



Roy Cox

23|24 SEASON

 UNIVERSITY OF GEORGIA

presents

DOVER QUARTET

JOEL LINK, violin

BRYAN LEE, violin

JULIANNE LEE, viola

CAMDEN SHAW, cello

WED, JAN 17, 7:30 pm

Hodgson Concert Hall

The Dover Quartet appears by arrangement with the Curtis Institute of Music, where it serves as the Penelope P. Watkins Ensemble in Residence.

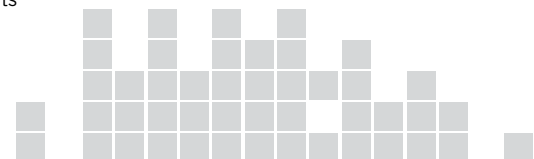
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PROGRAM

FRANZ JOSEPH HAYDN (1732-1809)

String Quartet in G minor, Op. 74, No. 3; Hob.III:74,
“Der Reiter” [21:00]

- I. Allegro
- II. Largo assai
- III. Minuet. Allegretto
- IV. Finale. Allegro con brio

FLORENCE PRICE (1887-1953)

String Quartet in G Major (Unfinished) [14:00]

- I. Allegro
- II. Andante moderato — Allegro

INTERMISSION

DMITRI SHOSTAKOVICH (1906-1975)

Quartet No. 9 in E-flat major, Op. 117 [26:00]

- I. Moderato con moto –
- II. Adagio –
- III. Allegretto –
- IV. Adagio –
- V. Allegro

Program is subject to change.

PROGRAM NOTES

By Laurie Shulman ©2023

String Quartet in G minor, Op. 74, No. 3; Hob.III:74 (“Der Reiter”) Franz Joseph Haydn (1732-1809)

Haydn’s six quartets Op. 71 & 74 (Hoboken III:69-74) are generally known as the Apponyi Quartets. The Hungarian nobleman who commissioned them from Haydn, Count Antal Apponyi, was to become a patron of the young Beethoven a few years later. Apponyi purchased both the privilege of having Haydn’s newest quartets dedicated to him, and exclusive rights for the period of one year for the still unpublished works. It is quite possible that he also fancied they were written for him, for he was an accomplished amateur violinist.

More likely, Haydn had English performers and audiences in mind. Under the auspices of the entrepreneur and violinist Johann Peter Salomon, Haydn had enjoyed huge success in England in 1791 and 1792. The composer arrived back in Austria to widespread acclaim; nevertheless, he was already looking forward to a return visit to England. London’s musical life in the late 18th century boasted far more chamber music in public concert halls than did Vienna’s. The Op. 71 & 74 quartets herald an era of ensemble music intended for concert audiences as well as for the players.

Musicologists have hailed these quartets as the window looking out from the 18th century into the Romanticism of the early 19th. Certainly Haydn is faithful to the traditional sonata form structure which he codified in dozens of earlier string quartets. In his musical language, particularly his use of tonality,

he ventures into less charted territory. Op. 74, No. 3 is tonally ambiguous, vacillating between G minor and G major. Both the outer movements resolve firmly in major mode. The affecting slow movement is quite startling in the distant key of E major. And the Menuet is in G major, with its Trio in G minor; one would expect the reverse.

This quartet takes its nickname, *Der Reiter* (The Rider), from its last movement. Listeners will have little trouble discerning the horse’s rhythmic, determined gait—until the joyous second theme. At this point it is difficult to refrain from dancing, as Haydn’s irrepressible sense of humor starts to dominate. The working out of the conflict between the gallop and the dance concludes this delicious movement, and the quartet.

CATALOGUING HAYDN: A COMPLEX PROCESS FOR A PROLIFIC COMPOSER

Well before the impresario and violinist Johann Peter Salomon persuaded Haydn to travel to London in the 1790s, he was the most famous composer of his age. With the rise of domestic music-making and public concerts, enterprising music publishers helped spread Haydn’s reputation by issuing editions of his music: quartets, solo piano pieces, trios, symphonies, and other works. The most important Viennese publisher with whom he was associated was the house of Artaria (pronounced ahr-tah-REE-uh). Their relationship started in 1780.

