



HOPKINS CENTER
FOR THE ARTS

presents

Emerson String Quartet

Eugene Drucker, violin

Philip Setzer, violin

Lawrence Dutton, viola

Paul Watkins, cello

Post-performance discussions with members of the Quartet

Funded in part by the Aires Family Fund, the Frank L. Harrington 1924 Fund No. 3 and the Marion and Frederick B. Whittemore '53, T'54 Distinguished Artist Series Fund.

Sat • September 30, 2017 • 8 pm
Spaulding Auditorium • Dartmouth College

Program

Quartet No. 17 in B-flat Major, K. 458 "The Hunt" (1784) **Wolfgang Amadeus Mozart (1756-1791)**

- I. Allegro vivace assai
- II. Menuetto: Moderato
- III. Adagio
- IV. Allegro assai

Eugene Drucker, violin

Shroud (2016-2017)

Mark Anthony Turnage (b. 1960)

- I. Threnody
- II. Intermezzo 1
- III. March
- IV. Intermezzo 2
- V. Lament

Eugene Drucker, violin

Intermission

String Quartet No. 14 in C-sharp minor, Op. 131 (1826)

Ludwig Van Beethoven (1770-1827)

- I. Adagio ma non troppo e molto espressivo
- II. Allegro molto vivace
- III. Allegro moderato—Adagio
- IV. Andante ma non troppo e molto cantabile
- V. Presto
- VI. Adagio quasi un poco andante
- VII. Allegro

Philip Setzer, violin

Program Notes

Quartet No. 17 in B-flat Major, K. 458 "Hunt" (1784) **Wolfgang Amadeus Mozart (1756-1791)**

Among the most important works that Mozart produced during his early years in Vienna are the six string quartets dedicated to his revered friend and fellow composer Joseph Haydn. Haydn's Op. 33 quartets, published in 1781, broke new ground in quartet writing and made a deep impression on

Mozart, inspiring and compelling him to try his own hand at these new stylistic possibilities. Mozart's composition of the quartets stretched out over two years and apparently caused him more than usual difficulty; his published dedication to Haydn referred to the new works as "the fruit of long and laborious toil." That Haydn himself appreciated the younger composer's efforts is evidenced in the remark that he

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made to Mozart's father after a private performance of some of the quartets in Mozart's apartment: "Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name. He has taste and, what is more, the greatest knowledge of composition."

In his teens Mozart had written a number of quartets, some during a trip to Italy, when he encountered the string writing of Sammartini and other Italian composers, and others after hearing several of Haydn's quartets, particularly those of op. 20. But his so-called "Haydn quartets" of the 1780s were the first such works of his maturity, and fully reflect his individuality and command of the medium. They also represent Mozart's response to a marked surge of interest in quartets and quartet playing among Vienna's musical amateurs. The quartet in B-flat, K. 458, was begun in the spring of 1783 and completed in November 1784, when Mozart entered it in his catalogue. It acquired its nickname, "The Hunt," from the opening bars, which present a cheerful triadic melody reminiscent of a hunting horn call. The *Minuet* surprises the listener with its offbeat accents, much as Haydn's minuets often do. The *Adagio*, in E-flat major, has an unusually rich and sonorous texture supporting beautifully arched melodic lines. A swift, vigorous finale brings the work to a close.

Shroud (2016-2017)

Mark Anthony Turnage (b. 1960)

Mark-Anthony Turnage's distinctive style and willingness to tackle challenging themes have helped to make him one of Britain's leading 21st-century composers. Born in 1960, he studied at the Royal College of Music in London while still in his teens, and completed his compositional training in contemporary and jazz idioms with Oliver Knussen, John Lambert and Gunther Schuller. His 1988 opera *Greek*, based on a modernized retelling of the Oedipus legend, premiered at the Munich Biennale and established him as a composer of international standing. The following year his orchestral work *Three Screaming Popes*, a response to paintings by Francis Bacon, launched a multi-year association with the City of Birmingham Symphony Orchestra; other

significant residencies ensued, including a four-year appointment as Meade Composer in Residence with the Chicago Symphony Orchestra. In his 2010 opera *Anna Nicole*, with a libretto about the Playboy model Anna Nicole Smith, he engaged directly with the corrosive effects of celebrity in contemporary culture. Turnage currently serves as Research Fellow in Composition at the Royal College of Music.

In celebration of the Emerson Quartet's fortieth anniversary in 2016, Turnage was commissioned by an international group of performing arts institutions to compose a work for string quartet. The Emerson performed the new work, *Shroud*, for the first time in 2016 at a Tuesday Musical Association concert in Akron, Ohio. The central movement, a rhythmically incisive march, and the two *Intermezzi* that surround it are dedicated to the Emerson Quartet. The two outer movements, *Threnody* and *Lament*, were written in memory of two recently deceased friends of the composer's, Christopher Mills and Dag Jiggins. Both movements draw the listener to share a sense of mourning, sometimes with urgent unison gestures and strident dissonances, sometimes with precisely crafted dialogue and compelling solos. The work concludes with muted, meditative phrases that suddenly soar upwards, and vanish.

