

62nd Concert Series 2015-2016



FRIENDS *of* MUSIC

is pleased to present

# The Emerson String Quartet

**Eugene Drucker**, violin

**Philip Setzer**, violin

**Lawrence Dutton**, viola

**Paul Watkins**, cello

Saturday, September 26, 2015 – 8:00 pm  
Sleepy Hollow High School, Sleepy Hollow, New York



# FRIENDS *of* MUSIC

---

## **Board of Directors**

### **President:**

Betsy Shaw Weiner, Croton

### **Vice President:**

William Altman, Croton

### **Secretary:**

Rosella Ranno, Briarcliff Manor

### **Treasurer:**

Marc Auslander, Millwood

Klaus Brunnemann, Briarcliff Manor

Raymond Kaplan, Yorktown Heights

David Kraft, Briarcliff Manor

### **Board Associates:**

Keith Austin, Briarcliff Manor

George Drapeau, Armonk

Ann Harbeson, Bethesda, MD

Nyla Isele, Croton

Edwin Leventhal, Pomona

Tom Post, Mt. Kisco

### **President emeritus:**

David Kornreich, Katonah

## **Who We Are**

Friends of Music Concerts, Inc. is an award-winning, non-profit, volunteer organization that brings to Westchester audiences world-renowned ensembles and distinguished younger musicians chosen from among the finest artists in today's diverse world of chamber music. Through our Partnership in Education program in public schools, and free admission to our six-concert season for those 18 years of age and under, we give young people throughout the county enhanced exposure to and appreciation of classical music, building audiences of the future.

**We need additional helping hands to carry out our mission. Do consider joining the volunteers listed above. Call us at 914-861-5080 or contact us on our website (see below); we can discuss several specific areas in which assistance is needed.**

## **Acknowledgments**

Our concerts are made possible, in part, by an ArtsWestchester Program Support grant made with funds received from Westchester County Government, and by a grant from the New York State Council on the Arts (NYSCA) with the support of Governor Andrew Cuomo and the New York State Legislature. Additional support is received from many friends of Friends of Music who include subscribers and other ticket holders listed in this program\* who give over and above the cost of their attendance, and from the matching grants programs of IBM, Citibank, McKinsey & Co., and others. If you can choose this way to help maintain the excellent quality of our concerts, please send your contributions to Friends of Music Concerts, Inc., P.O. Box 675, Millbrook, NY 10546.

\* as of September 20, 2015

# Program

---

**String Quartet in A Major, Op. 18, No. 5**

Ludwig van Beethoven  
(1770-1827)

*Allegro*

*Menuetto*

*Andante cantabile*

*Allegro*

(Eugene Drucker, First Violin)

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

Dmitri Shostakovich  
(1906-1975)

*Andante*

*Allegretto Furioso*

*Adagio*

*Allegretto – Andante*

(Philip Setzer, First Violin)

## Intermission

---

**String Quartet in A minor, Op. 51, No. 2**

Johannes Brahms  
(1833-1897)

*Allegro non troppo*

*Andante moderato*

*Quasi Minuetto, moderato*

*Finale: Allegro non assai*

(Philip Setzer, First Violin)

The Emerson String Quartet appears by arrangement with IMG Artists and records exclusively for Sony Classical.

[www.emersonquartet.com](http://www.emersonquartet.com).

## Next Concert

---

Saturday, October 24, 8:00 pm at Sleepy Hollow High School, Sleepy Hollow, New York

**The Montrose Trio**

Program: Quartet in A Major, Op. 18, No. 5, by Ludwig von Beethoven; Piano Trio No. 2, “Temple Visions,” by James Lee, III; Quartet in A minor, Op. 51, No. 2, by Johannes Brahms.

# Program notes

---

## **String Quartet in A Major, Op. 18, No. 5**

Ludwig van Beethoven

There seems to be little question that certain resemblances between this work and Mozart's quartet in the same key are not entirely coincidental. As Carl Czerny wrote in 1852, "Beethoven once saw at my house the score of six quartets that Mozart dedicated to Haydn. He opened the Fifth in A and said: "That's what I call a work! In it Mozart was telling the world: Look what I could create if the time were right!" Also, we know that Beethoven became familiar with the Mozart work when he copied over the last two movements as a way of studying Mozart's compositional technique.

