



# **XAVIER FOLEY, double bassist**



**THE PHILADELPHIA INQUIRER (Peter Dobrin):**

*"Xavier Foley is a standout player, and also a right spark of a composer. He hears borders between styles as limitations best ignored."*

**OBERON'S GROVE (NEW YORK):**

*"Mr. Foley established himself early in the evening with his prodigious playing: the Merkin Hall crowd seemed very taken with his musicianship and his personality. His spacious, hall-filling sound and the warmth of his deepest notes gave his playing real immediacy. His performance of Bach displayed lively agility, with playing rich in dynamic contrasts and finely-modulated transitions. In the Franck Sonata he showed a passionate involvement in the music, making the very most of this piece, which can be so achingly lovely and moving."*

**NEW YORK CONCERT REVIEW:**

*"Xavier Foley is an extroverted performer and a real crowd-pleaser; it is almost as enjoyable to watch him play as to hear him. It's no mean feat to navigate the rapid passagework on the bass without blurred, muddy sounds and to maintain a singing tone in the higher range, but Mr. Foley's technical prowess made it all look like child's play."*

**OBERON'S GROVE (NEW YORK):**

*"The delightful double-bass virtuoso Xavier Foley brought soulful depths of tone and assured agility to the music."*

First Prize, 2016 Young Concert Artists International Auditions  
First Prize, 2014 Sphinx Competition • Rhoda Walker Teagle Concert Prize  
Sander Buchman Prize • Buffalo Chamber Music Society Prize  
Harriman-Jewell Series Prize • Paramount Theatre Prize • Tri-I Noon Recitals Prize

**YOUNG CONCERT ARTISTS, INC.** 1776 Broadway, Suite 1500 New York, NY 10107

**Telephone:** (212) 307-6655 [management@yca.org](mailto:management@yca.org) [www.yca.org](http://www.yca.org)

*Photo: Vanessa Brinceño*



## Young Concert Artists, Inc.

1776 Broadway, Suite 1500, New York, NY 10019

telephone: (212) 307-6655 fax: (212) 581-8894

e-mail: [yca@yca.org](mailto:yca@yca.org) website: [www.yca.org](http://www.yca.org)

### XAVIER FOLEY, double bassist

Winner of a prestigious 2018 Avery Fisher Career Grant, double bassist **Xavier Foley** has also won the 2016 Young Concert Artists International Auditions along with four Performance Prizes, and First Prizes at Astral's 2014 National Auditions, Sphinx's 2014 Competition, and the 2011 International Society of Bassists Competition.

As concerto soloist with orchestra, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Orchard Park (NY) Symphony Orchestra, Brevard Concert Orchestra, Sphinx Symphony Orchestra and Sphinx Virtuosi at Carnegie Hall. Upcoming appearances include the Bottesini Concerto No. 2 with the Victoria (TX) Symphony.

In 2018, Mr. Foley made his acclaimed New York recital debut at Merkin Concert Hall and his Washington, DC debut at the Kennedy Center's Terrace Theater on the Young Concert Artists Series. The program included two of his own compositions. He also performed at Carnegie Hall as a Laureate of the Sphinx Competition and at Lincoln Center's Alice Tully Hall in the Young Concert Artists Series.

This season, Mr. Foley gives recitals on the Young Concert Artists Series at the Morgan Library in New York and at Boston's Isabella Stewart Gardner Museum. Previously, he has performed recitals at the Port Washington Library in New York, the Paramount Theatre in Rutland, VT, the Perlman Music Program Alumni Recital Series, the Harriman-Jewell Series in Liberty, MO, and the Buffalo Chamber Music Society.

An active chamber musician, Mr. Foley will perform on tour and at Alice Tully Hall as a member of The Chamber Music Society of Lincoln Center's CMS Two this season. He has also participated in the Marlboro Music Festival, the Delaware Chamber Music Festival, the Tippet Rise Music Festival in Fishtail, MT, the Bridgehampton and Skaneateles (NY) Festivals, Bay Chamber and South Mountain (MA) Concerts, at Wolf Trap in Vienna, VA, and with the Jupiter Chamber Players in New York City.

