

**September 24, 2015 at 8:00pm**

Pre-concert talk by Professor Scott Burnham at 7:00pm

Richardson Auditorium in Alexander Hall

**EMERSON STRING QUARTET**

Eugene Drucker, violin

Philip Setzer, violin

Lawrence Dutton, viola

Paul Watkins, cello

*with special guests*

**CALIDORE STRING QUARTET**

Jeffrey Myers, violin

Ryan Meehan, violin

Jeremy Berry, viola

Estelle Choi, cello

**FRANZ JOSEPH HAYDN (1732–1809)**

String Quartet in B-flat Major, Op 76, No. 4 “Sunrise”

Allegro con spirito

Adagio

Menuetto: Allegro

Finale: Allegro ma non troppo

*Eugene Drucker, First Violin*

**DMITRI SHOSTAKOVICH (1906–1975)**

String Quartet No. 10 in A-flat Major, Op. 118

Andante

Allegretto Furioso

Adagio

Allegretto – Andante

*Philip Setzer, First Violin*

— INTERMISSION —

**FELIX MENDELSSOHN (1809–1847)**

Octet in E-flat Major, Op. 20

Allegro moderato ma con fuoco

Andante

Scherzo: Allegro leggierissimo

Presto

*Eugene Drucker, First Violin; with Calidore String Quartet*

*Please join the artists in the Richardson Lounge following the performance to celebrate the start of our season.*

## ABOUT THE EMERSON STRING QUARTET

The Emerson String Quartet has an unparalleled list of achievements over three 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. Mr. 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 greeted with impressive accolades. "One of the characteristics of the Emerson Quartet is that its players (the violinists Eugene Drucker and Philip Setzer and the violist Lawrence Dutton in addition, now, to Mr. Watkins) all have the ability and

the instruments to produce a sweet and glossy sound — but do so sparingly. Instead, they establish a chromatic scale of timbres that range from dry and tart over clean and zesty all the way to lustrous and singing. Listening to them pass tiny rhythmic motifs around the group, I was struck by how evenly calibrated these timbres were." *The New York Times*

### STUDENT VOICES

An important part of our mission is to engage and educate Princeton students. As part of our Creative Reactions Program, we have asked students to tell us their thoughts about the artists we are presenting. We will be sharing them with you throughout our programs this year.

The Quartet's summer season included engagements at BBC Proms and the Ravinia, Tanglewood, Aspen, Chamber Music Northwest, Evian, Berlin, Great Lakes, Norfolk, Cape Cod and Mostly Mozart festivals. In a season of over 85 quartet performances, mingled with the Quartet members' individual artistic commitments, the Emerson plays extensively throughout North America. Season highlights include collaborations with soprano Barbara Hannigan for Berg's *Lyric Suite* at the Berlin Festival, with violist Roberto Diaz for Mendelssohn's Viola Quintet at Philadelphia's Kimmel Center, and with the Calidore String Quartet tonight. The Emerson also performs two concerts at London's Wigmore Hall in November and will appear at the second Piatigorsky International Cello Festival in Los Angeles's Walt Disney Concert Hall in May 2016.

Multiple tours of Europe comprise dates in Denmark, Czech Republic, Italy, Spain, Germany, Poland, Turkey, Austria, Hungary and the United Kingdom; they also visit Moscow, Hong Kong, Shanghai and Seoul. The Emerson continues its series at the Smithsonian Institution in Washington, DC for its 37th season, and is presented by Lincoln Center's "Great Performers" in a three-part series of late Haydn and early Beethoven string quartets in April and May.

The 2015-16 season begins with the release of a disc with world-renowned soprano Renée Fleming on the Decca/Universal label, featuring Viennese music written in the 1920s and '30s: Berg's *Lyric Suite* (including an alternate version of the last movement for soprano and quartet), Egon Wellesz's *Sonnets* by Elizabeth Barrett Browning, and Eric Zeisl's *Komm, süßer Tod* ("Come, sweet Death").

Formed in 1976 and based in New York City, the Emerson was one of the first quartets formed with two violinists alternating in the first chair position. In 2002, the Quartet began to stand for most of its concerts, with the

"I was first introduced to the Emerson String Quartet one November night in my dorm with nothing for company but a cup of cold tea and heaps of homework. Like many college freshmen, I was lost in tides of doubt and insecurity and I wasn't yet a believer in the power of classical music therapy. It didn't take more than three minutes to realize how fortunate I was to have crossed paths on YouTube with the Emerson Quartet. Every stroke of the four bows washed away my unsettled thoughts. The quartet has lifted me in unquiet times ever since. The start of my sophomore year will come with struggles, but hearing the Emerson tonight will surely set me free."