The first movement of Beethoven's A Major quartet is more direct and simpler than those found in the earlier quartets in Op. 18. The opening group of themes is made up of a number of individual phrases of varied character that go directly to the minor-key unison of the second subject without a bridge. The development, instead of focusing on the most important melodic material, is based on subsidiary and transitional motifs. The recapitulation almost literally repeats the exposition, except for the necessary adjustments in key. And the short coda is merely a fragmented A scale, with the first violin out of synchronization with the others.

As with Mozart, Beethoven places the Menuetto next, instead of the more usual slow movement. The gently rocking, almost waltzlike theme sets the mood for this sweet, sedate movement. The use of third beat accents in the more thickly textured trio gives the comic impression of a poorly played accordion. The Menuetto is repeated after the trio.

Over the theme and variations third movement, Beethoven wrote the word "pastoral." A clue to his conception of the music's character. The rather plain melody consists of a descending and ascending scale, with only minor deviations. But the five variations leave behind the eighteenth-century variation concept, which tends to keep the theme's harmonic outline while varying the details of figuration, rhythm, and tonality. In his variations, Beethoven reveals different aspects of the theme's expressive potential concept. Particularly striking is the contrast between the fourth and fifth variations; the fourth is hushed and almost mystical, while the fifth is rude, robust, and full-voiced. In the lengthy coda Beethoven effectively introduces the theme in its original form, pitting it against a double-time scale figure that essentially moves in contrary motion. At the very end the tempo slows down, leading to a subdued conclusion.

The nervous, agitated first theme of the final movement is in sharp contrast to the organlike sonority of the second theme, which sounds much slower because of its longer note values, but is actually in the same tempo. The quick four-note motto that opens the movement pervades the following development section, and after a full stop, the recapitulation brings back the previously heard material. The coda, with the four-note phrase still dominant, summarizes the movement.

---

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

Dmitri Shostakovich

Just before writing his tenth quartet, Shostakovich composed his Symphony No. 13, setting poems by Yevgeni Yevtushenko, including “Babi Yar,” which tells of the Nazi slaughter of 30,000 Jews. Just after the quartet, he wrote the symphonic poem *The Execution of Stepan Rapin*, also on poems of Yevtushenko, dealing with the legendary seventeenth-century Cossack hero. Both works are programmatic and filled with highly charged extra-musical content. It is curious, therefore, that the tenth quartet is entirely abstract, gentle, and optimistic in tone, with all of its significance residing solely in the music itself.

The quartet opens with a subdued, but sharply etched theme played alone by the first violin. After some expansion, the cello introduces a contrasting lyrical second theme, while the viola plays a reiterated staccato accompanying figure. The first violin states the third theme, a smooth line, although with widely spaced intervals. The remainder of the movement merely replays these three subjects. Shostakovich contributes a certain sense of mystery and expectancy by keeping everything on the piano, or soft, dynamic level.

By contrast, the second movement is never less than forte, or loud. With the sharp, jabbing notes of the first theme, the first violin immediately sets the angry, ferocious character. The cello presents the second theme in its upper register, which adds a certain nervousness and agitation to the proceedings. The opening subject is then returned, somewhat modified, by the two violins.

The Adagio is a passacaglia, an old form in which there are continuous variations over a repeated short melody. Here the melody is played nine times, mostly by the cello, while the first violin weaves a tapestry of warm, flowing melody, and the two middle voices essentially fill in the harmony.

The bridge to the fourth movement, which proceeds without pause, contains melodic turns in the first violin that give rise to the finale’s first theme, a pert, dancelike tune expressed by the viola. The viola is also entrusted with the broadly sung second subject. Shostakovich then builds to a powerful climax, an exciting moment as the cello sings out the passacaglia theme from the last movement and the violins continue this movement’s opening theme. The music gradually quiets from this high point, several short quotes from earlier movements mingling with the last movement’s subjects before everything fades away to a hushed conclusion.

Composed during the spring and summer of 1964, the tenth quartet premiere was given in Moscow on November 20, 1964, by the Beethoven String Quartet.

---

## String Quartet in A minor, Op. 51, No. 2

Johannes Brahms

The Brahms second string quartet has a history similar to that of his first essay in this form. Begun in the 1850s, it was subjected to countless revisions over the following decades before he finally submitted it for publication in 1853. It was given its premiere in Berlin by the Joachim Quartet on October 18, 1873.