A native of Marietta, GA, Xavier Foley earned his Bachelor of Music from the Curtis Institute of Music in 2016, working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.



# BMI Composer Xavier Foley Named 2018 Avery Fisher Career Grant Recipient

*Posted on March 26, 2018*



BMI is very proud to share the news that one of our Classical affiliates, double bassist and composer Xavier Foley, was recently named a recipient of a 2018 Avery Fisher Career Grant. Formerly the winner of the 2016 Young Concert Artists International Auditions, Foley has gone on to distinguish himself by performing original compositions at his debuts at New York City's Merkin Hall and Washington, D.C.'s Terrace Theater at the Kennedy Center. This season, he is preparing to appear with the Buffalo Chamber Music Society and Perlman music Program Alumni Recital series. Please join us in congratulating Xavier Foley on this prestigious honor.

<https://www.bmi.com/news/entry/bmi-composer-xavier-foley-named-2018-avery-fisher-career-grant-recipient>



# NEWS *from Young Concert Artists, Inc.*



May 7, 2018

## **Carnegie Hall presents Laureates of the Sphinx Competition in Review**

**XAVIER FOLEY, BASS;** ELENA URIOSTE, VIOLIN;  
GABRIEL CABEZAS, CELLO; TOM POSTER, PIANO

## **ZANKEL HALL AT CARNEGIE HALL, NEW YORK, NY MAY 3, 2018**

Zankel Hall was the venue for a special concert entitled Laureates of the Sphinx Competition on May 3, 2018. Founded by Aaron P. Dworkin to address the underrepresentation of people of color in classical music, the Sphinx Organization is dedicated to transforming lives through the power of diversity in the arts. Their programs focus on four main principles: education and access, artist development, performing artists, and arts leadership. One can learn more about this outstanding organization by visiting [www.sphinxmusic.org](http://www.sphinxmusic.org). The artists presented, in addition to being fine musicians, have dedicated themselves to furthering the mission of music by spearheading their own groups.

Before anything else, I would like to take the time to mention the excellent program notes, which not only gave both “at a glance” and detailed explanations of the works, but biographical information about the composers and the performance histories of the works. There are many performers who feel that program notes are unnecessary and even chide the reviewer for making it an issue! This is missing the point that audiences are not all experts (and not all so-called “experts” know everything either!), and that to leave the listeners without explanations risks leaving them feeling lost or frustrated. The opportunity to educate is lost, and those left behind will perceive classical music as elitist. One cannot bemoan dwindling attendance levels while failing to do the utmost to make listeners want to return.

**Bassist Xavier Foley's** 2016 composition *Cranberry Juice* (a New York premiere) was inspired by the music from *StarCraft*, a real-time strategy game. Mr. Foley writes that his work features 90's alt-rock sounds with the slightest dash of R&B. A quote from *The Simpsons* theme song from the earlier solo version was removed due to possible legal issues. D'oh! *Cranberry Juice* is a fun trip, with frenzied moments delivered by Mr. Foley in a playful way. **He is an extroverted performer and a real crowd-pleaser; it is almost as enjoyable to watch him play as to hear him. Two works by Reinhold Glière, *Intermezzo, Op 9, No.1, and Tarantella, Op.9, No. 2* showed Mr. Foley's technical prowess. It's no mean feat to navigate the rapid passagework on the bass without blurred, muddy sounds and to maintain a singing tone in the higher range, but Mr. Foley made it all look like child's play.**



## Violinist, double bassist and quartet awarded Avery Fisher grants

22 March 2018

**Xavier Foley, Francisco Fullana and the Calidore String Quartet take three of the four 2018 Avery Fisher Career Grants worth \$25,000**

The Avery Fisher Artist Program has today announced the latest recipients of its \$25,000 career grants. They are double bassist Xavier Foley, violinist Francisco Fullana, pianist Drew Petersen and the Calidore String Quartet.

