

# HOP HOPKINS CENTER FOR THE ARTS

## SCHOOL MATINEE SERIES 2016/2017

STUDY GUIDE

### Villiers Quartet with Sally Pinkas

wed NOV 9 10 am





# WELCOME TO THE HOP

A performance needs an audience, so be prepared to play your part!

## THEATER ETIQUETTE

When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it's best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

## INFORMATION FOR TEACHERS

**Be prepared and arrive early.** You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

**Have a head count.** On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

**Staying for lunch?** Please call 603.646.2010 no later than one week in advance of the show to make a reservation for lunch. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

**Photo Policy.** The Hopkins Center may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Hop staff member.

**The Show Must Go On!** We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

This study guide was created for you by the Outreach & Arts Education team. To download copies of this study guide, see additional resources for this event, or view past study guides, please visit: [www.hop.dartmouth.edu/outreach](http://www.hop.dartmouth.edu/outreach).

### ENJOY THE SHOW!

**Hopkins Center Outreach Department:**  
**Stephanie Pacheco**, Outreach Manager  
**Mary Gaetz**, Outreach Coordinator  
**Erin Smith**, Outreach Coordinator

The Hopkins Center Outreach & Arts Education department embodies the Hop's mission to "ignite and sustain a passion for the arts." It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.

## DID YOU KNOW?

- The Hopkins Center opened in 1962.
- The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
- Spaulding Auditorium houses one of the largest pipe organs in New Hampshire. Can you find it?

# ABOUT THE SHOW

The Villiers Quartet, one of England's premier string quartets, joins Dartmouth's own Sally Pinkas to showcase classical music for strings and piano. They will play several pieces, including selections from String Quartet in D Minor, Op. 56 "Voces Intimae" by Jean Sibelius.

## ABOUT THE ARTISTS

The Villiers Quartet is:  
Nick Stringfellow – cello  
Carmen Flores – viola  
Tamaki Higashi – violin  
James Dickenson – violin

Named after Villiers Street in London's colorful musical epicenter, the Villiers Quartet (VQ) encompasses the grand and **iconic** spirit of the extraordinary music tradition in London. Formed in 2011, VQ won the First Prize of the 2015 Radcliffe Chamber Music Competition, and is the Quartet-in-Residence at the University of Oxford in England. Villiers Quartet has developed an international reputation as exceptional interpreters of English composers including Edward Elgar, Benjamin Britten and Frederick Delius. Its internationally acclaimed VQ New Works Competition encourages audiences to interact with contemporary music performance online and supports the creation of new works for string quartet. VQ was the featured string quartet on the soundtrack to the acclaimed BBC TV drama, *Lady Chatterley's Lover*.

Joining the Villiers Quartet is pianist Sally Pinkas. She is the pianist-in-residence at the Hopkins Center, Dartmouth College and also a Professor of Music for Dartmouth's Music Department. Born in Israel, Sally has been heard as recitalist and chamber musician throughout the U.S., Europe, Asia, Russia and Nigeria. She studied music at Indiana University and the New England Conservatory of Music, obtaining her Ph.D. in Composition from Brandeis University.

### Did You Know?

Villiers Quartet violist Carmen Flores graduated from Dartmouth College in 2000. While at Dartmouth, she was a student of Sally Pinkas!



Villiers Quartet



Sally Pinkas



*The instruments in a string quartet*

## CONTEXTUAL BACKGROUND: WHAT IS A STRING QUARTET?

String quartets have been around since the mid-1700s. A string quartet is a family of four instruments: two violins, one viola and one cello. The viola is a little larger than the violin, and the cello is the largest of all. The bigger the instrument, the lower the sound; the cello has the deepest voice and the violin has the highest. Each instrument has four strings and is played by moving a bow over the strings to create a vibration. The fingers of the left hand press the strings against the fingerboard (neck) to produce different notes. Together the four instruments have musical conversations, like a family at dinner or a group of friends chatting.



*"Franz Joseph Haydn (1732–1809) conducting a string quartet"*  
(artist unknown) Austria – 19th century

## HISTORY OF THE STRING QUARTET

Composer Joseph Haydn is generally credited with having established the string quartet in late 18th century Europe. Previous composers had written works for two violins, a viola and a cello; but it was Haydn who gave a true shape to the form, creating the potential for future composers to build on his work. Haydn credited Carl Philipp Emanuel Bach as a source of inspiration. Although C.P.E. Bach never composed a string quartet, Haydn's compositions reflect the structure and sounds heard in Bach's piano works. Starting around 1757 (the exact date remains disputed) and continuing until 1806, three years before his death, Haydn is credited with having composed 68 string quartets. As with his symphonies, Haydn used the quartets to develop the classical style, and many of the quartets have been given individual names. In accordance with the then custom for chamber music, 54 of the quartets were published in sets of six, and most of the sets have names like the 'Sun', the 'Prussian' and the 'Apponyi'.

