

SAINT MICHAEL
PRESENTS

YING QUARTET

Sunday, October 23



SUNDAY, OCTOBER 23, 2022

SAINT MICHAEL AND ALL ANGELS EPISCOPAL CHURCH

WELCOME



Thank you for joining us for tonight's Saint Michael Presents concert! At Saint Michael and All Angels, we are proud to present this concert series as a gift to you, our neighbors.

Saint Michael is an energetic, growing community with extraordinary outreach and beautiful worship. This evening's concert represents how important music ministry in all its forms is at Saint Michael. Our growing chorister program offers an exceptional opportunity for children from pre-K to high school based in our rich Anglican cathedral heritage. If you are looking for a church home, we encourage you to join us for worship on Sundays or get involved in our music program as we give thanks to God together.

We are especially grateful to the patrons whose generosity makes it possible for Saint Michael to present these concerts at no cost to you. We hope that this gift to our community will entertain, enlighten, and inspire you, and we hope you will be back very soon.

A handwritten signature in blue ink that reads "Chris Girata" with a small cross at the end.

The Rev. Dr. Christopher D. Girata, *Rector*



I'm delighted to welcome you to our concert of the Grammy award-winning Ying String Quartet!

Saint Michael Presents is one of the few concert series of its kind in North Texas that offers such world-class performances as this evening and our next concert of the Choir of New College, Oxford in March at no admission cost. The series is funded exclusively through the generosity of our donors. Please consider joining our patrons to help make such wonderful occasions as tonight possible. Information is in this concert program.

Saint Michael has many things happening for lovers of music. In addition to the upcoming special services listed in this program, saintmichael.org/music has further information. I hope you enjoy tonight's performance and we see you at Saint Michael again soon!

A handwritten signature in black ink that reads "Jonathan Ryan" in a cursive style.

Jonathan Ryan, *Director of Music and Organist*

YING QUARTET
PROGRAM ORDER

Two Waltzes, Op. 54 _____ Antonín DVOŘÁK (1841-1904)

Selections from *Cypresses* _____ Antonín DVOŘÁK (1841-1904)

On the Shore of the Brook

My dearest one

Quartet No. 2, *Intimate Letters* _____ Leoš JANÁČEK (1854-1928)

i. Andante

ii. Adagio

iii. Moderato

iv. Allegro

Intermission

Quartet in A-flat major, Op. 105 _____ Antonín DVOŘÁK (1841-1904)

i. Adagio ma non troppo, Allegro appassionat

ii. Molto vivace

iii. Lento e molto cantabile

iv. Allegro, non tanto

Cypresses, Nos. 2, 3, and 11 (without Opus)

Antonín Dvořák

- II. Death reigns in many a human breast
- III. When thy sweet glances on me fall
- XI. Nature lies peaceful in slumber and dreaming

Dvořák's music was received with great appreciation during his first trip to England in March 1884, and he returned to Prague with honorary membership in the Philharmonic Society of London and commissions from English admirers. Equally satisfying was a new relationship with the English music publisher Novello giving him a degree of financial independence as well as an improved bargaining position with his Viennese publisher. Armed with these accomplishments, he could at last escape the condescension of Viennese musical society. Belated recognition and honors in Vienna and Prague followed.

In the years immediately after his first trip to England Dvořák composed a set of Slavonic Dances, the Mass in D, the Piano Quintet in A, and a number of smaller chamber works. He also returned to his early song cycle *Cypresses*, arranging 12 songs for string quartet in 1887. Originally composed in 1865 when he was 24 years old and making his living as first violist in the orchestra of the Provisional Theater in Prague, the *Cypresses* were settings for voice and piano of 18 poems from a collection of the same name by the Czech poet Gustav Pflieger-Moravsky. The songs were inspired by Dvořák's unrequited love for one of his pupils, Josefína Čermáková. In the romantic tradition of Schubert and Schumann, the musical expression of each song reflects the mood and content of the text.

Cypresses was not published during Dvořák's lifetime in either its original vocal form or as arranged for string quartet, and it carries no Opus designation. Although *Cypresses* dates from his apprenticeship as a composer, he was quite fond of it and incorporated one or more of its songs in six other compositions.