The official presentation will take place at 6pm EDT at the Jerome L. Greene Performance Space at New York classical radio station WQXR, and will feature performances from the three soloists and a video of the Calidore String Quartet, which is currently on a European tour.

The Avery Fisher Artist Program has been administered by the Lincoln Center since 1974 as part of a major philanthropic gift by electronics pioneer and amateur musician Avery Fisher. Recipients of 149 Career Grants awarded since then include pianists Jonathan Biss and Yuja Wang, clarinetist Anthony McGill, violinists James Ehnes and Hilary Hahn, and the Dover Quartet.

*The official announcement performances will be live-streamed and broadcast by WQXR on 24 April 24 at 9 pm on 105.9 FM and [www.wqxr.org](http://www.wqxr.org)*

<https://www.thestrad.com/news/violinist-double-bassist-and-quartet-awarded-avery-fisher-grants/7663.article>



# NEWS *from Young Concert Artists, Inc.*

## Xavier Foley, *double bass*



WQXR Blog

### Here are the 2018 Avery Fisher Career Grant Recipients

Mar 22, 2018 · by James Bennett, II

Join us at 6 pm on Thursday, March 22, as WQXR hosts the just-announced 2018 Avery Fisher Career Grant recipients in an evening of music and conversation at The Greene Space at WQXR.

You can watch the event, which will be streaming via Facebook Live.

Get to know the 2018 recipients:

#### Calidore String Quartet

Since its formation in 2010, the Calidore String Quartet (violinists Jeffrey Myers and Ryan Meehan, violist Jeremy Berry, and cellist Estelle Choi) has won the top prize at the inaugural M-Prize International Chamber Music Competition and the Borletti-Buitoni Trust Fellowship — the first North American ensemble to do so. It has also been named one of BBC Radio 3's New Generation Artists and began a residency with The Chamber Music Society of Lincoln Center.

#### Xavier Foley

Foley, previously featured on WQXR's Young Artists Showcase, is a double bassist and composer who won the 2016 Young Concert Artists International Audition. His New York and Washington, D.C., debuts (at Merkin Hall and the Kennedy Center's Terrace Theater, respectively) featured his own original compositions, and this season he makes appearances with the Buffalo Chamber Music Society and Perlman Music Program Alumni Recital Series, among others.

#### Francisco Fullana

The 2015 Pro Musicis International Award–winner and Guarneri-wielding Francisco Fullana has performed alongside conductors including Sir Colin Davis and Gustavo Dudamel. In addition to his work as a soloist and with chamber ensembles, he has also been active in the advancement of music education with the launch of his Fortissimo Youth Initiative, a series of workshops centered on Baroque performance practice.

#### Drew Petersen

University of Indianapolis Artist-in-Residence Drew Petersen kicked off the 2017–18 season with several recitals and his debut with the Tucson Symphony Orchestra. But there's more to come, with a forthcoming debut with the Milwaukee Symphony and an album of modern and contemporary piano works by composers including Charles Ives and Judith Lang Zaimont. He's also passionate about arts access, collaborating with Young Audiences NY for live performances in New York City Public Schools.

<https://www.wqxr.org/story/here-are-2018-avery-fisher-career-grant-recipients/>



# NEWS *from Young Concert Artists, Inc.*

## Xavier Foley, *double bass*

 Oberon's Grove

March 01, 2018

### YCA Presents Xavier Foley



Wednesday February 28th, 2018 - **Young Concert Artists** presenting Xavier Foley, a 23-year-old double bass player who also composes. Mixing solo works of Bach and of his own writing with sonatas by Johannes Matthias Sperger and César Franck, **Mr. Foley established himself early in the evening with his prodigious playing: the Merkin Hall crowd seemed very taken with his musicianship and his personality.** In the sonata offerings, expert work at the Steinway from pianist Kelly Yu-Chieh Lin added immensely to the concert's success.

This was only the second time I've experienced a double-bass recital; the first was Gary Karr, playing many years ago in Hartford, Connecticut.