— Jessica Yi, Princeton class of 2018

cellist seated on a riser. The Emerson Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is Quartet-in-Residence at Stony Brook University. 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.

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## ABOUT THE CALIDORE STRING QUARTET



The Calidore String Quartet is currently artists-in-residence and visiting faculty at Stony Brook University (SUNY) and was appointed to the prestigious roster of The Chamber Music Society of Lincoln Center Two for the 2016-2019 seasons. The Calidore String Quartet won grand prizes in virtually all the major chamber music competitions in the United States, including the Fischoff, Coleman,

Chesapeake, and Yellow Springs competitions and captured top prizes at the 2012 ARD Munich International String Quartet Competition, and Hamburg International Chamber

Music Competition. The Calidore regularly performs throughout North America, Europe and Asia and has debuted in such prestigious venues as Wigmore Hall, Lincoln Center, Seoul's Kumho Arts Hall, Schneider Concerts (NYC) and at many significant festivals, including Verbier, Ravinia and Mostly Mozart.

Highlights of the quartet's 2015-16 season include their debut at Carnegie Hall, Ladies' Morning Music Club (Montreal), New York City Town Hall, performances of the complete Mendelssohn quartet cycle at the East Neuk Festival (UK) and tonight's performance with the Emerson Quartet. During the 2015-16 season, the Calidore collaborates with many esteemed musicians, including pianist Inon Barnatan, cellist Paul Watkins, violinist Daniel Phillips and violist Lawrence Dutton.

In February 2015, the Calidore String Quartet released its critically-acclaimed debut recording of quartets by Mendelssohn and Haydn. Additionally, the Calidore will release an album on Editions Hortus later in 2015, with music by Hindemith, Milhaud, Stravinsky, de la Presle and Toch commemorating the World War I Centennial. The Calidore were featured as Young Artists-in-Residence on American Public Media's Performance Today and their performances have been broadcast on National Public Radio, BBC, Canadian Broadcasting Corporation, Korean Broadcasting Corporation, Bayerischer Rundfunk (Munich), Norddeutscher Rundfunk (Hamburg), and were featured on German national television as part of a documentary produced by ARD public broadcasting.

Formed in 2010 at the Colburn School of Music, the Calidore has studied closely with such luminaries as the Emerson Quartet. Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from its home of origin, Los Angeles, California, the "golden state." The Calidore String Quartet will return to Princeton on October 27 to make its solo debut on the all-new PUC125 series with two concerts featuring the last quartets of Mendelssohn and Mozart. They will also coach Princeton student chamber ensembles. This concert represents the Calidore String Quartet's Princeton University Concerts debut.

“The Calidores have all the components to make them a first-rate quartet — four strong individuals, a common goal to bring the music to life and to the audience, and at the same time being very respectful of the composers' wishes in regard to the score

— Philip Setzer, Violinist of the Emerson String Quartet

## ABOUT THE PROGRAM

*By Peter Laki, ©2014*

### **FRANZ JOSEPH HAYDN** (Rohrau, Lower Austria, 1732 – Vienna, 1809) String Quartet in B-flat Major, Op. 76, No. 4 “Sunrise” (1797)

The present quartet acquired its nickname from the ascending violin solo with which it opens over the sustained chords of the other instruments. It is like no other Haydn opening—but then everything Haydn wrote in his years of maturity is completely unique. With boundless imagination, he approached the same basic genres (symphony, quartet, sonata) in a fresh way each time, both in the creation of themes and in their development.

The “Sunrise” quartet belongs to Haydn’s last complete set of quartets. The composer usually published his quartets in groups of six. After Op. 76, he only wrote two-and-a-half more quartets: the two works published as Op. 77, and the torso known as Op. 103.

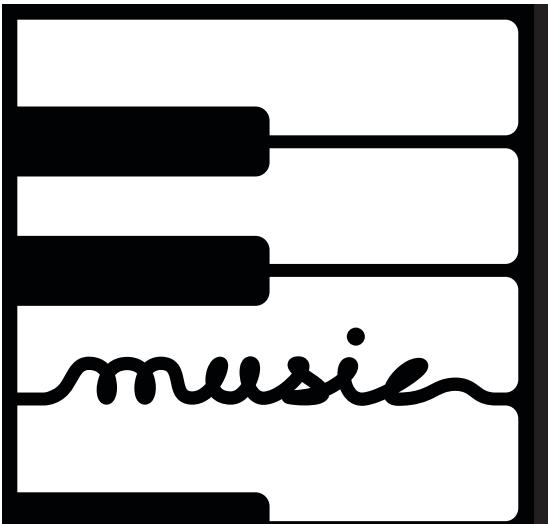
The “sunrise” music at the beginning of our quartet continues with an energetic section where, it seems, we enjoy the full power of the sun on a bright summer day. Then the dynamics become soft again and Haydn introduces a descending variant of his opening motif as his second theme. Could this be a sunset? At any rate, daylight returns almost immediately. Throughout the movement, the contemplative moments of ascending or descending solo lines alternate with more active, fast-moving textures.