## THE PIANO

In this performance, a fifth instrument is included with the string quartet: the piano. The piano first appeared in 1709. Its **predecessor**, the harpsichord, was popular but unable to produce varying degrees of softness and loudness while played. The mechanism of a harpsichord plucks the string to produce sound, but the piano, developed by Bartolomeo Cristofori, uses a mechanism that took the downward pressure on the key and used it to project a small hammer towards the strings to strike them. This "action" allows for more variety in the sound while playing. The first piano had only 54 keys; today pianos have 88.



*A harpsichord*

Watch and hear a harpsichord: [www.youtube.com/watch?v=71iUAFFQ8ik](http://www.youtube.com/watch?v=71iUAFFQ8ik)

# ABOUT THE MUSIC

One of the pieces Villiers Quartet will play from is String Quartet in D Minor, Op. 56 “*Voces Intimae*” by Jean Sibelius. Born in 1865 in Finland, Sibelius was much revered in his home country and abroad in Europe. Despite his fame and skill at writing large, complex pieces for orchestras, “*Voces Intimae*”—which translates to “intimate voices”—was composed because he needed money to help him pay the bills. The piece was completed in 1909 and first performed in 1910 in Helsinki, Finland. It has five movements: 1. Andante – Allegro molto moderato, 2. Vivace, 3. Adagio di molto, 4. Allegretto (ma pesante), 5. Allegro.

The quartet begins with a musical dialogue between violin and cello. The beautiful and touching middle of the quartet consists of a slow adagio, and it was on the pages of this movement that Sibelius later wrote the exclamation “*Voces intimae!*” The last movement is feverish and sweeps the listener along, the inner voices channeling a passionate will to communicate. “Oh, Oh, my, my! A ruined man. What have I done, only composed well,” the composer wrote in his diary on the day when he left the finished piece with his publisher. Sibelius also reflected upon the character of his quartet later, “I feel that I have passed a qualifying examination with the quartet.”



Jean Sibelius in 1939

Listen to Sibelius’s “Finlandia”  
written in 1899:  
[www.youtube.com/  
watch?v=F5zg\\_af9b8c](http://www.youtube.com/watch?v=F5zg_af9b8c)

# LISTENING TO CLASSICAL MUSIC

At times, classical music can seem distant and **elitist**—what does this music have to do with me? Classical music tells a story just like a Kanye West or Mumford and Sons song, but the story is a more complex conversation, told without words, which can seem confusing. It requires listening for sounds and connecting them to ideas and imagination. Since we are all unique individuals, the resulting story may vary from person to person. It all begins when the composer has an idea and writes music to express it; the performer interprets that idea as he or she plays an instrument; and the listener hears the idea in the music and interprets it again in his/her own way. The original idea continues to grow with each individual’s participation. This communication between composer, performer and listener happens most authentically in live performance. In addition, a composer creates work that tells us about the world when the music was written: the structure of government, social trends, cultural traditions, even the fashions of the times. Many composers lived a long time ago or in countries we may never have visited, but their stories can still be heard and understood today when we listen to them, identifying with the music through our experiences and imagination.



# CLASSICAL MUSIC TERMINOLOGY 101

A composition is an original piece of music.

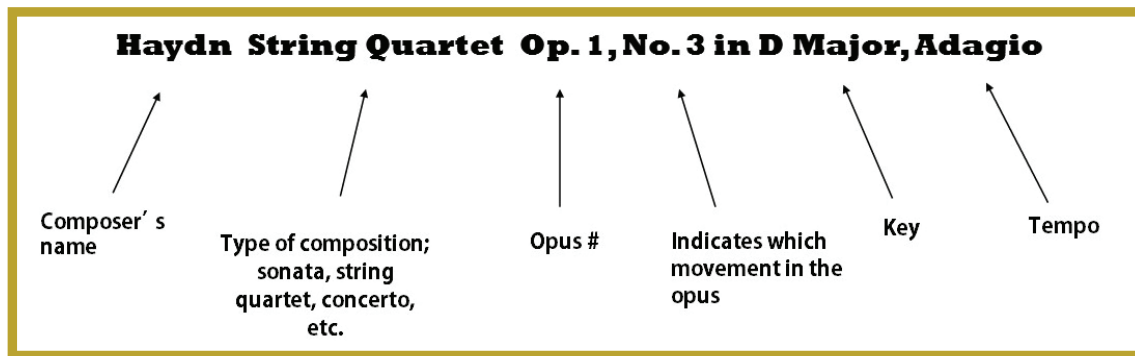
A movement is a self-contained part of a musical composition. Selected movements may be played separate from the entire composition.

