

The Red Bank  
Chamber Music Society  
*presents*  
Ulysses Quartet

Christina Bouey, Violin  
Rhiannon Banerdt, Violin  
Colin Brookes, Viola  
Grace Ho, Cello

Haydn • Carreño • Turina • Telemann • Beethoven

Sunday Afternoon

June 4, 2023, • 4:30 PM

Trinity Church Auditorium

Red Bank, NJ

ADVANCE NOTES

# PROGRAM

## *String Quartet in B-flat Major, Op. 76, No. 4, "Sunrise" (1797)*

Franz Joseph Haydn

- |                        |                                   |
|------------------------|-----------------------------------|
| I. Allegro con spirito | III. Menuet. Allegro              |
| II. Adagio             | IV. Finale. Allegro ma non troppo |

## *String Quartet in B minor (1896)*

Teresa Carreño

- |             |                                     |
|-------------|-------------------------------------|
| I. Allegro  | III. Scherzo. Allegro ma non troppo |
| II. Andante | IV. Allegro risoluto                |

## INTERMISSION

## *La Oración del Torero (1924)*

Joaquín Turina Pérez

## *Intrada Suite for 2 Violins "Gulliver's Travels" TWV 40:108 (1728)*

Georg Philipp Telemann

- |                                    |   |
|------------------------------------|---|
| I. Intrada. Spirituoso             | IV. Daydreams of the Laputians<br>and their attendants                        |
| II. Chaconne of the Lilliputians   | V. Louré of the civilized<br>Houyhnhnms / Wild dance of<br>the untamed Yahoos |
| III. Gigue of the<br>Brobdingnians |   |

## *String Quartet in C minor, Op. 18 No. 4 (1798 - 1800)*

Ludwig van Beethoven

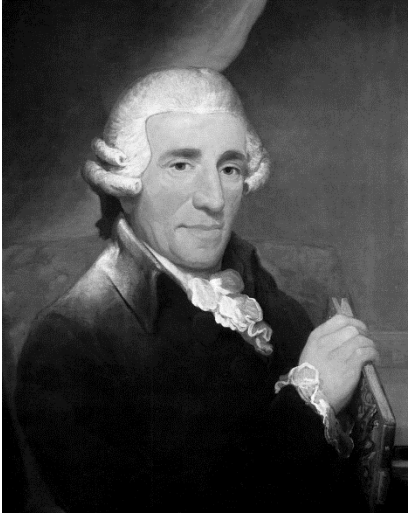
- |  |                           |
|--|---------------------------|
| I. Allegro ma non tanto                    | III. Menuetto. Allegretto |
| II. Andante scherzoso, quasi<br>allegretto | IV. Allegro               |

## Program Notes

**Franz Joseph Haydn (1732-1809)**

**String Quartet in B-flat Major, Op. 76, No. 4, "Sunrise" (1797)**

*(~24 minutes)*



By the time he composed the six quartets making up Opus 76, Haydn had come a long way from his earliest efforts in the form. Under the composer's guiding hand, what started as simple divertimenti consisting of somewhat innocuous and unrelated pieces evolved into a broadly conceived work in which each of the four movements played its own role. In fact, for all his contributions to the development of numerous musical forms, it may be the string quartet with which the composer most personally identified, as he began writing them at a very early age and continued until his final years, publishing more than 80 in all. Haydn published Op. 76, his final set of six string quartets, in

1797, not long before Beethoven began work on his own first quartets, one of which ends today's program. Haydn's compositional style at this point was informed by the rich experience he had obtained writing music for highly accomplished musicians during his two visits to London. Commissioned by Count Joseph Erdödy, Op. 76 found Haydn at the absolute peak of his abilities and creativity.

The "Sunrise" quartet owes its nickname - not assigned by the composer but adopted by an adoring public - to the nature of its opening bars in which the first violin traces an arc conjuring a sense of the sun rising above the horizon, a theme which will later be recast in descending form by the cello. Overall, the first movement marked *Allegro con spirito* mixes early morning sleepiness and anticipation with a few minor-key moments of uncertainty. The second movement, an *Adagio*, is one of the slowest and most lugubrious of all Haydn *adagios*. Not adhering to any specific form, it could be considered as a fantasia, opening with a five note motif which immediately imparts a sense of rhythmic weightlessness that will permeate much of the movement. Following such an intense musical statement, the *Menuetto* arrives as a welcome respite, with the entire movement built on the opening theme. The trio section emerges as a surprisingly chilly interlude, but the cheerful, confident mood of the opening returns to conclude matters. The finale, an emphatic *Allegro*, is believed to be an adaptation of an English folk song, perhaps one he heard during his recent visits.

