

TANGLEWOOD MUSIC CENTER FELLOWS
STRING QUARTET MARATHON
MONDAY, JUNE 30, 2014 AT 10:00AM, 1:00PM, AND 4:00PM
FLORENCE GOULD AUDITORIUM—SEIJI OZAWA HALL

PROGRAM ONE
MONDAY, JUNE 30, 2014 AT 10:00AM

Franz Joseph Haydn
(1732-1809)

String Quartet in C Major, Op. 50, No. 2 (1787)
I. Vivace
II. Adagio

Irving Fine
(1914-1962)

String Quartet (1953)
I. Allegro risoluto

SEQUOIA QUARTET

AUTUMN CHODOROWSKI, VIOLIN I (HAYDN)
JACOB JOYCE, VIOLIN I (FINE)
CAMILLA BERRETTA, VIOLA
ANTOINETTE GAN, CELLO

DONALD WEILERSTEIN, COACH (HAYDN)
NORMAN FISCHER, COACH (FINE)



In consideration for the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and to other audience members.

Note that the use of audio or video recording during performances in Seiji Ozawa Hall is prohibited.

UPCOMING EVENTS OF THE TANGLEWOOD MUSIC CENTER

Franz Joseph Haydn

String Quartet in C Major, Op. 64, No. 1 (1790)

- III. Allegretto scherzando
- IV. Finale: Presto

Richard Strauss
(1864-1949)

String Quartet in A Major, Op. 2 (1880)

- III. Andante cantabile, molto espressivo
- IV. Finale: Allegro vivace

CHESTNUT QUARTET

CHEUK-YIN CLEMENT LUU, VIOLIN I (HAYDN)

CHI LI, VIOLIN I (STRAUSS)

MEREDITH KUFCHAK, VIOLA

SOFIA NOWIK, CELLO

SAMUEL RHODES, COACH (HAYDN)

DONALD WEILERSTEIN, COACH (STRAUSS)

Franz Joseph Haydn

String Quartet in D Major, Op. 50, No. 6,
“The Frog” (1787)

- I. Allegro
- II. Poco Adagio
- III. Menuetto: Allegretto

Robert Schumann
(1810-1856)

String Quartet in F Major, Op. 41, No. 2 (1842)

- I. Allegro vivace
- IV. Allegro molto vivace

MAPLE QUARTET

HEATHER THOMAS, VIOLIN I (HAYDN)

IVANA JASOVA, VIOLIN I (SCHUMANN)

ERICA SCHWARTZ, VIOLA

JAKOB ALFRED PAUL NIERENZ, CELLO

DAVID GEBER, COACH (HAYDN)

IAN SWENSEN, COACH (SCHUMANN)

Wednesday, July 2, 2:30pm

Opening Exercises

Free admission; open to the public; performances by TMC Faculty

♪ **Saturday, July 5, 6pm**

Prelude Concert

SCHUBERT *Grand Duo*

Sunday, July 6, 10am

Chamber Music

Works by SCHUMANN, DIETRICH, CHEN,
JONES (world premiere; TMC commission), and others

Sunday, July 6, 8pm

The Phyllis and Lee Coffey Memorial Concert

Tanglewood Music Center Orchestra

Stefan Asbury, conductor

Tanglewood Music Center Conducting Fellows

HINDEMITH *Symphonic Metamorphosis of Themes of Weber*

BRUCKNER *Symphony No. 4, Romantic*

Tuesday, July 8, 8pm

Vocal Concert

Works by STROZZI, HINDEMITH, BOULANGER,
FAURÉ, SCHUMANN, and CRAWFORD SEEGER

♪ **Saturday, July 12, 6pm**

Prelude Concert

Works by STRAUSS

Saturday, July 12, 8:30pm

Tanglewood Gala

The Caroline and James Taylor Concert

Boston Symphony Orchestra

Tanglewood Music Center Orchestra (Strauss)

STRAUSS Suite and Final Scene from *Der Rosenkavalier*

RACHMANINOFF *Symphonic Dances*, and RAVEL *Bolero*

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed, and Theatre (TH).

Tickets available through Tanglewood Box Office or SymphonyCharge.