A string quartet is a type of composition, written specifically for two violins, viola and cello.

Chamber music is any music written for a small group of instruments to perform in a small space without a **conductor**.

Opus is the Latin word for “work” and is used to formally identify the composition.

Tempo is Italian for “time.” The tempo of a classical work changes as it progresses including *largo* (very slow), *adagio* (slowly), *allegro* (brisk) and *andante* (walking speed).



Key refers to a system of related notes in a **scale** beginning on a particular note.

A symphony is a composition, usually with four movements, written for **orchestra**.

A sonata is a composition written for no more than three instruments. It's typically broken down into three separate movements in three separate tempi: piano, forte and crescendo.

A concerto is a composition written for a solo instrument with orchestral accompaniment. It normally has three movements.



The Dublin Philharmonic Orchestra

# LEARNING ACTIVITIES:

## STRING STORIES (GRADES 9–10)

Charles Ives, a composer in the 1800s, encouraged listeners and performers to relate his music to specific images. To do so, he wrote down the images he saw in his mind while writing his “String Quartet No. 2”:

*[It’s a] string quartet for four (men) who converse, discuss, argue (politics), fight, shake hands, shut up, then walk up to the mountainside to view the firmament.*

Listen to Villiers Quartet play Haydn’s Fifth at <https://youtu.be/P9zrC8ikupl>. Close your eyes and relax. While you’re listening, be mindful of the images and words that come to you. Make notes or draw things inspired by listening to the music, while listening or when the piece is through. Do you see images of nature? Friends? Family? A book you read? A movie? An event in your or someone else’s life? Does it make you think of the past? The future? Do you hear a conversation? Who are the characters? Connect your ideas and images together to make a story. These stories can be traditional or abstract. Draw images into a storyboard, write them out like Charles Ives did or create a play or film script by writing the conversation out in dialogue form. Share your story in a small group or with the entire class. How many different stories came out of the same piece of music? Compare and contrast the different interpretations. Discuss how the composer might feel about having different interpretations. How do you balance making a piece of music unique while keeping the composer’s vision?

## MOVIES AND (CHAMBER) MUSIC (GRADES 9–12)

String quartet compositions are often used to **underscore** scenes in movies. Villiers Quartet provided music for the BBC’s production of *Lady Chatterley’s Lover* in 2015. Watch an underscored scene at [www.youtube.com/watch?v=RjGOKzpvMz4&feature=youtu.be](http://www.youtube.com/watch?v=RjGOKzpvMz4&feature=youtu.be). Why did the director and producer decide to use a string quartet performance rather than another kind of music? Discuss how the music helps or hinders the storytelling. Does it introduce or represent a character? Highlight an event in the character’s journey? Does it support an emotion or feeling in the scene? Even if you’re not familiar with the story, what does this music tell you about it? Are there other sound effects in the scene that work with or against the string quartet music? Compare and contrast *Lady Chatterley’s Lover* with one of the film clips below:

*The Royal Tenenbaums*—Ravel’s “String Quartet in F major second movement” [www.youtube.com/watch?v=K4QHTdj7SKc](http://www.youtube.com/watch?v=K4QHTdj7SKc)

*National Treasure*—Haydn’s “String Quartet Op. 33 No. 2 E flat major ‘The Joke’” [www.youtube.com/watch?v=8VUp9DzFVWY&feature=youtu.be](http://www.youtube.com/watch?v=8VUp9DzFVWY&feature=youtu.be)

*The Avengers*—Schubert’s “String Quartet No. 13 in A minor D. 804 ‘Rosamunde’ I. Allegro ma non troppo” [www.youtube.com/watch?v=f4kWBDmloEQ](http://www.youtube.com/watch?v=f4kWBDmloEQ) (video contains some violence)

What do you think made the director choose this music for this moment in the film? Does the time period in which the film was made or the story takes place make the music more or less effective? What do you think makes a string quartet the right music to use in a movie scene?

