

**Dr. Faustus Chamber Concert Series Presents:  
New Works for String Quartet  
Thursday, May 8<sup>th</sup>, 2008, 7:30pm at the St. Peter's Church.**

Inés Thiebaut.....*String Quartet No.1*

André Brégégère.....*Movement* for string quartet

Inés Thiebaut..... *String Quartet No.2*  
(In two movements)

André Brégégère.....*Vol de nuit*

The *Trofeo* string quartet:

David Lisker, *violin*  
Bela Horvath, *violin*  
Tom Palny, *viola*  
Audrey Nadeau, *cello*

Born in Paris, France, in 1975, **André Brégégère** came to the United States in 2003. He spent two years in Boston, where he studied Jazz composition with Ken Pullig, Greg Hopkins, earning his BM at the Berklee College of Music in 2005. In 2006, he moved to New York and has been since studying privately with Bruce Saylor at the Aaron Copland School of Music, where he is currently working towards his MA in composition. In 2008, Mr. Brégégère has been awarded the prestigious Chancellor's Fellowship from the City University of New York, and will start his doctoral studies in composition at CUNY beginning next Fall. Mr. Brégégère is a member of ASCAP.

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**Inés Thiebaut** was born and raised in Madrid, Spain. She graduated from the Professional Conservatory of Music in 2002 and later earned her BM in Composition and Film Scoring at Berklee College of Music, being awarded with the prestigious AIE Scholarship from the Spanish Association of Artist and Performers, as well as the Youth Concerts at Symphony Hall award. She has recently started her MA in composition at the Aaron Copland School of Music. Inés has studied composition with composers Fabián Panisello and Marcela Rodriguez, and is currently studying with Prof. Hubert Howe.

During the past two years, Mr. Brégégère and Ms. Thiebaut have been involved in the organization of new music concerts in Queens, as the president and vice president of the QC New Music Group ([www.qcnmg.net](http://www.qcnmg.net)), featuring, among others, David Fulmer, Marc Williams (Second Instrumental Unit); William Anderson; Cynthia Powell (Stonewall Chorale).

## ***Program notes***

**String Quartet No.1** was written during 2004/05, and it has been recently revised for this concert. The first version was first performed in November of 2005 at the Old South Church in Boston, MA. It is divided in four sections slow-moderate-fast-moderate/slow, where the main melodic idea can be heard throughout, getting more and more dissonant and distorted as we go through the sections.

**String Quartet No.2** is getting its first performance tonight, and was finished in April. The two movements are very different from each other, the first one exploring the verticality side of music (chordal sonority) and the second one exploring the horizontal side, where each voice has a certain independence of its own.

I would like to take this opportunity to thank my teacher, Hubert Howe, for his tremendous support. Special thanks goes to Tom, David, Bela and Audrey for playing so wonderfully.

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**Movement** for string quartet was influenced by my study of Bela Bartok's string quartets—more specifically his sixth string quartet. It opens with a slow introduction, developing as a contrapuntal outgrowth of the unison opening gesture. This introduction is followed by a fast, scherzo-like section; a contrasting middle section (*animato*) is then followed by a return of the "fast" music. Movement was written during the Winter 2007, and first performed in December of the same year.

**Vol de nuit** was written during the Spring of 2007 and received its first performance in May of the same year. It is based on the interplay of two contrasting ideas: the first, stated in the opening gesture, is submitted throughout the piece to a process of orchestral and rhythmic re-interpretations; the second, contrasting idea makes its first appearance as a simple accompanied melody. It later returns, unfolding in a slow, contrapuntal passage, leading to the primary climax of the piece. The pre-compositional material from which *Vol de nuit* is derived uses symmetry as its main structuring force, and is based on my—rather naïve—interpretation of the theoretical writings of George Perle, to whom this piece is dedicated.

Last but not least, I would like to warmly thank my teacher, Bruce Saylor, for his guidance and unflinching support; the Second Instrumental Unit, David Fulmer and Marc Williams for their inspired first performances of many of my works during the past two years; Tom Palny and the Trofeo string quartet for lending their wonderful talent and sincere engagement to the music presented to you tonight.

## ***Performers Bios***

**David Lisker** was born in Novosibirsk, Russia in 1985 and immigrated to America with his family at the age of 4. He began his violin lessons with his father at the age of five. When he moved to Los Angeles at the age of ten, he began his lessons with Linda Rose and remained her student for six years until he moved back to Chicago where he began studies with Mark Zinger. After studying with Mr. Zinger for three years, David moved to New York where he is currently in the studio of Pinchas Zukerman and Patinka Kopec at the Manhattan School of Music.

At the age of 14 he was chosen to participate in the renowned summer music festival, The Perlman Music Program in New York where he studied with Itzhak Perlman for 5 years. As an active member of the Perlman Chamber Orchestra, he traveled to Israel and China, participated in the live PBS broadcast of "Live from Lincoln Center", and has performed in the most prestigious halls around the world including Avery Fisher Hall, Carnegie Hall, The Shanghai Theatre, and The Mann Auditorium in Tel Aviv.