♪ Admission is free, but restricted to that evening's concert ticket holders.

A NOTE ON THE PROGRAM CONT'D

providing the string Fellows with an intensive musical ice breaker, bringing them up to speed on their colleagues' interpretive strengths in advance of their upcoming TMC Orchestra assignments, one of the primary goals of the String Quartet Marathon is to introduce the students to this largely underappreciated repertoire.

The bird's eye view of Haydn's quartet writing is complemented by a wide-ranging selection of works in the genre both past and present. Beethoven, the only other composer to have done so much to transform the medium, is represented by two frequently overlooked quartets from his middle period, including the so-called "Harp", Op. 74. Antonín Dvořák's Fourteenth and final quartet, a predominantly sunny work in the composer's best lyrical manner, sums up another lifetime's experience in the genre. And coming out of the same Czech tradition are the two extraordinary quartets of Leoš Janáček, the first of which will be performed on today's Marathon. With his vocally inflected, hyper-expressive tonal juxtapositions, few composers have had as personal a way with this ensemble as Janáček.

Further highlights include works by Robert Schumann and Richard Strauss, two composers better known for their accomplishments in other media. (The latter work, Strauss' Op. 2, is featured in celebration of the composer's recent 150th birthday.) Any discussion of the string quartet would be incomplete without mentioning the contributions of Béla Bartók, whose propulsive, harmonically tangy cycle brought the genre firmly into the twentieth century, without ever losing sight of the deep shadow cast by Beethoven. Last but not least are two American works from the last half of the 1900s, both of which owe something of a debt to Bartók: first, there is George Rochberg's Fourth Quartet, which features its composer's characteristic mix and match of modernist sonorities and a classic harmonic sensibility; second, the sole quartet of Irving Fine, who enjoyed a fruitful association with the BSO for much of his tragically shortened career. A welcome reminder of a great indigenous voice, the quartet is here programmed as a centennial tribute, and like all of Fine's works, it is fastidiously crafted music with something strong to say and all the wherewithal to convey it.

—Matthew Mendez

Matthew Mendez is the 2014 Tanglewood Publications Fellow.

Franz Joseph Haydn

String Quartet in B-flat Major, Op. 64, No. 3 (1790)

- II. Adagio
- IV. Finale: Allegro con spirit

Ludwig Van Beethoven (1770-1827)

String Quartet in F Minor, Op. 95, No. 11, "Serioso" (1810)

- I. Allegro con brio
- III. Allegro assai vivace ma serioso
- IV. Larghetto espressivo—
Allegretto agitato—Allegro

SPRUCE QUARTET

SODAM LIM, VIOLIN I (HAYDN)
AIKA ITO, VIOLIN I (BEETHOVEN)
SEKYEONG CHEON, VIOLA
BENJAMIN STOEHR, CELLO

IAN SWENSEN, COACH (HAYDN)
DAVID GEBER, COACH (BEETHOVEN)

Franz Joseph Haydn

String Quartet in F Major, Op. 50, No. 5 (1787)

- I. Allegro moderato
- II. Poco adagio

George Rochberg
(1918-2005)

String Quartet No. 4 (1977)

- II. Fuga
- III. Serenade

HICKORY QUARTET

BENJAMIN CARSON, VIOLIN I (HAYDN)
HEN-SHUO STEVEN CHANG, VIOLIN I (ROCHBERG)
CHARLOTTE MALIN, VIOLA
CLARE MONFREDO, CELLO

ANDREW JENNINGS, COACH (HAYDN)
NORMAN FISCHER, COACH (ROCHBERG)

A NOTE ON THE PROGRAM

The preparation of Irving Fine's String Quartet is supported by a generous gift from the late Verna Fine in honor and memory of her husband Irving Fine, American composer, conductor, teacher and esteemed member of the TMC faculty from 1947-1957.

The towering peaks of the string quartet literature have been a constant source of wonderment and superstition for generations of composers. Camille Saint-Saëns likened the string quartet to the "fountain of Hippocrene," in reference to one of the shrines revered by the Greek Muses. Brahms reputedly destroyed twenty attempts at the genre before completing one to his satisfaction. Vincent d'Indy insisted that the wisdom of old age was the only suitable preparation for embarking upon the venture. Despite six decades of creative triumphs, the prospect of scaling music's Mount Olympus terrified Fauré until the very end.