If it can be said that the first quartet was written under the specter of Beethoven, the spirit that informs the second belongs to Bach. The music abounds in polyphonic devices that were favored by the older composer. Brahms made particular use of canons, in which one instrument imitates a fine first played by another, starting a little after the first. (A round, such as “Frere Jacques,” is an example of a canon.) Although polyphony requires a keen intellectual grasp, Brahms, like his forebear, butts the craft to expressive purpose, successfully concealing the technical concerns behind the musical effect.

The quartet also pays homage to Brahms’ good friend, Joseph Joachim, the outstanding violinist, composer, and organizer of the Joachim Quartet. Joachim’s personal motto was the notes F-A-E, standing for *Frei, aber einsam* (“free, but lonely”). Brahms made these notes the second, third, and fourth notes of the first movement’s main theme. Inspired by Joachim, Brahms chose as his motto F-A-F, *Frei, aber froh* (“Free, but glad”), and also wove these notes into the musical texture. Brahms probably would have dedicated the two Op. 51 quartets to Joachim, but a petty dispute at the time of publication led him to inscribe them instead to Dr. Theodor Billroth, a well-known physician and avid chamber music player.

The quartet opens with the gracefully arching F-A-E theme, followed by a three-note upbeat, which also appears later in the theme of the last movement. The development section is an outstanding demonstration of polyphonic writing, replete with canons, inversions, and retrograde motion, in which the melody is, respectively, imitated, turned upside down, and played backward. At the start of the recapitulation, the viola plays the Brahms three-note F-A-F motto; just before the coda, the second violin plays F-A-F overlapped with Joachim’s F-A-E.

Over a sinuous, implacable line in the viola and cello, the first violin sings the warmly lyrical theme of the second movement. As this melody is extended, the first violin and cello, in canon, interrupt with an outburst that is almost operatic in character. When the first violin comes back with the opening melody, however, it is a false return in the wrong key. Finally, the cello sets things right by bringing the melody back in the expected key of A Major.

The Quasi Minuetto is marked by a charming archaic quality. Two sparkling interludes, though, come along to disturb the calm flow. Following each of the interludes are passages that display the telling effect of Brahms’ skills. In an amazing double canon, the first violin and viola play a slowed-down augmentation of the interlude theme in imitation, while the second violin and cello have a variant of the minuetto theme, also in imitation.

The Finale sparkles with the musical and rhythmic energy of a *czardos*, a fast, wild Hungarian dance. Alternating with the varied statements of the *czardas* tune is a relaxed,

---

waltzlike melodic strain. The coda starts with the cello and first violin giving out the opening melody slowly and quietly in canon; then the entire quartet plays it even most softly, with notes of longer duration. Eventually, the four instruments pick up speed and volume, bringing the music to a brilliant conclusion.

— *Notes by Melvin Berger from Guide to Chamber Music, published by Anchor/Doubleday, and submitted by The Emerson String Quartet*

## About the Artists

---

**The Emerson String Quartet** has accumulated 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. 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 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; his dedication and enthusiasm have infused the Quartet with a warm, rich tone and a palpable joy in the collaborative process.

The Quartet's summer 2015 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 more than 85 quartet performances, mingled with the Quartet members' individual 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 for the Mendelssohn Octet at Princeton University. 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 36th 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.

Formed in 1976 and based in New York City, the Emerson Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. The ensemble is Quartet-in-Residence at Stony Brook University.

**Grantor**

ArtsWestchester  
New York State Council  
on the Arts

**Benefactor**

Alice and Stanley Goldstein  
Anita and David Kraft  
Marguerite and Reid Pitts  
Betsy Shaw Weiner

**Patron**

Marc and Rochelle Auslander  
Joan and Keith Austin  
Deborah Donaldson and  
John Wehr  
Ray and Pamela Endreny  
Raymond and Elizabeth Kaplan  
Nancy Gold and  
David Kornreich  
Rosella and Kurt Ranno  
Nicholas and Shelley Robinson  
Ruth and David Schwab

**Sponsor**

Jeffrey and Mary Dale Allen  
Miriam and Howard Budin  
K.F. Etzold and  
Carline Dure-Etzold  
Serban and Marilena Fotino  
David and Cynthia Hodes  
Jeffrey von Wald and  
Michael Levy  
Phillip and Anne Marie Martin  
Eva and Stanley Taben

**Donor**

Frank and Jeanne Alpert  
William Altman  
Bernie and Lois Bacharach  
Alan Bandes  
Jewel Bellush  
Horst and Gay Berger  
Rachel Bernstein and  
Alan Milton  
Lenore Brager  
Sara and Edward Brewster  
Helene and Martin Celnick  
Howard Cohen in honor of  
Hedy Dichter

