



**THE CHAMBER MUSIC SOCIETY  
OF UTICA**

presents

**JOHANNES STRING QUARTET**

Soovin Kim, violin  
Julianne Lee, violin

Choong-Jin Chang, viola  
Peter Stumpf, cello

Celebrating our 76th concert season

23 October 2016  
2:30 PM

Museum of Art Auditorium  
Munson-Williams-Proctor Arts Institute

**Program**

**String Quartet No. 22 in B-flat Major, K589**

- I. Allegro
- II. Larghetto
- III. Menuetto. Moderato
- IV. Allegro assai

**Wolfgang Amadeus Mozart**  
(1756-1791)

**String Quartet No. 3, Sz. 85 (1927)**

**Béla Bartók**  
(1881-1945)

**Intermission**

**String Quartet No. 8 in e minor, Op. 59, No. 2 (1806)**

- Allegro
- Molto Adagio. Si tratta questo pezzo con molto di sentimento (E Major)
- Allegretto -- Maggiore (Thème russe)
- Finale. Presto

**Ludwig van Beethoven**  
(1770-1827)

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There will be a reception at Fountain Elms following the concert, sponsored by Elizabeth Lemieux.



This concert is sponsored in part by Rona Lucas and made possible in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and by the generous contributions of supporters listed on the back page.

**Johannes String Quartet** is managed by Frank Salomon Associates,  
Barrie Steinberg, managing associate [www.johannesquartet.com](http://www.johannesquartet.com)

## THE ARTISTS

The Johannes brings together an outstanding quartet of young artists. Soovin Kim, the first American to win the Paganini Violin Competition in 24 years, joined the New England Conservatory faculty in 2014. Julianne Lee, currently concert master of the Boston Symphony Orchestra and member since 2006, is on the faculties of the New England Conservatory Preparatory School and Berkley College of Music. Choong-Jin Chang, appointed Principal Viola of the Philadelphia Orchestra in 2006, serves

on the faculties of Rutgers University and Temple Music-Prep. After many years in Principal Cello chairs of the Philadelphia Orchestra and the Los Angeles Philharmonic, Peter Stumpf joined the faculty of Indiana University in 2012. Johannes started their collaboration at Marlboro, mentored by the Guarneri String Quartet --- who, in turn, was guided by the Budapest String Quartet decades before..... The legacy continues.... JSQ is currently recording the complete Brahms String Quartets.

## PROGRAM NOTES

### String Quartet No. 22 in B-flat Major, K.589

#### Wolfgang Amadeus Mozart, (1756-1791)

“The history of Mozart’s string quartets K. 575, K. 589, and K. 590 is shrouded in mystery. There are unverified reports that in May of 1789 the composer was in Berlin, where according to several accounts he attended a performance of his *Abduction from the Seraglio* and a concert by his pupil Hummel. He did write to his wife, Costanze, that he would be accomplishing his ‘aim’ in going to Berlin, where he had been summoned by the Queen and been commissioned by the musically-accomplished-especially-on-the-cello King Friedrich Wilhelm II to write six quartets and a set of ‘easy’ keyboard sonatas for one of the princesses.” (Herbert Glass)

“There has been well informed speculation that while Mozart may have gone to Berlin to seek commissions, he never got them, nor did he even meet King Wilhelm. A puzzlement, which Solomon examines in considerable detail, which makes for fascinating reading, especially for the insights it gives into the relationship between Mozart and Costanze, to whom he was unwilling to admit that he was no longer anyone’s fair haired composer and that financial prospects were grim.” (Herbert Glass)

“As noted, Mozart wrote three of the ‘commissioned’ quartets and then abandoned the project, and he never began writing the sonatas for the princess. ‘I have now been forced to give away my quartets...for a mere song.’ This is probably a reference to the publisher Artaria, who published the three quartets shortly after Mozart’s death and without dedication. They are Mozart’s last three quartets, and each is—not surprisingly—a masterpiece. The presence of the King of Prussia, for whom history has assigned the name of these works as the ‘Prussian Quartets’, is a major player, so to speak, in the quartets by their highlighting of his instrument, the cello, ever more cleverly as the three works run their course(s) and never to the detriment of the four-part nature of the now-established string quartet format.” (Herbert Glass)