**Teresa Carreño (1853-1917)**  
**String Quartet in B minor (1896)**

*(~23 minutes)*



Celebrated in her time as the “Valkyrie of the Piano,” Teresa Carreño enjoyed a concert career spanning more than 50 years, the earliest stages of which were managed by her father, a musician himself who nurtured his daughter’s musical gifts almost from the cradle. The family moved from Venezuela to New York City when Teresa was eight years old, and within months she was performing publicly. Successful tours of the eastern United States soon followed, including a performance for Abraham Lincoln at the White House. Her teen years were spent living in France and touring the continent. English conductor Sir Henry Joseph

Wood noted in his memoir: "It is difficult to express adequately what all musicians felt about this great woman who looked like a queen among pianists – and played like a goddess." For decades, Carreño ruled the concert stage under the batons of Mahler, Grieg, von Bulow and others.

Most of Carreño’s work as a composer dates from her childhood and youth, and virtually all of it was for piano. Published in 1896 when she was 41 years old, the String Quartet in B minor is one of Carreño’s only two works to feature strings, the other being a serenade for string orchestra published around the same time. What was the impetus for this world-class concert pianist to write a string quartet? We may never know, but the splendid result has been elegantly described by chamber music critic Wilhelm Altmann in his Handbook For String Quartet Players:

"In 1896, Teresa Carreño, the famous piano virtuosa composed a string quartet which shows a thoroughly sound grasp of quartet technique and style, Particularly praiseworthy is the concise construction of each of the four movements. The main theme of the opening movement, Allegro, is a characteristically dramatic melody while the second subject, introduced by the viola, is more lyrical and expressive. Most fetching of all is a third theme, marked ‘con dolore.’ The second movement, Andante, has for a main theme a reflective, somewhat sad melody which recalls that of the slow movement to Haydn’s Op.77 No.2, the Second Lobkowitz Quartet. Particularly effective is the dramatic middle section marked Agitato con passione. Next comes a restless Mendelssohnian Scherzo, Allegro ma non troppo. The lovely trio section provides a fine contrast. The powerful finale, Allegro risoluto, is full of

energy and vigor. The development is well done and in the final section a magnificent fugue appears. From the time of its first appearance, this Quartet received considerable notice."

### **Joaquín Turina Pérez (1882-1949)**

#### **La Oración del Torero (1924)**

*(~10 minutes)*



Joaquín Turina Pérez was a Spanish composer whose music reflects both his Andalusian roots and the impressionism of the French school. (Of course, many of those French composers were themselves interested in and inspired by Spanish music - look no further than Debussy's "Iberia" or Ravel's "Rhapsody Espagnole.") Thanks to connections provided by Isaac Albeniz, Turina was able to pursue advanced musical studies from 1905-1914 at Schola Cantorum de Paris, where he became personally acquainted with the leading French composers of the day. Turina was particularly drawn to the chamber music medium, and *La Oración Del Torero* (The Bullfighter's Prayer) may be his most famous piece in this

or any other format.

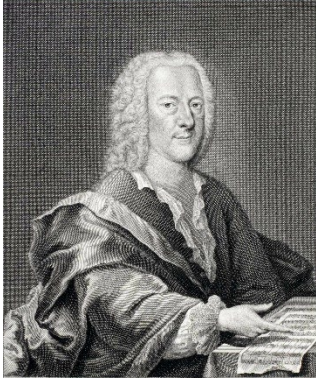
The work was originally written for lute quartet, but following its immediate success the composer rescored it for string quartet and, eventually, for string orchestra. The modestly scaled work combines two recurring Spanish themes - religion and bullfighting. It was composed in 1925 for, and dedicated to, the Aguilar Lute Quartet. The music begins almost inaudibly with violins and viola setting a mood of urgency and unease. A rising and falling statement by the cello suggests the bullfighter's uncertainty which craves resolution. Over the course of the work, emotions rise and fall, with the music ultimately taking on an elegaic quality as the piece concludes.