Xavier Foley, clad all in black with a spiffy bow-tie, commenced his program with Bach's *Cello Suite #1*. This very familiar music is always a pleasure to hear, especially in **a performance as rich in dynamic contrasts and finely-modulated transitions** as tonight's. **Mr. Foley's spacious, hall-filling sound, and the warmth of his deepest notes gave his playing real immediacy; in the *Courante*, he displayed lively agility.** Enjoyment of the *Suite* was unfortunately compromised by the prolonged ringing of a cellphone at just the wrong moment, and by various intrusions of coughing (inevitable during flu season, but still disruptive); Mr. Foley took it all in stride.



Next came the *B-minor Sonata* by Czech composer Johannes Matthias Sperger (1750–1812). Sperger was a prolific composer who wrote more than forty symphonies, numerous instrumental concertos (among them eighteen bass concertos), sonatas, rondos and dances, cantatas, choral works, and airs. He died in 1812 at the age of 62.

With Kelly Yu-Chieh Lin at the Steinway, the two musicians reveled in work which is by turns dramatic and melodious; the music made  
*(continues)*

me think of Adolphe Adam's score for **GISELLE**. The bassist, in the opening *Allegro moderato*, must produce flourishes of coloratura in music which puts great technical demands on the player. Ms. Lin meanwhile brought rhythmic zest to her playing.

The second movement, aptly marked *Andante cantabile*, sings like a Bellini aria...and a gorgeous one, at that. A deep, rich cadenza from Mr. Foley led to a reprise of the initial melody, beautifully played. Continuing in an operatic vein, the final *Allegro* seemed like a *cabaletta*. At one point, some buzzy passagework made me think of the '*Flight of the Bumblebee*'. Mr. Foley and Ms. Lin were well-matched in their feel for this music.

Two works composed by Mr. Foley - *Irish Fantasy* and *The Falling Seagull* - followed. In the first of these, the vital energy of Irish folk dances could be felt. A low-range *agitato* motif and a pulsing passage carried the dance forward, with deep accents and lively tapping. At the end of Mr. Foley's vivid and vigorous rendering, his bow was pretty much shredded.

*The Falling Seagull* has the sound of old Chinese folksongs. Alternating slithering slides with sharp accents, and with rhythmic patterns that swirl up and down the strings, the music conjures up visions of a place half-a-world away. *The Falling Seagull* ends with a gentle fade-out.

Following the interval, Mr. Foley and Ms. Lin played the ultra-familiar César Franck's *Sonata in A-major*. It's a bit of an adjustment to hear this piece, so familiar to us in a violin context, played with the bass's much lower resonance. Ms. Lin's rhapsodic playing was most welcome, as was Mr. Foley's passionate involvement in the music. At times, the double bass seemed to have a mind of its own in terms of pitch, but the players swept on with rich melodic exchanges, making the very most of this music which can be so achingly lovely and moving.

As an encore, the duo played another Foley work, *Shards of Light*, in which the bassist left his bow on the floor and engaged us instead with his brilliant mastery of plucking.

Mr. Foley has been announced for appearances with **Chamber Music Society of Lincoln Center** next season; I look forward to hearing him again.

~ Author: *Oberon*

**Permalink** [http://oberon481.typepad.com/oberons\\_grove/2018/03/yca-presents-xavier-foley-double-bass-.html](http://oberon481.typepad.com/oberons_grove/2018/03/yca-presents-xavier-foley-double-bass-.html)



## Xavier Foley, *double bassist*

INDEPENDENT SINCE 1880  
**The Cornell Daily Sun**

### Off the Chain: Sphinx Virtuosi at Bailey Hall

Tyran Grillo | *The Cornell Daily Sun* | October 2, 2016

On Friday night, the Sphinx Virtuosi – in collaboration with (and under leadership of) the Catalyst Quartet – presented their Latin Voyages: Viajes Latinos program. The result was one of the finest concerts I've seen at Cornell.