“The first movement of K. 589 begins with the theme announced by the violins and viola, with the cello as humble base, but the cello soon assumes grandeur, only an octave from the violins to make its royal presence felt. The second movement Larghetto belongs to the soaring cello, especially its forceful, singing upper register. The cello withdraws somewhat in the subsequent scherzo-like minuet. Writing of the finale, Daniel Avshalomov, violinist of the American String Quartet, observes: ‘It is conscious and light-hearted respect which draws the younger man to paraphrase a theme from the Haydn opus from which he learned the most. The finale of Haydn’s Op. 33, No. 2 is a joke

[with jarring silences and whispered ending], making K. 589 a gentle observation on the nature of that joke, for Mozart did not compete where he could not win.’” (Herbert Glass)

### String Quartet No. 3, Sz. 85 (1927)

#### Béla Bartók (1881-1945)

Considered one of the most important composers of the 20th century, Bartók and Franz Liszt were regarded as Hungary’s greatest composers (Gillies, 2001). He was a child prodigy, according to his mother, who said that he could distinguish different dance rhythms before he could speak complete sentences. He made the most significant advances in the quartet since Beethoven. Initially, Bartók was inspired by a nanny in Transylvania singing folk songs to children at a holiday resort. Later, he was influenced by Franz Liszt, as well as Debussy through Kodály, who brought his music back from Paris. Bartók and Kodály spent many hours finding, copying and playing Magyar peasant music.

Upon the rise of the Nazis and fascism, Bartók would no longer perform in Germany and became a political problem for Hungary. In 1940, he and his second wife Ditta left for the United States with their son Peter. Their second son Béla Bartók III remained in Hungary and survived the war. Bartók himself became an American citizen, but never felt completely at home. Nevertheless, many friends and supporters supplied sufficient funds for the family to survive. He and Ditta worked on a grant in Columbia University’s collections of Serbian and Croatian folk songs. Complaining of stiffness in his shoulder some years earlier, he died of leukemia in 1945. (Chalmers, 1995)

“String Quartet No. 3 was written in Budapest in a single movement...divided into two main parts—Moderato and Allegro—plus a recapitulation of the first part and a short coda that reprises material from the second part. The structural integration is inherited from Liszt’s Piano Sonata in B minor, and the contrapuntal technique is a legacy from the late string quartets of Beethoven. The *‘Prima parte’* begins with a short-breathed *parlando*-style theme on violin over a tightly spaced, dissonant chord centered around C sharp. Subsequent development extends the short motives in length and explores tightly integrated counterpoint in increasingly arduous rhetoric.” (Mark Satola, *AllMusic*) “The mood of the first part is quite bleak, contrasting with the second part which is livelier with inspiration from Hungarian folk dance music. This quartet is even more harmonically adventurous and contrapuntally complex than Bartók’s two previous string quartets, and explores a number

of extended instrumental techniques, including *sul ponticello* (playing with the bow as close as possible to the bridge), *col legno* (playing with the wood rather than the hair of the bow), and *glissandi* (sliding from one note to another)." (Wikipedia, 2016)

"The piece is considered to be the most tightly constructed of Bartók's six string quartets, and it is said that he was inspired after hearing a performance of Alban Berg's Lyric Suite (1926). The work is dedicated to the Musical Society Fund of Philadelphia and was entered into an international competition for chamber music run by the organization. It won the \$6,000 first prize jointly with a work by Alfredo Casella. The piece was premiered in 1929 by the Waldbauer-Kerpely Quartet." (Wikipedia, 2016)

### **String Quartet No. 8 in e minor, Op. 59, Razumovsky, No. 2 (1806)**

**Ludwig van Beethoven, (1770-1827)**

When the Russian Ambassador Count Razumovsky commissioned Beethoven for three string quartets in 1805, he catalyzed an explosion that expanded the tradition in every direction as Beethoven applied his middle period genius to make the genre his own. Composed in 1806, the Op. 59 quartets set a new standard, making profound demands on the performer and listener alike with music that was complex and "difficult" on multiple levels. The timescale grows longer and the emotional compass much wider. Musicologist Arthur Cohn astutely points out that Op. 59 halves the number of quartets in a published set and, after this, all of Beethoven's quartets are singletons. No longer nestled in a half-dozen stylish and rhetorical quartets, from this point on, each quartet is a complex entity of extraordinary individuality. Op. 59, No. 2 is literally the dark center of the triptych ruled by the key of E minor and a restless volatility of extremes. While two of the three quartets contain explicit Russian themes after Razumovsky's request, it seems that this particular quartet projects the strongest Russian bearing in a kind of pervasive exotic intensity. (Earsense)