## **Georg Philipp Telemann (1681-1767)**

**Intrada Suite for 2 Violins “Gulliver’s Travels” TWV 40:108 (1728)**

*(~8 minutes)*



Georg Philipp Telemann was a German Baroque composer and largely self-taught multi-instrumentalist who became a composer against his family’s wishes. Although he entered the University of Leipsig to study law, he soon abandoned this pursuit in favor of a career in music. He would go on to be one of the most prolific figures in musical history. In his time, he was compared favorably to luminaries such as Handel and Bach, the latter of whom named Telemann godfather of one of his children. A somewhat troubled personal life did not prevent him from composing a tremendous amount of music in the form of concertos, chamber music and, especially, choral music.

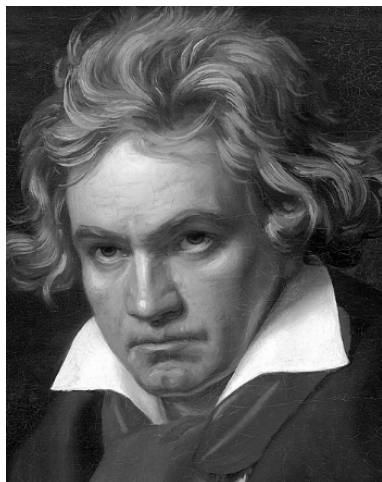
Between 1728-1729, Telemann published a periodical in which he presented new music written for use in instruction and especially at home. Included among these “salon” pieces was a suite inspired by the recent bestseller, Gulliver’s Travels. The work consists of a short introductory movement followed by four more musical descriptions of the protagonist’s adventures. From Lilliputians to Brobdingnagians to Houyhnhnms and Yahoos, the composer offered his soundtrack to Jonathan Swift’s fanciful narrative.



## **Ludwig van Beethoven (1770 - 1827)**

**String Quartet in C minor, Op. 18 No. 4 (1798 - 1800)**

*(~23 minutes)*



One of Beethoven’s earliest benefactors was Count Ferdinand von Waldstein, to whom the composer later dedicated one of his greatest piano sonatas. It was Waldstein who recommended young Beethoven to Joseph Haydn, who taught the boy for a brief period. The Count wrote in Beethoven’s friendship book that it was his fervent hope and belief that the emerging genius would “receive Mozart’s spirit from Haydn’s hands.” However, while Beethoven did study for a short time with Haydn, he later claimed that he had gained little from the experience. Painstakingly composed between 1798 and 1800, the six quartets of Op. 18 show influences

of both masters, particularly Haydn's blueprint of a four-movement work with some sense of cohesion to the movements, but these were by no means mere continuations of the earlier examples. Perhaps Beethoven's most obvious homage to the two masters was his choice to publish a group of six quartets under one opus number, as had been the custom of both Haydn and Mozart.

Op. 18 No. 4 is the only minor-key quartet of the six, and its emotional heft is magnified by the composer's key choice of C minor, which scholars agree Beethoven reserved for some of his most dramatic music, including the 'Pathétique' Piano Sonata Op. 8, the funeral march from the Eroica Symphony Op. 55, the Fifth Symphony Op. 67 and his last and most unconventionally structured Piano Sonata, Op. 111. While specific characterization of a key signature's mood can be highly subjective, it seems that for Beethoven, a work in C minor was intended to be a big statement.

The first movement, *Allegro ma non tanto*, is in conventional sonata form and could almost be termed monothematic in that the second subject is entirely derived from the first. Beethoven's choice to replace what would typically be a slow second movement with a moderately paced *Andante scherzoso* featuring fugal elements revealed just how eager he was to tinker with the string quartet form. This movement in the parallel key of C major has the characteristics of a dance and is an early showcase of Beethoven's skill at both counterpoint and polyphony. The third movement, a *Menuetto*, resumes the stormy mood of the home key, with a strong emphasis on the third beat of the triplet that almost jolts the listener during the primary theme. Even the trio in A-flat major seems tinged with unease. The *Allegro prestissimo* finale is a rondo which, while very much in the minor mode, finds moments for diversion between episodes of the fearsome theme.

*Program Notes by Chris Hewitt*



The recording of the Ulysses concert is scheduled to be broadcast on the Brookdale Community College cable channel on July 2, 2023, at 4:30 PM.