What makes the string quartet the supreme test of compositional mastery, and why do even the most seasoned composers approach it with fear and trembling? For performers, the string quartet is democracy in action, the propensities and métiers of four unique personalities merging in service of a common goal. Why else would this most egalitarian of instrumental ensembles have reached its first maturity during the eighteenth century, the Age of Reason? After all, Goethe considered it the perfect analogue to the democratic public sphere, in which individual citizens were free to engage in open, civil debate. Of course, the medium also has its intangible properties, so often the receptacle for the profoundest forms of musical reflection. As the British composer Edmund Rubbra saw it, a string quartet should have less of the vast philosophical grandeur of the symphony and more of the transcendental serenity of a Wordsworth poem.

Even so, vast swathes of the string quartet literature remain all but unknown today. Nowhere is this truer than when it comes to the sixty-eight quartets of the medium's first proponent and true progenitor, Joseph Haydn. Prior to his arrival on the scene, the ensemble had little pedigree, having functioned for a few decades as a diverting entertainment for the aristocracy, the first violin being accorded clear ensemble priority, with the other players rarely taking on more than supporting roles. Yet by 1787, the year he wrote his Op. 50 quartets, Haydn had virtually transformed the genre, leaving the old blueprint in the dust. In its place, his mature quartets feature all manner of instrumental interplay, imagine novel forms of accompaniment, and expand the medium's emotional range by leaps and bounds. In Haydn's hands, the string quartet finally approaches Goethe's interactive ideal. In addition to

continues...

PROGRAM TWO
MONDAY, JUNE 30, 2014 AT 1:00PM

Johannes Brahms
(1833-1897)

**String Quartet in B-flat Major, Op. 67,
No. 3 (1875)**
I. Vivace
III. Agitato: Allegretto non troppo

Franz Joseph Haydn

**String Quartet in G Major, Op. 77,
No. 1, Lobkowitz (1799)**
II. Adagio
IV. Finale: Presto

OAK QUARTET

MARIA SEMES, VIOLIN I (HAYDN)
MINHYE HELENA CHOI, VIOLIN I (BRAHMS)
CAROLINE GILBERT, VIOLA
THOMAS CARPENTER, CELLO

IAN SWENSEN, COACH (HAYDN)
SAMUEL RHODES, COACH (BRAHMS)

Franz Joseph Haydn
(1732-1809)

String Quartet in F Major, Op. 77, No. 2 (1799)
I. Allegro moderato
III. Andante

Franz Schubert
(1797-1828)

String Quartet in B-flat Major, D. 112 (1814)
I. Allegro non troppo
IV. Presto

BEECH QUARTET

ANNA CZERNIAK, VIOLIN I (HAYDN)
JORDAN KORANSKY, VIOLIN I (SCHUBERT)
AEKYUNG KIM, VIOLA
MATT ZUCKER, CELLO

MARK SOKOL, COACH (HAYDN)
ANDREW JENNINGS, COACH (SCHUBERT)

Franz Joseph Haydn

**String Quartet in E-flat Major,
Op. 50, No. 3 (1787)**
I. Allegro con brio
II. Andante più tosto allegretto
III. Menuetto: Allegretto
IV. Finale: Presto

Béla Bartók
(1881-1945)

String Quartet Op. 17, No. 2 (1915-1917)
II. Allegro molto capriccioso

SYCAMORE QUARTET

DANIELLE SEAMAN, VIOLIN I (HAYDN)
MELISSA WILMOT, VIOLIN I (BARTÓK)
BRIAN LEW, VIOLA
FRANCESCA MCNEELEY, CELLO

ANDREW JENNINGS, COACH (HAYDN)
MARK SOKOL, COACH (BARTÓK)

Franz Joseph Haydn

**String Quartet in G Major, Op. 64,
No. 4 (1790)**

- I. Allegro con brio
- II. Menuetto: Allegretto

Ludwig Van Beethoven
(1770-1827)