The first movement begins by suddenly ending: two definitive chords and pregnant pause. Almost furtively, a hushed figure resolves the line, slowly evolving into a theme as it sheds the inertia of such arrested development. This abrupt disruption occurs many times throughout the movement, each time thwarting the momentum only to slingshot it further forward when it

resumes. Sonata form contrasts are especially vivid when the initial minor key moves toward a major tonality. A lyrical second theme flowers and rises briefly into daring if not manic triumph but it is continually denied by violent disruptions and furtive whispers. This pattern is only amplified by the development and the conclusion. The entire movement is almost like one narrative gesture as light repeatedly tries to emerge from dark in a struggle of escalating intensity. The music ends resolutely but quietly, a war into a final whisper. (Earsense)

The slow movement follows with a golden grace as if to memorialize the fallen from the former battle. It is a slow, noble march like a compassionate hymn for a cortege. To counter the profoundly disjointed and wildly unregulated momentum of the first movement, the second movement glides in smooth, long lines of gentle repose sweetly embracing a major tonality. But memorials will inevitably surface grief and so the music rises to a gripping cry with more dark whispers. The noble cortege holds this grief with tremendous care, bearing it onwards unflinchingly until it is lovingly laid to rest. (Earsense)

The Scherzo starts quietly as the unsettling whispers from the first movement rise in a troubled mist yet again. A syncopated allegretto recalls the contrasts of the first movement in miniature as a dynamic swell of volume and texture rises from minor to major, only to suddenly stall against a violent disruption that subsequently cools into a sinister softness. The trio glitters by contrast with the lively treatment of a famous Russian theme in a combination of fugue and variation, an ingenious amalgam nestled within the scherzo form. So delightful is the effect that Beethoven has the trio repeat for an ABABA pattern. Again, the two parts reiterate the fundamental contrast of disjointed and smooth momentum, a compressed echo of the first two movements as well as the two themes in the first movement itself. (Earsense)

The presto finale once again encapsulates the vivid polarity of dark vs. light, only this time in reverse order. A proud, quick march theme starts in a foolhardy major that soon dips into the minor and then escalates into a familiar contest with mounting energies on both sides. The music pursues a rondo form with the foolhardy refrain defying the episodes that attempt to undermine it. The march becomes a wild dash and finally a brief, mad tarantella ending in the minor mode once and for all. (Earsense)

*Notes compiled by Joan Fiori Blanchfield*

**THE B# MUSICAL CLUB** will perform at the **Utica College Jackson Lunch Hour Series** on **Wednesday, November 9, 2016 at 12:30 PM**. Performing will be Milinda Benson, Greg Unangst, John Murphy, Dan Evans, Peter Ruben, Colleen Moore and guest vocalists. [www.bsharpny.org](http://www.bsharpny.org) Ph: 315-569-1789.

**HERKIMER COUNTY COMMUNITY COLLEGE** will present the **Gryphon Trio** as part of its **free** concert series in the **Sarkus-Busch Theatre of HCCC**, on **Friday, October 28, 2016, at 7:00 PM**. Admission is free.

**PLAYERS OF UTICA** is staging **Agatha Christie's "The Mousetrap"** at **Players of Utica Theatre** on **November 11-13 and 18-20, 2016**. For performance times, visit their website or call: [www.playersofutica.org](http://www.playersofutica.org) Ph: 315-724-7624.

**CHAMBER MUSIC SOCIETY OF UTICA** will continue its 76th season on **Sunday, November 20, 2016, at 2:30 PM** in this hall. The **Jupiter String Quartet** will perform works by Mozart, Ligeti and Beethoven. [www.uticachambermusic.org](http://www.uticachambermusic.org). Ph: 315-507-3597 or 315-794-9741.