Coming up on its 20th anniversary, the Sphinx Organization places young Black and Latino classical soloists on the world's most prestigious stages – not least Carnegie Hall, where since 2006 they have held annual residency. But while there is an activist charge to the group's ideological foundations, it all comes down to the quality of performance, style and selection. In those regards the virtuosi transcended racial and cultural barriers, owning a space that would pass even the stodgiest inspection.

If anything was clear from a blindfold test, it was the group's age, as these prodigious artists brought a youthful verve to every piece they touched. The strains of Argentine composer Astor Piazzolla provided natural touchpoints in a journey that took the audience by turns to Mexico, Brazil, Spain and back to Argentina. Piazzolla's *Libertango*, as arranged by Thomas Kalb, introduced the Sphinx Virtuosi as a force to be reckoned with. Not only did they imbue this familiar melody with premiere freshness, but also embodied it with the range of their abilities, combining a soaring overlay with a jagged underlay as if one depended on the other. This *yin-and-yang* approach served the musicians as they leapt into the *Primera Suite Argentina* of Alberto Williams, a four-movement suite based on folk motifs that vacillated between concert hall and open fields, and the urban sprawl of Javier Álvarez's *Metro Chabacano*. The latter piece, named for a Mexico City transportation hub, was a highlight for its modern realism and logical resolutions of half-tone dissonances.

Violinist Hannah White, Sphinx Competition 2015 Junior Division 1st Place Laureate, rent the cloth of expectation with her incisive rendition of the *Prélude Ibérique* by lesser-known Spanish composer César Espejo, whose maze of sudden key changes and knuckle-busting double stops resolved into a linear path at White's fingertips. The music itself – indebted to Paganini and, by extension, Bach – was a treat to hear live and proved a studied choice on the part of its performer. The Aria from Heitor Villa-Lobos's popular *Bachianas Brasileiras* No. 5 was the first of two loving arrangements by the Catalyst Quartet. This was the prettier of them, and gave each of the higher strings a spotlight as the theme grew viral. The fullness of its mosaic effect was heightened as the quartet blended into its take on Piazzolla's *La muerte del Ángel*, which showcased an imaginative array of stomps, taps and even a shrill whistle hung from cellist Karlos Rodriguez's neck that made this rhythmic puzzle all the more enjoyable to put together.

After winning our trust with such solid crowd-pleasers, the Sphinxes got down to business, closing out the concert with two formidable giants. *Last Round*, composed for two string quartets and double bass, was composer Osvaldo Golijov's reconceptualization of the bandoneon, a concertina that was Piazzolla's primary instrument, and was a dueling tango meant to redress its dedicatee in postmodern clothing. Following this was the *Concerto per corde*, op. 33 of Piazzolla's first composition teacher, Alberto Ginastera. Ginastera's folk idioms exuded from a central violin, drawing out from the surrounding strings a forested language that was equal parts fairytale and autobiography. Unforgettable was double bassist Xavier Foley's wrenching solo, which barreled with cadenza-like vitality into a ferocious finish.

Lest these closing pieces deter those who'd come to dance, a more percussive reprisal of *Libertango* as encore brought it all full circle. The end effect was downright cinematic, placing us in a lush environment that was every bit as vivid as watching a film in 3D.

So did we live for two hours in this music, so that it might live in us for countless more.



**XAVIER FOLEY, *double bass***

**REPERTOIRE WITH ORCHESTRA**

<b>BOTTESINI</b>	Concerto No. 2 Gran Concerto No. 1 Gran Duo Concerto for Violin and Double Bass
<b>HEDGES</b>	“Raise Hymn, Praise Shout” for Double Bass
<b>HOFFMEISTER</b>	Double Bass Concerto no. 1 in D major
<b>KOUSSEVITZKY</b>	Double Bass Concerto, Op. 3
<b>ROTA</b>	Divertimento Concertante for Double Bass
<b>SPERGER</b>	Double Bass Concerto in D major
<b>VANHAL</b>	Double Bass Concerto in D major