Bridget L. Cooke  
Lila d'Adolf  
Peter and Phyllis Davies  
Mr. and Mrs. Martin Deutsch  
Nancy Dexter  
Ted and Blanche Dolmatch  
Andrew and Dominique Fitch  
Melicent and Max Ganem  
David Gildin and Ceil Schrader  
Barbara Gochman  
Philip and Ellen Heidelberger  
Lee Hemphill and  
Elsbeth Linder  
Sydney J. Hinds  
Bob and Betsy Hughes  
Nyla and Gerhard Isele  
P Susan Jordan  
Jacob and Irene Judd  
Marvin Kalisch  
Doris and Clifford Kaplan  
Marcia and Robert Klein  
Jon and Erica Kolbrener  
Alan and Gail Koss  
Sue Kurtzberg  
Shirley Leitner  
Edwin and Arlene Leventhal  
Missy and Christopher Lipsett  
Maggie and Paul  
Loewenwarter  
Valerie Lyle  
Judith Malatino  
Raymond and Maag Mitton  
Dr. Susan Harris and  
Thomas Molnar  
Mirla and George Morrison  
Norman Nadel and  
Sandra A. Forster  
Peter Oden  
Jean Pardo  
Vera Plummer  
Peggy and Tom Post  
Jean Rivlin  
Joelyn Rohman  
Mrs. Lee Sack  
Heda Silverstein  
Grace and Fred Sisto  
Steven and Rita Waldbaum  
Ms. Helga Weisburger  
Janet and Donald Zagoria

**Contributor**

Paul and Lilyan Abramson  
Barbara and Hal Baron  
William Becker  
James and Elaine Blair  
Dorothea Bone  
Penny Brome  
William Bronner and  
Nancy Bloomgarden  
Stephen and Susan Butterfass  
Robert and Mona Buzak  
Haya and Zvi Caspi  
Rhona and Ed Charkey  
Joan Conklin  
Peter and Gillian Corfield  
Ms. Renee Cruikshank  
Ms Chris Davies  
Nancy deKoven  
Patrick Dias and Deborah  
Schupack  
Paula and Larry Edlavitch  
Andrea Erstling and  
Philippe Charles  
Harriet and Joseph Fibel  
Dora Fisher  
Melvin Fitting and  
Roma Simon-Fitting  
Bruce Fleischer and  
Judy Freedman  
Carol and Paul Freedman  
Helen G. Goodman  
Janet and Frank Gortsema  
Julia Kosow Grosberg  
Dan Harrison  
George and Martha Heller  
George and Olive Hill  
Dr. Jean Horkans  
Helene Isaac  
Samuel H. Jackson  
Sherry Jackson  
Sally Kellock  
Rosemary King  
Doris Kinney  
Sylvain Kleinhaus  
Mrs. Eve Ann E. Kristiansen  
Carolyn and Lawrence Kunin  
Alice Kurland  
Elizabeth Laite  
Jerome and Estelle Lebowitz

Judith Levine  
Selma Levy  
Susan and William Lichten  
Dr. Morton Linder  
Leila Lituchy  
David Lubell and Jody Israel  
Rosemary and  
Harry MacLaughlin  
Jill and Siegfried Mader  
Sheldon Malev and  
Arlene Sultan  
Alice Marcus  
Hilde Meilman  
Martha and Franco Mesiti  
Janet G. Myers  
Bernice Myers  
Mona and Seymour Page  
Estelle and Gerald Palevsky  
Patricia B. Park  
Mr. Edward S. Plotkin  
Ethel Polakoff  
Leslie Grey Puner  
George and Renata Rainer  
George Rehl  
Mr. Roland Reisley  
Maureen and Daniel Ribeiro  
Terry and Morton Robins  
Susan Rose  
Nechama and Bill Ross  
Elizabeth Sadewhite  
Esther Schwartz  
Laura S. Seitz  
Edward and Marion Shiffer  
Suzanne K. Smith  
Tina Spence  
Fern and Jeff Stearney  
Rhoda Stephens and  
Amy B. Buessem  
Mr. Frank Stern  
Lore Strauss  
Beverly and Oliver Swift  
Lynne K. Verna and  
Michael Stemberman  
Sandra Zinman

**NEW?**