David Lisker has won awards in several competitions including 1st place at the Saddleback College Concerto Competition, two time 1st and Grand Prizewinner at the Bach Festival in Los Angeles, and he received 1st place in the Orange County, and greater Los Angeles divisions of the ASTA Competition. David has also participated in several master classes where he played for such renowned violinists as Janice Martin, Eric Friedman, Vadim Repin, and Pinchas Zukerman. He is an active member of the Travaio String Quartet which recently won the Trinity Church Chamber Music competition, granting them a recital in the 2007-08 concert season which will mark the quartet's New York City debut. In addition to being an avid soloist as well as chamber musician, David is also the current Concertmaster of the Manhattan School of Music Philharmonia Orchestra.

David is currently playing on an Annibale Fagnola violin made possible through the generosity of Fred Margulies.

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**Bela Horvath** was born in Hungary. At age of four he has begun to study violin with his grandfather. Bela continued his violin studies with a famous Hungarian violin teacher named Valeria Baranyai. In 1996 he entered the Bela Bartok Conservatory. He studied with Istvan Kertesz who is the first violinist of the Festetics string quartet. In 1998, he won the National Janos Koncz violin competition in Hungary. In the next year he was one of the finalists at the 9th International Carl Flesch violin competition. Mr. Horvath has entered the Franz Liszt University of Music where he studied with a Hungarian concert violinist Miklos Szenthelyi. In 2002 Mr. Horvath started to study at the Manhattan School of Music with the world famous violinist and violist and conductor Pinchas Zukerman and his associate Patinka Kopec. He finished his undergraduate studies at the Manhattan School of Music in 2007, and is now working towards his Master's Degree, which he is going to be finishing in December 2008.

Bela Horvath has also worked with world leading violinists and pedagogues such as, Zakhar Bron, Jaime Laredo, Gyorgy Pauk, Aaron Rosand and Joseph Silverstein. He has had chamber music coaching with world wide recognized chamber musicians and teachers such as, Sylvania Rosenberg, Steven Dann, Michael Tree, Timothy Eddy, David Soyer, Eugene Drucker, Robert Mann and Lawrence Dutton. Mr. Horvath made his debut recital in Carnegie Hall, Weill Hall in 2003; he also played a chamber music concert in October 2006 in Weill Hall with his upcoming Piano Quartet, Amity Players, wich he recently recorded for the Canadian label Marquis Music. In 2008 February, he performed in Carnegie Hall, Zankel hall with Pinchas Zukerman.

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Born in Tel Aviv, **Tom Palny** is an active soloist, ensemble and orchestra player, graduate with distinction of the Manhattan School of Music where he studied with violinist, violist, and conductor Pinchas Zukerman and his associate, Patinka Kopec. Mr. Palny began playing the violin at nine, at sixteen the viola and was awarded several scholarships from the America Israel Culture Foundation (AICF) for outstanding performance, and several top prizes at the Tel Aviv Conservatory competition, the Hudson Valley Competition for Strings and at the Israeli “Aviv” competition for viola. As a chamber musician Mr. Palny has collaborated with artists such as Sylvia Rosenberg, Isidor Cohen, and Timothy Eddy, to name a few. He was also the principal violist in Daniel Barenboim’s West-Eastern Divan workshop orchestra for Israeli and Arab musicians appearing in Europe’s most famous venues, such as the Schleswig Holstein Music Festival Hall and the Royal Albert Hall.

Mr. Palny is a substitute member of the Metropolitan Opera Orchestra, NY City Opera, NY City Ballet and the American Symphony Orchestra. He appeared in many master classes with Itzhak Perlman, Pinchas Zukerman, Tabea Zimmermann, Arnold Steinhardt, and Nobuko Imai among others. As a teacher, Mr. Palny has been assistant to Ms. Patty Kopec at Manhattan School of Music Young People’s Division teaching viola, and is currently coaching part-time chamber music ensembles.

A CD recording of his ensemble “The Amity Players” will be coming out on the “Marquis Classics” label this spring.

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**Audrey Nadeau** is currently enrolled at the Juilliard School of Music (New-York) in Timothy Eddy's studio. She studied at the Conservatoire de Musique de Montréal from 2002 to 2007 with Carole Sirois. Last winter, she has been selected to participate in the New-York String Seminar directed by Jaime Laredo in January 2007. During the past summers she had masterclasses with Jean-Guihen Queyras, Desmond Hoebig, Amanda Forsyth, Philippe Muller, Laurence Lesser, Tsuyoshi Tsutsumi and Janos Starker.

As a soloist she was awarded the first prize of the National finals of the Canada Music Competition in 2004 and the Young Artist Award, Radio-Canada Society in 2002. Recently, Audrey was giving a recital at the National Art Gallery of Canada in Ottawa, organized by «Quebec Scene ». She has played in solo with the Conservatoire de Montréal symphony orchestra and with the Sherbrooke Youth Orchestra.

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Created in 2008, **Dr. Faustus** is an organization dedicated to the promotion of new, creative music, and to provide a public outlet to emerging composers of the New York City area through the organization of performances in the city.

For more information about Dr. Faustus, please contact (617) 447-6303 or

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