s highest honor, in recognition of its significant and lasting contribution to the chamber music field.

The **Calidore String Quartet**, one of the most acclaimed and sought-after chamber ensembles of their generation, has been heralded as “the epitome of confidence and finesse” (*Gramophone*), and “a miracle of unified thought” (*La Presse*, Montreal). The Quartet made international headlines as the Grand Prize winner of the 2016 and inaugural M-Prize International Chamber Music Competition, the largest prize for chamber music in the world. Other major highlights of 2016 include being named a BBC Next Generation Artist for the 2016–18 seasons and becoming the first North American ensemble to win the Borletti-Buitoni Trust Fellowship. Additionally, the Quartet begins a three-year residency

with the Chamber Music Society of Lincoln Center Two for the 2016–2019 seasons. In fall 2016, the Quartet was named Visiting Guest Artists at the University of Delaware and will serve as Visiting Artists-in-Residence at the University of Michigan School of Music, Theatre & Dance. The Calidore String Quartet regularly performs throughout North America, Europe, and Asia and has debuted in such prestigious venues as Carnegie Hall, Wigmore Hall, Lincoln Center, Seoul’s Kumho Arts Hall, Schneider Concerts (NYC), and at many significant festivals including Verbier, Ravinia, Mostly Mozart, Rheingau, East Neuk, and Festspiele Mecklenburg-Vorpommern.

In addition to winning the M-Prize, the Calidore String Quartet won grand prizes in virtually all the major US chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs competitions, and captured top prizes at the 2012 ARD Munich International String Quartet Competition and Hamburg International Chamber Music Competition. As protégés of the Emerson Quartet, the Calidore String Quartet was featured in a performance of Mendelssohn’s Octet with the Emerson Quartet presented by the Chamber Music Society of Lincoln Center to commemorate the Emerson’s 40th anniversary season.

As a passionate supporter of music education, the Calidore String Quartet is deeply committed to mentoring and educating young musicians, students, and audiences. From 2014–16 the Calidore served as artists-in-residence at Stony Brook University. The Quartet has conducted master classes and residencies at Princeton, Stanford, the University of Michigan, UCLA, and Mercer University as well as at Chamber Music Connection in Columbus, Ohio. The Calidore was previously on the faculty of the Ed and Mari Edelman Chamber Music Institute at the Colburn School.

Using an amalgamation of “California” and “doré” (French for “golden”), the ensemble’s name represents a reverence for the diversity of culture and the strong support it received from its home of origin — Los Angeles, California — the “golden state.” The Calidore String Quartet aims to present performances that share the passion and joy of the string quartet chamber music repertoire. For more information about the Calidore String Quartet, please visit www.calidorestringquartet.com and www.facebook.com/calidorequartet.

UMS ARCHIVES

This evening’s performance marks the **Emerson String Quartet**’s 17th performance under UMS auspices, following the Quartet’s UMS debut in March 1989 at Rackham Auditorium. The Emerson Quartet most recently appeared at UMS in September 2014 at Rackham Auditorium. The **Calidore String Quartet** makes its second UMS appearance this evening, following its UMS debut as winners of the inaugural M-Prize Chamber Arts competition in February 2017 at Rackham Auditorium.

THIS EVENING'S VICTOR FOR UMS:



Ilene H. Forsyth Chamber Arts Endowment Fund

*Supporter of this evening's performance by the Emerson String
Quartet and the Calidore String Quartet.*

MAY WE ALSO RECOMMEND...

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|-------|----------------------|
| 10/29 | Sphinx Virtuosi |
| 11/7 | China NCPA Orchestra |
| 11/12 | The Knights |

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- | | |
|-------|---|
| 10/13 | Post-Performance Q&A: Théâtre de la Ville's <i>State of Siege</i>
(Power Center, 121 Fletcher Street)
<i>Must have a ticket to the 10/13 performance to attend.</i> |
| 10/20 | Post-Performance Q&A: Ragamala Dance Company
(Power Center, 121 Fletcher Street)
<i>Must have a ticket to the 10/20 performance to attend.</i> |

Educational events are free and open to the public unless otherwise noted.