String Quartet No. 2

"Lettres intimes" ("Intimate Letters")

Andante ~ Adagio ~ Moderato ~ Allegro

Leoš Janáček

The three forces which most strongly shaped Leoš Janáček's work were a fascination with the patterns of spoken language, a mystical atmosphere steeped in the natural world, and a deep identification with the Czech musical spirit. Considered by many to be one of the great composers of Eastern Europe, Janáček is often grouped with Smetana and Dvorak as one of the "three pillars of Czech music."

A vivid dynamic is at the heart of all of Janáček's compositions, and this dynamic often originates in the spoken word. Janáček based many of his compositions on literary themes, with emphasis on the rhythms found in patterns of speech. His two quartets, which both bear reference to written works, are often cited as his greatest chamber pieces.

The first quartet, written in 1923, was based on themes found in the story "The Kreutzer Sonata;" Janáček was inspired by the passion in Tolstoy's tale of a woman's tragic disillusionment in marriage and betrayal by her lover.

The second quartet, "Intimate Letters," is even more infused with romantic yearning. It describes the sixty-four-year-old composer's soaring passion (apparently unrequited) for a young married woman, Kamila Stosslova.

The Andante first movement begins almost tentatively, then dances toward a burst of joy. A more lyrical Adagio, filled with almost unbearable tenderness, is followed by a bittersweet lover's waltz (Moderato). Slavonic tonalities are most obvious in the fourth, Allegro, movement. Here the mystical nature of Janáček's work finds full expression as he struggles to express emotions beyond the limits of the musical form.

Janáček himself wrote of the piece, "The feeling is often so powerful that it even overwhelms the music. Love is vast and mighty, but composition is weak. Thus I wish that my work could be as strong as my love."

String Quartet in A-flat Major, Op. 105

Adagio ma non troppo, Allegro appassionato ~ Molto vivace
Lento e molto cantabile ~ Allegro, non tanto

Antonín Dvořák

By early 1895, after having been in the United States about three years, Dvořák was eager to return to his native Bohemia. He missed his relatives and friends, the Bohemian countryside and cities, and yearned to see his country home in Vysoka, just outside Prague. While in this wistful mood, but still living in New York, Dvořák began composing a new string quartet, his Op. 105, on March 26, 1895. He finished exactly seventy measures of the first movement before sailing homeward in early April.

Dvořák spent the following months at Vysoka, but did no composing. In August he wrote to a friend, "My muse is now quite silent. For the whole four months I have not even taken up my pen." In the fall, though, when he returned to Prague to resume teaching at the Conservatory, he felt ready to start writing again. Instead of continuing with Op. 105, however, he began a new quartet, which he marked Op. 106. On December 12, three days after Op. 106 was done, Dvořák returned to Op. 105, finishing it on December 30, 1895. Op. 105 proved to be the last of the fourteen quartets that Dvořák wrote, his last piece of chamber music, and, in fact, his last piece of absolute music, the production of the following years consisted entirely of symphonic poems and operas.

In Op. 105 there are no overt traces of either the Americanisms he acquired from his stay in the United States or of the Slavonic character that infused so much of his earlier music. Rather, these elements are integrated into a wholly unified work that seems both a celebration of Dvořák's joy at being back home and his confident mastery of the quartet medium.