String Quartet No. 14 in C-sharp minor, Op. 131 Ludwig Van Beethoven (1770-1827)

In Beethoven's final years he returned to the string quartet after a lengthy hiatus, and worked exclusively in that medium until the end of his life. In 1825 he completed a commission from the Russian Prince Nikolas Galitzin with three string quartets in E flat, A minor and B flat, and by the end of the year, though not feeling particularly well, he began to work on an ingenious new quartet in C-sharp minor that he would later declare to be his best. During the months of its composition Beethoven was distressed by Galitzin's failure to pay him for his previous work, and was also possessed by anxiety over his ward and nephew Karl, with whom he had a close but difficult relationship. When Karl attempted suicide in July 1826, Beethoven was devastated; with the help of friends, he arranged for Karl to join the army in a

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regiment led by a Baron Joseph von Stutterheim. Though there is no evidence that Stutterheim had any interest in music, a grateful Beethoven dedicated the new string quartet to him. Beethoven died before the quartet appeared in print in June 1827.

Beethoven's five late string quartets inhabit a different world of sound and structure from his earlier quartets. Tightly woven rhythmically and thematically, op. 131 challenges the formal norms of the quartet genre. Its seven movements, in six different but interrelated keys, comprise a closely linked cycle with few breaks; Beethoven even omits the usual double bars between movements and leaves no time for retuning or other distraction. The third and sixth movements

are brief transitions or interludes. The others are full-scale, more or less traditional treatments of their respective tonal areas, each with its own distinct character: first a slow, expressive fugue that maps out the harmonic landscape, then a tuneful *Allegro* in simplified sonata form and, following the transition, a lyrical set of six variations linked to a *Presto* that jokingly alternates scherzo and trio sections. The second short interlude, a quiet song, introduces the quartet's most forceful movement, its finale, which confronts further implications of the main theme from the opening fugue and resolves its harmonic ambiguities only in the last few bars.

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About the Artists

The **Emerson String Quartet** has amassed an unparalleled list of achievements over four decades: more than thirty acclaimed recordings, nine Grammys (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, Musical America's "Ensemble of the Year" and collaborations with many of the greatest artists of our time.

The arrival of Paul Watkins in 2013 has had a profound effect on the Emerson Quartet. Watkins, a distinguished soloist, award-winning conductor and devoted chamber musician, joined the ensemble in its 37th season, and his dedication and enthusiasm have infused the quartet with a warm, rich tone and a palpable joy in the collaborative process. The reconfigured group has been praised by critics and fans alike around the world. "The Emerson brought the requisite virtuosity to every phrase. But this music is equally demanding emotionally and intellectually, and the group's powers of concentration and sustained intensity were at least as impressive" (*The New York Times*).

Having celebrated its 40th Anniversary last season—a major milestone for a ground-breaking

ensemble that has earned its place in the pantheon of the classical chamber music world, the Emerson looks towards the future by collaborating with today's most esteemed composers and premiering new works, thus proving their commitment to keeping the art form of the string quartet alive and more relevant than ever. In 2016, Universal Music Group reissued their entire Deutsche Grammophon discography in a 52-CD boxed set, and in April 2017, the quartet released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first release on Universal Music Classics' new US classical record label, Decca Gold. The 2017-2018 season reflects all aspects of the Emerson's venerable artistry with high-profile projects, collaborations and tours. In fall 2017, the Emerson continues its series at the Smithsonian Institution in Washington, DC for its 39th season, and performances at the Lincoln Center's White Lights Festival and at Alice Tully Hall. Other North American highlights of the season include a subsequent performance at the Princeton University of *Shostakovich and The Black Monk: A Russian Fantasy*, the new theatrical production co-created by the acclaimed theater director James Glossman and the quartet's violinist, Philip Setzer;

About the Artists continued

collaborations with the Calidore Quartet at the Segerstrom Center for the Arts in Costa Mesa, CA, and the Dover Quartet at the Kennedy Center in Washington, D.C.; and concert appearances at Cleveland, Philadelphia and Corpus Christi Chamber Music Societies, Vancouver Recital Society, Chamber Music Houston, Hopkins Center for the Performing Arts, South Mountain Concerts, Duke Performances and the University of Michigan in Ann Arbor, MI, as well as in Sleepy Hollow, NY, Louisville, KY, Shreveport, LA, and Richmond, VA. In April 2018, the renowned pianist Evgeny Kissin joins the Emerson for three performances at New York's Carnegie Hall, Chicago's Symphony Hall and Boston's Jordan Hall, and appears with the quartet in France, Germany and Austria. Throughout the season, The Emerson embarks on multiple tours in South America, Asia and Europe comprising dates in Austria, Denmark, Belgium, the Netherlands and the United Kingdom.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The Emerson String Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is quartet-in-residence at Stony Brook University. During the spring of 2016, full-time Stony Brook faculty members Philip Setzer and Lawrence Dutton received the honor of Distinguished Professor, and part-time faculty members Eugene Drucker and Paul Watkins were awarded the title of Honorary Distinguished Professor. In January 2015, the quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field. The Emerson String Quartet last performed at the Hopkins Center in 2013.

Connecting Artists to the Community

While at Dartmouth, members of the Emerson String Quartet will participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

Upcoming Events



Del Sol Quartet and ZOFO

Sat • October 14 • 8 pm

Two acclaimed California-based ensembles join for new music of the Pacific Rim.

Upcoming Events



Dartmouth College Wind Ensemble *Music, She Wrote...*

Sat • October 21 • 8 pm

Works by Jennifer Higdon, Libby Larsen, Sally Lamb McCune and Julie Giroux.



Dartmouth Symphony Orchestra

Sat • October 28 • 8 pm

Presenting Mahler's *Symphony No. 1* and Mercadante's *Flute Concerto*, with guest flutist Luciano Tristaino.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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