Subsequent Broadcasts:

- July 3, 2023, 2:30 and 7:30 PM
- July 7, 2023, 7:30
- July 8, 2023, 7:30

The recording will premiere on YouTube starting Sunday, July 2, 2023, at 4:30. You can access the YouTube recording at [www.rbcms.org](http://www.rbcms.org)

## Artists

The **Ulysses Quartet** has been praised for their “textural versatility,” “grave beauty” and “the kind of chemistry many quartets long for, but rarely achieve” (The Strad), as well as their “avid enthusiasm ... [with] chops to back up their passion” (San Diego Story), “delivered with a blend of exuberance and polished artistry” (The Buffalo News).

Founded in the summer of 2015, the group won the grand prize and gold medal in the senior string division of the 2016 Fischhoff National Chamber Music Competition and first prize in the 2018 Schoenfeld International String Competition. In 2017, the quartet finished first in the American Prize and won second prize at the Osaka International Chamber Music Competition. They were winners of the Vietnam International Music Competition in 2019. Ulysses garnered a career development grant in the 2016 Banff International String Quartet Competition.

Consisting of violinists Christina Bouey and Rhiannon Banerdt, violist Colin Brookes and cellist Grace Ho, the quartet’s members hail from Canada, the United States and Taiwan. They have performed in such prestigious halls as Carnegie Hall, the Harbin Grand Theatre, Jordan Hall and the Taiwan National Recital Hall. Recent performance highlights include their debut at Carnegie Hall along with appearances at the Chautauqua Institution (New York), Sociedad Filarmónica de Bilbao (Spain), Ciclo de Cámara y Solistas in Salamanca, the Picasso Museum in Málaga, Teatro Mayor Julio Santo Domingo in Bogotá, Highlands Cashiers Festival (North Carolina), Music Mountain (Connecticut) with pianist Tanya Bannister, Chelsea Music Festival and PS21 (NY), National Gallery of Art (DC), Jasper Arts Center (Indiana), and San Juan Chamber Music Festival (Colorado). The 22-23 season also features their Mexico City debut at UNAM, along with performances for Sociedad Filarmónica in Lima, Gretna Music, Yale School of Music with guitarist Ben Verdery, Kansas City Friends of Chamber Music, Fundación Juan March (Madrid), Sociedad Filarmónica in Valencia, Basel Kammermusik, and Chamber Music Society of Utica (NY). Other notable engagements have included the Buffalo Chamber Music Society, Chamber Music Society of Lincoln Center, Premiere Performances Hong Kong, National Arts Centre (Ottawa), and Cemal Reşit Rey Concert Hall (Istanbul)

In spring 2023, Ulysses visited Louisiana State University for a residency. At Juilliard from 2019 to 2022, they were the Lisa Arnhold Fellows, serving as the School’s Graduate Resident String Quartet for 3 years. From 2016 to 2019, Ulysses



was in residence at the Louis Moreau Institute in New Orleans, working with composer Morris Rosenzweig.

Ulysses recently completed work on their debut album, to be released later this year, and four more albums are forthcoming in the near future, including collaborations with flutist Ransom Wilson and guitarist Ben Verdery, as well as albums of quartet works. As a special project, the group will record the quartets of composer Joseph Summer at Mechanics Hall in Worcester, Massachusetts, over the next several years.

The group's name pays homage to Homer's hero Odysseus and his 10-year voyage home. Additionally, the quartet's members live in close proximity to the resting place of former U.S. President Ulysses S. Grant in Upper Manhattan. The Ulysses String Quartet believes intensely in the power of music to inspire, enlighten and bring people together. This is the guiding principle of the Ulysses Quartet Foundation, dedicated to the performance and promotion of classical music of the past and present day to benefit the broadest possible audience of music lovers and potential music lovers by expanding their understanding and appreciation of the musical arts. Ulysses aims to use this platform to raise the voices of underrepresented BIPOC and female composers. The quartet also offers interactive programs and workshops for all ages that serve to demystify the traditional repertoire while introducing audiences to diverse programming. Their programs enable participants to learn about the inner workings of a string quartet and to explore the connections between classical music and our world today.

The members of Ulysses hold degrees from the Juilliard School, Manhattan School of Music, New England Conservatory and Yale University. The musicians perform on instruments and bows graciously on loan from the Maestro Foundation and private donors. Ulysses is grateful for the support of Shar Music and Connolly Music as YSOA ambassadors.

Keep up with Ulysses Quartet on their website [Ulyssesquartet.com](http://Ulyssesquartet.com), as well as their social media channels on Facebook, Instagram and YouTube.