Many other publishers throughout Europe also issued Haydn’s music: Jean-Georges Sieber and Boyer in Paris, John Bland and William Forster in London, Breitkopf in Leipzig,

J.J. Hummel in Amsterdam, Johann André in Offenbach-am-Main, and other smaller houses. Not all these editions were sanctioned by Haydn. Some of the publishers were unscrupulous and so eager to capitalize on Haydn's reputation that they issued music by other composers under Haydn's name. Another complicating factor was that different editions of the same works appeared in various cities — often with different opus numbers organized to suit each publisher's internal system. Consequently, the study of Haydn's music is rife with issues of authenticity, textual discrepancies between early editions and manuscripts, inconsistent opus numbers, and chronology.

Starting in the 1930s, the Dutch collector and bibliographer Anthony van Hoboken (1887-1983) undertook the task of compiling a comprehensive catalogue of Haydn's music. His *magnum opus* was issued in three volumes between 1957 and 1978. Hoboken's exhaustive work documented early printed editions of Haydn's compositions, autograph scores, and manuscript copies. The project eventually involved scholars from the Joseph-Haydn Institut as well.

Hoboken's name is the source of the "Hob." citation identifying Haydn's compositions. His system organizes Haydn's works by genre (e.g., symphony, opera, Mass, concerto, piano sonata), then assigns an Arabic number to individual compositions within each category, in chronological order. In the case of this evening's opening piece, the Roman numeral III designates a string quartet — of which Haydn composed more than 80. One starts to understand why a cataloguing system is useful!

We generally identify Haydn's quartets by both opus number and Hoboken number. Most of the quartets were published in sets of three or six. They often pinpoint significant developments in Haydn's style. Also, the opus numbers assigned to his quartets are more or less chronological, unlike the opus numbers for some other Haydn works. Thus, the Op. 1 and Op. 3 quartets are early works from the 1760s; the Op. 9, Op. 17, and Op. 20 quartets are from the 1770s, Opp. 33, 50, 54, and 55 from the 1780s, etc. Haydn never completed his final quartet. The two movements he composed in 1803 were published in 1806 as his Op. 103. Their catalogue number is Hob.III:83.

String Quartet in G Major (Unfinished)

Florence Price (1887-1953)

In recent years, the music of Florence Price has taken a proud place on American concert programs. The first Black female composer to have a symphony performed by a major American orchestra, Price is getting a considerable amount of well-deserved attention from orchestras and chamber ensembles nationwide.

Her story is remarkable. She performed in public at age 4 and published her first composition when she was 11. She was accepted to the New England Conservatory at 16, studying composition, piano, and organ. After teaching in Little Rock and Atlanta for several years, she left the South for Chicago, pursuing additional study at Chicago Musical College and the American Conservatory. By the 1920s, Price's music was attracting favorable notice and winning awards. Her breakthrough came in 1932, when she earned first prize in the Wanamaker competition for her Symphony in

G. Nelidoff Special Collections
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E minor. Chicago Symphony conductor Frederick Stock took note and premiered that work in 1933. He also encouraged her to write a piano concerto. The American contralto Marian Anderson incorporated two of Price's arrangements of spirituals into her repertoire, enhancing Price's reputation. Florence Price continued to teach and compose until her death in 1953.

Black spirituals and African American hymns make frequent appearances in Price's music. Her 1929 String Quartet in G major — restricted to two movements and presumably unfinished — is a fine example. The opening Allegro is a substantial movement in sonata form; if the exposition is repeated, it is a full ten minutes. The first theme is startlingly similar to the opening horn solo in Brahms's Second Piano Concerto; the second theme is a waltz-like affair awarded to viola Price's musical language is tonal and post-Romantic, with a mellifluous, lilting character that prevails even in its development section.

Listening to Price's songful second movement, one could easily mistake it for a movement by Dvořák. The melodies, while tinged with pentatonic flavor, are clearly linked to late Romanticism and American folk music. As in the first movement, they are staunchly tonal, though she does inject some surprising harmonic twists and

key changes. A lively middle section in minor mode features pizzicato writing and a playful mood, but the reprise of Price's lovely opening Andante will tug at your heartstrings.

Quartet No.9 in E-flat major, Op. 117

Dmitri Shostakovich (1906-1975)

Shostakovich came to the string quartet relatively late. By the time he composed his First Quartet in 1938, he had completed five symphonies and published nearly fifty other works. Quartet writing became increasingly important to him, however. After the Piano Quintet (1940) and Piano Trio (1944), his chamber music 1944 to 1974 consisted exclusively of string quartets. Only his late Viola Sonata, premiered eight weeks after his death in August 1975, explored another chamber sonority.