The second-movement Adagio is one of Haydn’s most profound artistic statements. If the first movement began with a sunrise, this is a real night scene. A terse and simple melody gradually grows more expressive, more intense in its harmonies, and more lavish in its ornamentation. Most stunning of all are the concluding measures with their deeply tragic accents; leading Haydn authority H.C. Robbins Landon likened the ending of the movement to “the November grayness of All Souls.”

The minuet brings a complete change of mood. Like many of Haydn’s minuets, this one, too, was influenced by folk dance, although a few dissonant clashes darken the atmosphere a little bit. In addition, Haydn gives the movement a special edge by insisting on a single, tiny melodic segment—an ascending half-step, repeated and inverted. The Trio, or middle section, does away with the four-part harmony that is

the normal texture in string quartets. The two violins play in parallel octaves against a drone in the two lower instruments, and then all four players join in unison, playing a new melody with a strange, distinctly non-classical tonal inflection. Commentators have suspected an influence of Hungarian or other Eastern European folk music, yet no connection to any direct model could be found. Thus we have to give Haydn sole credit for this unexpected foray into the world of the old modal scales.

The finale is the most conventional of the quartet's movements, and appropriately so, since this is the place to resolve all former tensions and to provide a sense of safe return home. This is not to say, however, that the movement is without some tensions of its own. There is, for instance, an extended section in minor mode, always a harbinger of drama. But the turbulent emotions are well contained this time, and the jovial rondo theme returns. Joviality then escalates to exuberant joy as the tempo speeds up, first to "Più allegro" and then to "Più presto," ending the quartet in a way that Robbins Landon describes as "exhilarating, humorous, brilliant and of very considerable technical difficulty."



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**DMITRI SHOSTAKOVICH** (St. Petersburg, 1906 – Moscow, 1975)  
String Quartet No. 10 in A-flat Major, Op. 118 (1964)

On July 21, 1964, Shostakovich wrote to his close friend Isaak Glikman from the Armenian hill resort of Dilizhan, where he and his wife Irina had spent a few weeks in the guest house of the Soviet Composers' Union:

Dear Isaak Davidovich,

I finished another quartet yesterday, my tenth. It is dedicated to M. S. Weinberg.\* He had beat me because he had written nine quartets (and I had only eight).

My goal was to catch up with Weinberg and to get ahead of him, and I've done just that.

Last night, to celebrate this occasion and also the second anniversary of the 13<sup>th</sup> Symphony, we had a drink.

This account is quintessential Shostakovich: with his typical self-deprecating sarcasm, he seems to reduce the act of writing quartets to some sort of competitive game. Of course, if anyone in the second half of the 20<sup>th</sup> century knew what quartet-writing really meant, it was Shostakovich, who made the genre into a vehicle for a very special kind of self-expression. He composed a total of 15 quartets (positively defeating his friend), ten of which were written after his 50<sup>th</sup> birthday. Shostakovich was developing his "private" voice as his production in the more "public" symphonic genre, with which he had been so closely associated for so many years, gradually decreased.

The Tenth Quartet was written immediately after the Ninth, a highly dramatic work that ended with a ferocious *danse macabre*. The Tenth contains emotional contrasts that are no less extreme, yet the ending this time, as we shall see, is calm and peaceful. Perhaps for that reason, at least one commentator has seen this work as the starting point for the series of "late quartets," culminating in the astounding group of three works (Nos. 13-15) that constitute Shostakovich's musical testament.

The road that leads there begins, in the Tenth Quartet, with a meditative opening Andante whose main motive, first introduced by the unaccompanied first violin, gives way to a more agitated middle section dominated by the mysterious *sul ponticello*

timbre (played with the bow near the fingerboard). The second movement is one of Shostakovich's "furious" scherzos, based on a simple, folklike theme but filled with powerful, almost brutal accents, and reaching a state of paroxysm at the end. The quartet continues with an Adagio in the form of the *passacaglia* that was so dear to Shostakovich. Here the Baroque idea of a set of continuous variations over an unchanging bass line takes on an entirely new meaning. The bass is not simply a harmonic idea but an expressive melody that develops its full potential as it acquires successive countermelodies that place it in a new light each time. Unlike some of Shostakovich's great symphonic passacaglias (the most famous being those of the Eighth Symphony and the First Violin Concerto), this one stays soft and subdued throughout, only rarely reaching *forte* dynamics. The finale follows without a break, with a simple melody in the viola against sustained notes in the violin and cello. The expressive second theme is also played by the viola. Seemingly innocuous, this melodic material undergoes an extensive development and finally erupts in a massive climax, at which point the passacaglia theme from the third movement reappears in triple *forte*, bringing about the transformation that was withheld earlier. Relief arrives with the unexpected switch to a slower tempo, in which the first movement's opening melody returns, ushering in the gentle and delicate conclusion.