## PRE PERFORMANCE DISCUSSION QUESTIONS:

- Don't usually listen to classical music? Give it a try!  
[www.youtube.com/watch?v=BixXAFN2vtw](http://www.youtube.com/watch?v=BixXAFN2vtw) Britten's "String Quartet No. 2 in C major for strings, Op. 36, mvt. 1"  
[www.youtube.com/watch?v=FJla5Vv3P5U](http://www.youtube.com/watch?v=FJla5Vv3P5U) Bridge's "Three Idylls for String Quartet, no. 3"  
[www.youtube.com/watch?v=kK5DvAdujVw](http://www.youtube.com/watch?v=kK5DvAdujVw) Mozart's "String Quartet KV 387, 1st. mvt. Allegro vivace assai"  
[www.youtube.com/watch?v=mBmCcSz6HWw](http://www.youtube.com/watch?v=mBmCcSz6HWw) Hadyn's "String Quartet No. 62, Op. 76 No. 3 'Emperor' 2nd mvt."
- What are the different instruments you hear? Can you tell the cello from the viola from the violin? In what ways do you think the music tells a story? Is it compelling? Is it boring? Why or why not?

## POST PERFORMANCE DISCUSSION QUESTIONS:

- What did the performers do during the performance that you were or were not expecting?
- Which piece resonated the most with you? Why? Was there a piece that you did not like? Why?

## VOCABULARY

**Conductor:** a person who directs the performance of an orchestra or choir

**Elitist:** favoring, advocating or restricted to the elite

**Firmament:** the heavens and sky, especially when referred to as a tangible thing

**Iconic:** widely recognized and well established

**Orchestra:** a group of instrumentalists, especially one combining string, woodwind, brass and

percussion sections and playing classical music

**Predecessor:** a thing that has been followed or replaced by another

**Scale:** an arrangement of the notes in any system of music in ascending or descending order of pitch

**Underscore:** music accompanying the action and dialogue of a film

## ADDITIONAL RESOURCES AND REFERENCES

Read more about Villiers Quartet at  
[www.villiersquartet.com](http://www.villiersquartet.com)

Read more about Sally Pinkas at [www.sallypinkas.org](http://www.sallypinkas.org)

For lesson plans incorporating classical music visit  
<http://bso.http.internapcdn.net/bso/images/edu/2016BSOSupplementaryMaterials.pdf>

[www.laphil.com/philpedia/jean-sibelius](http://www.laphil.com/philpedia/jean-sibelius)

[pianonet.com/all-about-pianos/history-of-the-piano](http://pianonet.com/all-about-pianos/history-of-the-piano)

[www.laphil.com/philpedia/music/string-quartet-voces-intimae-jean-sibelius](http://www.laphil.com/philpedia/music/string-quartet-voces-intimae-jean-sibelius)

[www.sibelius.fi/english/musiikki/kamari\\_triot.htm](http://www.sibelius.fi/english/musiikki/kamari_triot.htm)

[www.ptg.org/Scripts/4Disapi.dll/4DCGI/cms/review.html?Action=CMS\\_Document&DocID=110&MenuKey=Menu9](http://www.ptg.org/Scripts/4Disapi.dll/4DCGI/cms/review.html?Action=CMS_Document&DocID=110&MenuKey=Menu9)

[www.theatlantic.com/entertainment/archive/2010/06/how-to-listen-to-classical-music-and-enjoy-it/57867](http://www.theatlantic.com/entertainment/archive/2010/06/how-to-listen-to-classical-music-and-enjoy-it/57867)

[en.wikipedia.org/wiki/Harpsichord](http://en.wikipedia.org/wiki/Harpsichord)

[www.britannica.com/biography/Benjamin-Britten](http://www.britannica.com/biography/Benjamin-Britten)

[en.wikipedia.org/wiki/Frank\\_Bridge](http://en.wikipedia.org/wiki/Frank_Bridge)

[en.wikipedia.org/wiki/List\\_of\\_compositions\\_by\\_Frank\\_Bridge](http://en.wikipedia.org/wiki/List_of_compositions_by_Frank_Bridge)

[www.musicweb-international.com/lves/WK\\_String\\_Quartet\\_2.htm](http://www.musicweb-international.com/lves/WK_String_Quartet_2.htm)

[en.wikipedia.org/wiki/Jean\\_Sibelius](http://en.wikipedia.org/wiki/Jean_Sibelius)

Harris, Stephen. "The Geneology of the String Quartet." *A Matter of Form* last modified 5 September, 2014, accessed 22 June, 2016, [www.quartets.de/articles/origins.html](http://www.quartets.de/articles/origins.html)