The premiere of his Ninth Quartet took place in Moscow in November 1964, on the same program as his even newer Tenth Quartet, Op. 118. Shostakovich had also recently completed *The Execution of Stepan Razin* for bass, chorus, and orchestra, as well as the score to Grigori Kozintsev's film *Hamlet*. Clearly it had been a prolific year — one that Shostakovich wryly referred to as a period of "creative diarrhea" — but the productivity was hard won, particularly for the Ninth Quartet. Its origins extended back to 1961. In a letter to Isaac Glikman dated 18 November 1961, Shostakovich reported that he had burnt the score "in an attack of healthy self-criticism. . . . This is the second such case in my creative practice. I once did a similar trick of burning my manuscripts, in 1926." Not for three years would he replace the incinerated quartet with one that satisfied him.

The prospect of the Beethoven Quartet's 40th anniversary in 1964 helped him to realize that goal. The ensemble had premiered all of Shostakovich's quartets except for the first (and they would continue to play first performances of all his subsequent quartets, save for the fifteenth). The composer told Dmitri Tsyganov, the quartet's first violinist, that the destroyed work had been based on "themes from childhood" (did he mean children's tunes? Or juvenilia he deemed not worth keeping?) and that the new quartet was all new and completely different. Nevertheless it is unmistakably Shostakovich.

Its five movements unfold without pause. Shostakovich arranged them in a modified arch form, with two Adagios flanking a brilliant central movement, all enclosed within faster opening and concluding segments. The arch is asymmetrical, however: the final Allegro is twice the length of any of the preceding movements.

The quartet's most distinctive feature is a remarkable music unity. Despite changes in tonal center, tempo, and character, the five sections proceed seamlessly. The quartet opens with a pedal point supporting a melody in the first violin—but if you listen to the second violin, you'll have one of the keys to the entire work: an oscillating two notes, here a major second apart. (Elsewhere in the quartet, Shostakovich moves between adjacent minor seconds.) A small thing, this oscillation, yet its recurrence in various guises is part of the glue that binds this music. In the first movement, textures soon shift. Each of the four players eventually takes a turn at the violin's opening theme, which dominates the movement.

A sustained viola note leads directly to the first Adagio, a largely chorale-like

statement in F# minor. Melodic wandering in the first violin leads to some surprising harmonic turns. In muted staccato, first violin ushers in the Allegretto, a driven, insistent perpetual motion that seems a direct descendant of the 19th century *galop*. At first muted lower strings accompany. When the second violin takes over the melody unmuted, it has the force of a firecracker. The relentless pace gives way in a central section to sustained trills that prolong the tension, despite attempts to reestablish the insouciance and abandon of the opening. We teeter between dance and incantation. This music feels diabolical.

Oscillating minor seconds provide the transition to the second Adagio. That seesawing semitone is a mournful refrain. Twice, Shostakovich interrupts with dramatic pizzicato chords, from second violin, then later from viola. A declamatory outburst closes this mysterious, dramatic movement, ultimately resolving to the recurrent minor seconds.

The giant finale—nearly ten minutes of music—alternates between triple and duple meter, incorporating a rustic Eastern European dance and an aggressive fugue punctuated with glissando flourishes. The agitation culminates in an anguished cello cadenza, declaimed against a tremolo pedal point in the upper strings. Shostakovich alludes to the earlier movements in his coda, with ample reference to the omnipresent minor seconds. Alternately sardonic, spooky, and savage, the Ninth Quartet still surprises with consistency of musical content.

Shostakovich dedicated this quartet to his third wife, Irina Antonovka Supinskaya, whom he married in 1962.



ABOUT THE ARTISTS

DOVER QUARTET

Named one of the greatest string quartets of the last 100 years by *BBC Music Magazine*, the two-time Grammy-nominated Dover Quartet is one of the world's most in-demand chamber ensembles. The Dover Quartet is the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music and holds additional residencies at the Bienen School of Music at Northwestern University and the Walton Arts Center's Artosphere festival. The group's awards include a stunning sweep of all prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its honors include the prestigious Avery Fisher Career Grant, Chamber Music America's Cleveland Quartet Award, and Lincoln Center's Hunt Family Award.