Canadian violinist, **Christina Bouey**, is hailed by the New York Times for playing “beautifully,” by the New York Post, “When violinist Christina Bouey spun out that shimmering tune, I thought I died and went to heaven,” and by Opera News, for playing “with exquisite, quivering beauty.” Her recent prizes include 1st Prize at the Schoenfeld International String Competition in the chamber division, Grand Prize at the Fischhoff Competition, 1st place in the American Prize, and 2nd prize at the Osaka

International Chamber Competition. Among her other top awards include the Hugo Kortchak Award for outstanding achievement in chamber music, Heida Hermann International, Canadian National Music Festival, Queens Concerto Competition, and the Balsam Duo Competition. Christina has performed as soloist with the Greenwich Symphony, Cayuga Chamber Orchestra, Salina Symphony, River Cities Symphony, Symphony of the Mountains, Tonkünstler Ensemble, Metro Chamber Orchestra, Bergen Symphony, Prince Edward Island Symphony, Banff Orchestra, Shattered Glass and the Hemenway Strings. Her solo and chamber credits include Carnegie Hall, Esterházy Palace, Taiwan National Recital Hall, Harbin Grand Theatre, Metropolitan Museum of Art, Chamber Music Society of Lincoln Center, Schneider Series, Rockefeller Tri-I Noon Series, Dame Myra Hess series, La Jolla Summer Fest, Premiere Performances Hong Kong, Vietnam Connection Music Festival, Kneisel Hall Festival, Emilia Romagna Festival, Harvard Club of New York, Montreal Chamber Festival, Debut Atlantic, Kansas International Music Festival, L'Archet Concert Group and the Indian River Festival. She has also been featured on WQXR New York. Christina has collaborated with artists such as David Chan, Jeremy Denk, Paul Coletti, Lynn Chang, Robert DeMaine, Steven Doane, Rosemary Elliott, David Geber, Clive Greensmith, Toby Hoffman, Chee-Yun Kim, Yura Lee, Cho-Liang Lin, and Bright Sheng.

Christina graduated from Manhattan School of Music (2013) with a Professional Studies Certificate in Orchestral Performance, studying with Glenn Dicterow and Lisa Kim as a full scholarship student, (2012) with a Professional Studies Certificate, studying with Laurie Smukler, and in 2011 she received a Master of Music, while studying with Nicholas Mann. Her Bachelor of Music (Magnum cum laude) is from The Boston Conservatory, where she studied with Irina Muresanu as a full-scholarship student.

In June 2014, as part of the 150-year celebrations on PEI, professional dancers from Ballet Jazz de Montreal performed a modern dance to her first compositional commission for solo violin, with Christina playing it on the violin. Christina is currently serving as concertmaster of the Cayuga Chamber Orchestra, is a member/founder of the Ulysses String Quartet and plays in a duo with pianist Tatiana Tessman. She plays a Storioni violin from 1790, on loan from a generous donor. To keep up to date with Christina, you can follow her website: [www.christinabouey.com](http://www.christinabouey.com).



Violinist **Rhiannon Banerdt** made her solo debut at age 14 with the New England Symphonic Ensemble in Johannesburg, South Africa. She has since made solo and chamber music appearances at Philadelphia's Kimmel Center, New York's Weill Hall at Carnegie, and Boston's Jordan Hall, among others, with performances hailed by Edith Eisler of Strings Magazine as “real music-making—concentrated and deeply felt.” Ms. Banerdt performs regularly throughout New England with a variety of ensembles and is a founding member of the Ulysses String Quartet, winners of the First Prize at the 2018 Schoenfeld International Chamber Music Competition, Grand Prize at the 2016 Fischhoff National Chamber Music Competition, First Prize at the 2017 American Prize Chamber Ensemble, and Silver Medal at the 2017 Osaka International Chamber Music Competition.

A recipient of the 2012 Borromeo String Quartet Guest Artist Award, Ms. Banerdt was invited to perform with the quartet in Jordan Hall. Other collaborations have included performances with the Chiara Quartet, Kim Kashkashian, Paul Biss, and Frans Helmerson. Ms. Banerdt has participated in numerous eminent chamber music festivals including La Jolla Summerfest, Ravinia's Steans Music Institute, Kneisel Hall Chamber Music Festival, Taos School of Music, and the Castleman Quartet Program.