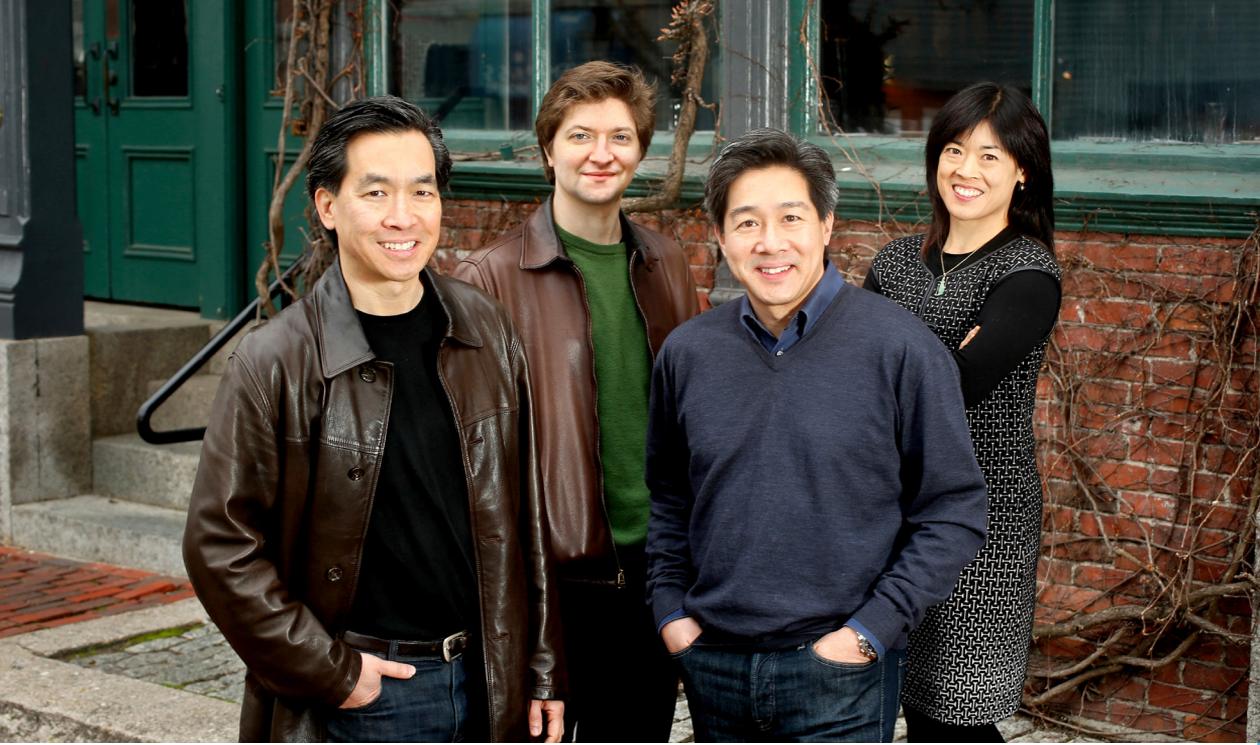
Before beginning the flowing, optimistic first movement, Dvořák inserts a sober, foreboding introduction. The gloom, though, is quickly dispelled by the first subject, which starts with an extroverted, rising phrase based on the melody heard in the introduction. After a bridge passage, the second theme is heard, a hunting horn call by the two violins over rushing triplets in the lower instruments, concluding the exposition (the only part that he wrote in New York). Dvořák imaginatively works out the various themes in the development section and brings them back for a final review in the recapitulation.

The second movement, one of Dvořák's finest scherzos, is closely akin to a Furiant, the Bohemian folk dance, with its verve and irresistible rhythmic energy. Written in traditional three-part form, the melody for the songlike middle section Dvořák draws from the final bars of the opening part. The movement ends with a repeat of the opening.

Intentionally or unintentionally, the principal theme of the following Lento is somewhat similar in contour, romantic melody plays itself out before the highly chromatic subject of the middle section is heard above repeated notes in the cello. The music rises to an impassioned climax, and Dvořák then returns to the opening material. This time, though, the second violin plays a rapid little decorative figuration, which Dvořák marks Scherzando ("playful"), adding a light touch to the predominantly serious character of the first theme.

Starting at the very bottom of the cello's range, the last movement appears to have some difficulty getting started and remains rather episodic throughout. The mood is one of warmth and geniality rather than of sparkling gaiety, of inner smiles rather than of joyful laughter. At the end, though, Dvořák's exuberance breaks through for an all-out happy conclusion.

At Dvořák's request the A-flat quartet was introduced by four students at the Prague Conservatory on April 16, 1896, the first anniversary of his return home. Very shortly thereafter, though, it was taken up by professional quartets throughout Europe.



YING QUARTET

BIOGRAPHY

“The ensemble replicated the sounds of water.”
–The New York Times

The Grammy Award-winning Ying Quartet occupies a position of unique prominence in the classical music world, combining brilliantly communicative performances with a fearlessly imaginative view of chamber music in today's world. Now in its third decade, the Quartet has established itself as an ensemble of the highest musical qualifications. The Quartet's performances regularly take place in many of the world's most important concert halls; at the same time, the Ying's belief that concert music can also be a meaningful part of everyday life has drawn the foursome to perform in settings as diverse as the workplace, schools, juvenile prisons, and the White House.

The Ying Quartet first came to professional prominence in the early 1990s as the first recipient of an NEA Rural Residence Grant which led to it serving as the resident quartet of Jesup, Iowa, a farm town of 2,000 people. Playing before audiences of six to six hundred in homes, schools,

churches, and banks, the Quartet had its first opportunities to use music and creative endeavor to help build community and authentic human connection. The Quartet considers its time in Jesup the foundation of its present musical life and goals.