\* The Polish-born composer and pianist Moisei (Mieczysław) Weinberg (1919-1996) was another close friend of Shostakovich; they frequently collaborated as piano-duo partners.

# Enjoy a Sweet Nibble at Intermission...

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**FELIX MENDELSSOHN** (Hamburg, 1809 – Leipzig, 1847)  
Octet for Strings in E-flat major, Op. 20 (1825)

Mendelssohn wrote his Octet in 1825, the same year Beethoven composed his String Quartet in B-flat major (Op. 130) which originally ended with the Great Fugue. At 55, Beethoven was nearing the end of his career; the 16-year-old Mendelssohn was just starting his. Much ink has been spilled over who was “modern” and who was “conservative,” who was “Classical” and who was “Romantic.” Mendelssohn never tried to explode Classical forms the way Beethoven did in his late quartets, filled with unconventional movement sequences and dramatic interruptions. Yet the younger composer infused those traditional forms with a new energy in ways that were absolutely unheard of. He invented a whole new genre with his Octet, which calls for what can be considered either a large chamber group or a small orchestra. Mendelssohn noted in his manuscript:

This Octet must be played by all instruments in symphonic orchestral style.  
Pianos and fortés must be strictly observed and more strongly emphasized  
than is usual in pieces of this character.

“When I heard Mendelssohn’s Octet for the first time, it was the rush of adrenaline in the finale that I fell in love with. Only later, did I discover how much beauty is embedded in the exhilarating and sometimes dizzying passages that keep listeners holding on tightly to the roller coaster that Mendelssohn created at age 16.”

— *Stephanie Liu, Princeton class of 2015*

Yet there were really no other “pieces of this character” to speak of. True, Louis Spohr had written some works for eight string players, but those were double quartets, conceived as dialogs between two separate groups. Mendelssohn, on the other hand, treated his eight players as a single, integrated unit, which was a totally unprecedented procedure.

As for the young prodigy’s melodic style, one need only compare the Octet’s opening with the “sunrise” theme at the beginning of the Haydn quartet heard

earlier tonight. Mendelssohn was apparently inspired by that opening, but Haydn’s theme is to Mendelssohn’s what a sunrise would be to a solar flare. The Octet begins with a true stroke of genius, and the continuation is in every way worthy of that exceptional opening.

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Sunday, October 11, 2015 2PM & 4:30PM

**GALLICANTUS Gabriel Crouch, Director**

*Songs of the Sibyl*

Tuesday, October 27, 2015 6PM & 9PM

**CALIDORE STRING QUARTET**

“Composer’s Last Words,” the last quartets of Mozart & Mendelssohn

Tuesday, December 1, 2015 6PM & 9PM

**DAVID GREILSAMMER, Piano/Prepared Piano**

*Scarlatti/Cage Sonatas: Journey Between Two Worlds*

Wednesday, March 9, 2016 6PM & 9PM

**ÉBÈNE STRING QUARTET**

Quartets by Debussy & Dutilleux at 6pm and jazz favorites at 9pm

Thursday, March 24, 2016 6PM & 9PM

**ESCHER STRING QUARTET**

“Composer’s Last Words,” the last quartets of Britten and Schubert

Thursday, April 14, 2016 6PM & 9PM

**JULIEN LABRO, Accordion/Bandoneon/Accordina**

In all four movements, Classical gestures are similarly magnified and expanded upon. The second movement, in C minor, begins and ends in a gentle pianissimo, evoking a nocturnal mood, but there are some extremely powerful emotional outbursts in between. The third movement is the first in a long line of Mendelssohnian scherzos in a very fast tempo and of a light and impish character. It is cast in a modified sonata form and is, therefore, not really a scherzo structurally speaking. Felix didn't take the time to relax in a contrasting trio section as one might have expected in a scherzo. In the concluding Presto, finally, the young composer pulled out all the stops. He wrote a brilliant fugue, as a bow to the music of the Baroque which he had already begun to study and which would play such an important role in his later life. The quote from Handel's *Messiah* ("And He shall reign for ever and ever") cannot be missed. But there is also plenty of playfulness in the movement, along with some harmonic surprises that would have made Handel—and probably Beethoven, too—raise his eyebrows in disbelief mixed with admiration.

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