Ms. Banerdt holds the position of Assistant Concertmaster with the Cape Symphony and has served as Principal Second Violin Boston's Discovery Ensemble. She was one of two Violin Fellowships for the 2013-2015 seasons with the flagship music education organization Community MusicWorks in Providence, RI, where she taught individual lessons and group classes for disadvantaged youth and performed regularly with the Fellowship Quartet and Community MusicWorks Players. Ms. Banerdt is currently a member of the violin faculty at the Bloomingdale School of Music on New York City's Upper West Side and a Graduate Teaching Fellow at CUNY Brooklyn College.

A native of Los Angeles, Ms. Banerdt attended the New England Conservatory, where she received her Bachelor's and Master's degrees with honors from the New England Conservatory of Music as a student of Lucy Chapman and Paul Biss, and is currently pursuing doctoral studies at The CUNY Graduate Center studying with Mark Steinberg.



Praised as “master of the strong lines”, concert violist **Colin Brookes** is a native of Pittsburgh, Pennsylvania, where he made his solo debut with the Pittsburgh Symphony at the age of 17. A founding member of the award-winning Ulysses Quartet, Colin has taught in the Pre-College Division of the Juilliard School, and the undergraduate programs of Yale University and SUNY Stony Brook.

Colin performs regularly with The Knights, A Far Cry, and other critically acclaimed ensembles. Festival appearances include Kneisel Hall, Geneva Music Festival, Manchester Summer Chamber Music, and Tanglewood. In June 2013 he gave a solo recital with pianist Euntaek Kim for the St. Gaudens Concert Series in Cornish, NH.

Traveling and performing allow for many unexpected opportunities to capture moments in time. An interest that evolved recently into a passion, film photography has profoundly changed Colin’s appreciation for perspective and awareness.

Colin holds a Bachelor of Music from the Juilliard School and a Master of Music and Artist Diploma from Yale University. His mentors include Ettore Causa, Heidi Castleman, Misha Amory, Nicholas Cords, Larry Dutton, Marylene Gingras-Roy, Roger Chase, Jeffrey Irvine, and Carolyn Hills. He currently plays a 19th-century Italian viola generously on loan from Maestro Foundation, and an English Thomas Tubbs bow, circa 1845 .



Taiwanese-American cellist **Grace Ho** is an active cello soloist and chamber musician in the United States and Asia. Ms. Ho has appeared as a soloist with orchestras including the Xiamen Philharmonic Orchestra, Evergreen Symphony Orchestra, Vietnam National Symphony Orchestra, Ho Chi Minh City Symphony Orchestra, Sun Taipei Philharmonic, Vienna Ensemble, Lewisville Lake Symphony Orchestra, Manhattan School of Music Philharmonic Orchestra, Kansas Wesleyan Orchestra, and University of North Texas Chamber Orchestra.

Ms. Ho has achieved numerous awards including First Prize in the Manhattan School of Music Eisenberg-Fried Concerto Competition, winner in the University of North Texas Concerto Competition, and Silver Medal in the Crescendo Music Awards. Ms. Ho has performed in prestigious concert halls such as Carnegie Hall’s Stern Auditorium, Weill Recital Hall, and Zankel Hall, Meyerson Symphony Center, Taiwan National Concert and Recital Halls, and the Opera Houses in Hanoi and Ho Chi Minh City as the soloist in the 2018 Toyota Tour in Vietnam.

Ms. Ho is a founding member of the Ulysses Quartet, and the guest principal cellist of the Miami Symphony Orchestra.

Ms. Ho has participated in numerous festivals include Schleswig-Holstein Music Festival, Norfolk Chamber Music Festival, ENCORE School for Strings, Boston University Tanglewood Institute, Manchester Music Festival, Texas Music Festival, International Festival Institute at Round Top, and Teaching Assistant at Manhattan in the Mountains in 2013.

Ms. Ho received her Doctor of Musical Arts and Master of Music from the Manhattan School of Music, and her Bachelor of Music from the University of North Texas with full scholarships, and graduating with the Pablo Casals Award from her Master's Degree. Former teachers include David Geber, Clive Greensmith, Eugene Osadchy, Chao-Fu Lin, Shih-San Lin, Tze-Ming Chen, and Shih-Hui Ho. You can check out Grace's website here: [www.gracehocello.com](http://www.gracehocello.com).