The Quartet's recent seasons have featured performances in major halls throughout the world including in New York, Los Angeles, Washington, D.C., Philadelphia, and multiple tours throughout China. The Ying also collaborates regularly with jazz pianist Billy Childs, bassist Xavier Foley, and PUSH Physical Theatre.

The Ying's ongoing LifeMusic commissioning project, created in response to its commitment to expanding the rich string quartet repertoire, has already achieved an impressive history. Supported by the Institute for American Music, the Ying Quartet commissions both established and emerging composers to create music that reflects contemporary American life.

Recent works include Billy Childs' *Awakening*; Lera Auerbach's *Sylvia's Diary*; Lowell Liebermann's *String Quartet No. 3, To the Victims of War*; Sebastian Currier's *Next Atlantis*; and John Novacek's *Three Rags for String Quartet*. In August 2016, the Ying Quartet released a new Schumann/ Beethoven recording on Sono Luminus with renowned cellist Zuill Bailey, and in that season the five toured with the Schumann Cello Concerto transcribed for cello and string quartet along with Beethoven's "*Kreutzer Sonata*," also reimagined for cello quintet.

The Ying Quartet's numerous other recordings reflect many of the group's wide-ranging musical interests and have generated consistent, enthusiastic acclaim. The group's CD "*American Anthem*" (Sono Luminus), heralding the music of Randall Thompson, Samuel Barber, and Howard Hanson, was released in 2013 to rave reviews; its 2007 Telarc release of the three Tchaikovsky Quartets and the *Souvenir de Florence* (with James Dunham and Paul Katz) was nominated for a Grammy Award in the Best Chamber Music Performance category.

As longtime quartet-in-residence at the prestigious Eastman School of Music in Rochester, NY, the Ying Quartet teaches in the string department and leads a rigorous, sequentially designed chamber music program. One cornerstone of chamber music activity at Eastman is the noted "*Music for All*" program, in which all students curate opportunities to perform in community settings beyond the concert hall. The Quartet is also the ensemble-in-residence at the Bowdoin International Music Festival, and from 2001-2008, the members of the Ying Quartet were the Blodgett Artists-in- Residence at Harvard University.

ACKNOWLEDGEMENTS

Saint Michael Presents gratefully acknowledges and thanks our generous donors!

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SUMMER CHORAL INTENSIVE

JUNE 26 - JULY 2, 2023

Open to boys aged 10-17



Do you know a boy who loves to sing?
Encourage them to fill out an interest form for the
Dallas Boys Course by scanning the QR code or visiting
SAINTMICHAEL.ORG/RSCMDALLAS.

LESSONS & Carols

December 4

ADVENT LESSONS & CAROLS

4 p.m. in the Church

Begin the Advent Season with this beloved service of readings, music, and processions led by the Saint Michael Choir.

SaintMichael.org/AdventLC

December 18

CHRISTMAS LESSONS & CAROLS

4 p.m. in the Church

As we prepare for Christmas and the birth of Christ, join us for this beloved and beautiful service, featuring nine Lessons and Carols sung by our Saint Michael Choristers and Saint Michael Choir.

SaintMichael.org/ChristmasLC

New service!

January 22

EPIPHANY LESSONS & CAROLS

4 p.m. in the Church

A special evening of music and lesson readings: the Contemporary and Traditional music departments will combine to perform selections of Epiphany hymns and original arrangements to observe the Light of the World given to all.

SaintMichael.org/EpiphanyLC

SUNDAY, NOVEMBER 6, 2022

These two services are meant to be a single journey: Celebrating the grace of God in our lives during All Saints', and then the somber remembrance of All Souls'. **Make plans now to join us for both!**

ALL SAINTS' DAY MORNING SERVICES

7:30, 9, & 11 a.m. in the Church

ALL SOULS' DAY CHORAL EVENSONG

4 p.m. in the Church



SaintMichael.org/SaintsAndSouls

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Scan the QR code to make a donation to our Chorister Tour Fund! This fund helps our Treble and Senior Choristers ages 9-18 participate in our upcoming trips to sing at prominent Cathedrals and Churches across the country and beyond. Our upcoming tours include Atlanta, Boston, and London, England.



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Please take a few minutes to answer a brief, 3-question survey to help us make Saint Michael Presents even more successful!



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