**String Quartet, Op. 74, No. 10,
“The Harp” (1809)**

- I. Poco adagio—Allegro
- II. Adagio ma non troppo

CEDAR QUARTET

EMILY JACKSON, VIOLIN I (HAYDN)
LUCIA NOWIK, VIOLIN I (BEETHOVEN)
LINDA NUMAGAMI, VIOLA
MADELEINE TUCKER, CELLO

SAMUEL RHODES, COACH (HAYDN)
MARK SOKOL, COACH (BEETHOVEN)

Franz Joseph Haydn

String Quartet in B-flat Major, Op. 50, No. 1 (1787)

- I. Allegro
- IV. Finale: Vivace assai

Béla Bartók
(1881-1945)

String Quartet No. 6 (1939)

- I. Mesto—Vivace
- III. Mesto—Burletta (Moderato)

BIRCH QUARTET

JULIA NOONE, VIOLIN I (HAYDN)
AVI NAGIN, VIOLIN I (BARTÓK)
MADELINE SHARP, VIOLA
RENÉE DELGADO, CELLO

NORMAN FISCHER, COACH (HAYDN)
IAN SWENSEN, COACH (BARTÓK)

Franz Joseph Haydn

String Quartet in E-flat Major,

Op. 64, No. 6 (1790)

I. Allegro

II. Andante

IV. Finale: Presto

Leoš Janáček

(1854-1928)

String Quartet in E Minor, No. 1,

After Tolstoy's "The Kreutzer Sonata" (1923)

I. Adagio con moto

II. Con moto

Felix Mendelssohn

(1809-1847)

String Quartet No. 3 in D Major,

Op. 44, No. 1 (1838)

III. Andante espressivo ma con moto

IV. Presto con brio

ASH QUARTET

LIFAN ZHU, VIOLIN I (HAYDN)

MICAH BRIGHTWELL, VIOLIN I (MENDELSSOHN)^

MARY FERRILLO, VIOLA

BING WEI, CELLO

DAVID GEBER, COACH (HAYDN)

DONALD WEILERSTEIN, COACH (MENDELSSOHN)

Franz Joseph Haydn

String Quartet in D Major, Op. 64, No. 5,

"The Lark" (1790)

I. Allegro moderato

II. Adagio (cantabile)

III. Menuetto: Allegretto

IV. Finale: Vivace

PINE QUARTET

SARAH PETERS, VIOLIN I (HAYDN)

KUAN-YU ANNIE CHEN, VIOLIN I (JANÁČEK)

ELIZABETH OKA, VIOLA

NATHAN WATTS, CELLO

DONALD WEILERSTEIN, COACH (HAYDN)

ANDREW JENNINGS, COACH (JANÁČEK)

^Guest Musician

PROGRAM THREE
MONDAY, JUNE 30, 2014 AT 4:00PM

Antonín Dvořák
(1841-1904)

**String Quartet in A-flat Major, Op. 105,
No. 14** (1895)

- I. Adagio, ma non troppo
- III. Lento e molto cantabile

Jean Sibelius
(1865-1957)

String Quartet in D Minor, Op. 56 (1909)

- I. Andante—Allegro molto moderato
- II. Vivace

Franz Joseph Haydn

**String Quartet in F-sharp Minor,
Op. 50, No. 4** (1787)

- I. Allegro spiritoso
- IV. Finale: Fuga: Allegro moderato

Franz Joseph Haydn
(1732-1809)

**String Quartet in B Minor,
Op. 64, No. 2** (1790)

- II. Adagio ma non troppo
- IV. Finale: Presto

ELM QUARTET

SAMUEL PARK, VIOLIN I (HAYDN)
THOMAS HOFMANN, VIOLIN I (DVOŘÁK)
JACOB SHACK, VIOLA
MO MO, CELLO

MARK SOKOL, COACH (HAYDN)
DAVID GEBER, COACH (DVOŘÁK)

COTTONWOOD QUARTET

LUDEK WOJTKOWSKI, VIOLIN I (HAYDN)
SAMUEL WEISER, VIOLIN I (SIBELIUS)
MICHAEL LLOYD JONES, VIOLA
PATRICIA RYAN, CELLO

NORMAN FISCHER, COACH (HAYDN)
SAMUEL RHODES, COACH (SIBELIUS)