The Dover Quartet's 2023-24 season includes a North American tour with Leif Ove Andsnes, performances with Haochen Zhang and David Shifrin, and a tour to Europe and Israel. A sought-after ensemble, recent collaborators include Emanuel Ax, Inon Barnaton, Ray Chen, the Escher String Quartet, Bridget Kibbey, Anthony McGill, Edgar Meyer, the Pavel Haas Quartet, Roomful of Teeth, and Davóne Tines. In 2022, the quartet premiered Steven Mackey's theatrical-musical work *Memoir*, alongside arx duo and actor-narrator Natalie Christa. They also recently premiered works by Mason Bates, Marc Neikrug, and Chris Rogerson.

The Dover Quartet's highly acclaimed three-volume recording *Beethoven Complete String Quartets* (Cedille Records) was hailed as "meticulously balanced, technically clean-as-a-whistle and intonationally immaculate" (*The Strad*). The quartet's discography also includes *Encores* (Brooklyn Classical), a recording of 10 popular movements from the string quartet repertoire; *The Schumann Quartets* (Azica Records), which was nominated for a Grammy for Best Chamber Music/ Small Ensemble Performance; *Voices of Defiance: 1943, 1944, 1945* (Cedille Records); and an all-Mozart debut recording (Cedille Records), featuring the late Michael Tree—longtime violist of the Guarneri Quartet. *Voices of Defiance*, which explores works written during World War II by Viktor Ullman, Dmitri Shostakovich, and Simon Laks, was lauded as "undoubtedly one of the most compelling discs released this year" (*The Wall Street Journal*).

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at the Curtis Institute of Music, Rice University's Shepherd School of Music, the New England Conservatory, and the Conservatoire Supérieur de Musique et de Danse de Paris. They were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. The Dover Quartet was formed at Curtis in 2008; its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber.

The Dover Quartet's faculty residency at Curtis integrates teaching and mentorship, a robust international performance career, and a cutting-edge digital presence. The innovative residency allows Curtis to reinvigorate its tradition of maintaining a top-quality professional string quartet on its faculty, while providing resources for the ensemble to experiment with new technologies and engage audiences digitally. Working closely with students in the Nina von Maltzahn String Quartet Program, the Dover Quartet coaches and mentors the most promising young string quartets to nurture a new generation of leading professional chamber ensembles.

The Dover Quartet plays on the following instruments and proudly endorses Thomastik-Infeld strings:

Joel Link: a very fine Peter Guarneri of Mantua, 1710-15, on generous loan from Irene R. Miller through the Beare's International Violin Society

Bryan Lee: Riccardo Antoniazzi, Milan, 1904; Samuel Zygmuntowicz, Brooklyn, 2020

Julianne Lee: Robert Brode, 2005

Camden Shaw: Joseph Hill, London, 1770

DoverQuartet.com

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Upcoming Performances



Elena Olivo

BRAD MEHLDAU

Feb 4, 2024 | 7:00 pm
Hodgson Concert Hall

"Brad Mehldau is arguably the greatest working jazz pianist." —*The New Yorker*

One of the most lyrical and intimate voices of contemporary jazz piano, Brad Mehldau has forged a unique path that embodies the essence of jazz exploration, classical romanticism, and pop allure. With his self-proclaimed affection for popular music and classical training, "Mehldau is the most influential jazz pianist of the last 20 years" (*New York Times*).



Mark Sheiby Perry

THE MUSIC OF JÓHANN JÓHANSSON AMERICAN CONTEMPORARY MUSIC ENSEMBLE

Feb 9, 2024 | 7:30 pm
Ramsey Concert Hall

"If you're into Philip Glass and Michael Nyman and Arvo Pärt and movie soundtracks in general, this could be for you." —NPR Music

Icelandic composer Jóhann Jóhannsson was most widely known for his award-winning film scores for *The Theory of Everything*, *Arrival*, and *Sicario* but was also equally adept in the concert music world. This performance will enthral fans of both traditional and contemporary music and provides a unique opportunity to experience the composer's chamber music in a setting featuring string quintet, piano, electronics, and percussion.



Jiyang Chen

JAKUB JÓZEF ORLIŃSKI, countertenor IL POMO D'ORO

Apr 21, 2024 | 3:00 pm
Hodgson Concert Hall

"Surely Orliński has the most compelling, most otherworldly beautiful voice on the planet." —ArtsATL

Polish countertenor, breakdancer and model Jakub Józef Orliński is one of the world's leading singers. The ensemble Il Pomo d'Oro is characterized by authentic interpretations of Baroque and Classical music. These dynamic musicians join forces to showcase rarely performed works from the 16th and 17th centuries by Monteverdi, Caccini, Frescobaldi and others.

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