

Wooster Chamber Music Series 2010-11 Season Schedule

October 24, 2010	Talich String Quartet
November 21, 2010	Escher String Quartet
January 23, 2011	Anne Epperson, Piano & Brian Lewis, Violin
February 13, 2011	Emerson String Quartet
March 13, 2011	Trio Cavatina
April 3, 2011	Imani Winds Wind Quintet

Be Sure to visit our website!
www.woosterchambermusic.com

Wooster Chamber Music Series
The College of Wooster
P.O. Box C-3175
Wooster, OH 44691

330-263-2115
Jarrod@woosterchambermusic.com

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Presents the

Donald and Alice Noble Foundation Concert

Featuring the

**Escher
String Quartet**

The College of Wooster
Scheide Music Center
Gault Recital Hall
525 East University Street
Wooster, Ohio 44691

Sunday, November 21, 2010
3:00 PM

A Message to Our Friends

As we begin our 26th year together, we are aware of how fortunate we have been to have you, our special audience, as our friends and supporters. We have worked diligently to continue to bring you the quality programming to which you have become accustomed. You will note that we are bringing back some old friends—the Talich and Emerson quartets, and Anne Epperson among them; we have heeded the numerous requests to host the Imani Winds again; and we will introduce you to two brand new groups to our series—the Escher String Quartet, and the recent Naumberg winners, the Trio Cavatina. We know you will enjoy our season.

This year, we have increased our outreach opportunities for children, since we are mindful of the impact of early exposure to this music. We are committed to bringing only world class ensembles as a part of the Wooster Chamber Music Series, because we know that's what you deserve. We want to share this music with you, and we encourage you to share these experiences by bringing your friends to the concerts.

We are happy to welcome you to another great season. Remember to join us and the musicians after each concert for our reception in the lobby.

Cheers,
Yvonne C. Williams
Artistic Director

Advisory Committee

Sarah J. Buck
Jarrod Hartzler
Tricia James
Jay Klemme
Cameron Maneese
Cyril Ofori
Bill & Carolyn Sheron
Jill Henley Shafer
Yvonne Williams
Tom Wood

Thank You

UNDERWRITER

Sarah Jane Buck and
Nick Amster Fishelson
David and Carol Briggs
Julia Fishelson
Stanley & Flo Gault
Ralph Jones
Jay Klemme and Anne Wilson

The Donald and Alice Noble Foundation
Cyril and Amelia Ofori
Kenneth E Shafer
Jill Henley Shafer
Tim & Jenny Smucker
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Roberta Looney
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Elena Sokal & Yuri Popov

The angular melodies and economic textures demonstrate a superb ability to re-introduce material throughout the piece. It is tougher than his earlier music, demonstrating comparability to the 12-tone system and showing that its sound can be emulated by the loose tonality, which Zemlinsky preferred. Becoming acquainted with this quartet will make a great deal of the music of this period in Vienna's history make sense to the listener who wants an overall understanding of the musical scene and its differing voices.

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

Brahms' first two string quartets, the two works of Opus 51, were released in 1873. Brahms spent the better part of a decade working on Op. 51, and dedicated this piece to his friend, the Viennese surgeon and amateur string player, Theodor Billroth. After the rich A flat major first movement, Brahms provides the A minor quartet with an Andante moderato slow movement in A major that is, by comparison, gossamer-textured. In a central episode the first violin and cello move the movement strangely close to the idioms of opera for a short time. The minuet is quietly scored, and the Allegretto vivace music runs along in happy sixteenth notes. The finale is more graceful than headstrong, and even the strong hemiola pattern of the main tune sounds almost as if it was appropriated from the dance hall.

Escher String Quartet

Adam Barnett-Hart, Violin
Wu Jie, Violin
Pierre Lapointe, Viola
Dane Johansen, Cello

Program

String Quartet in C minor, Op. 18, No. 4 **Beethoven**

Allegro ma non troppo
Scherzo: Andante scherzoso quasi allegretto
Menuetto: Allegretto
Allegro

String Quartet No. 3, Op. 19 **Zemlinsky**

Allegretto – Gemachlich, innig bewegt
Thema mit Variationen
Burleske – Sehr lebhaft Allegro

Intermission

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

Allegro non troppo
Andante moderato
Quasi Minuetto, moderato
Finale: Allegro non assai

Exclusive Representation for the Escher String Quartet:
Kirshbaum Demler & Associates, Inc.

Biography

The Escher String Quartet, formed in 2005, won enthusiastic acclaim for their tone, musicianship, sensitivity, and cohesiveness, almost as soon as they began. Soon after its formation, the group was invited by both Pinchas Zukerman and Itzhak Perlman to act as quartet-in-residence at each respective artist's summer festival. They spent three seasons as resident ensemble in the *CMS Two* program of the Chamber Music Society of Lincoln Center.

Mentored by the Emerson String Quartet, the Escher served as Visiting Artist-In-Residence from 2007-2009 on the faculty of Stony Brook University. They have received consistently glowing reviews from publications such as the New York Times, Boston Globe, Musical America, Audiophile Audition, San Francisco Chronicle, and others. The Escher has performed at prestigious venues in the United States and abroad, including Carnegie Hall, Lincoln Center, 92nd Street Y, the Kennedy Center, Boston's Gardner Museum, the Louvre in Paris, the Caramoor and Ravinia festivals, and Music@Menlo. They have collaborated with many well-known artists, such as Lawrence Dutton, Leon Fleisher, Lynn Harrell, Wu Han, Jeffrey Kahane, Pepe Romero, David Shifrin, and Pinchas Zukerman.

During this 2010-2011 season, the Escher performs throughout North America, in cities that include New York, Chicago, Des Moines, Baltimore, Cincinnati, Wooster, and New Orleans. They will also perform in Ireland, Mexico, and France, and will tour China extensively in May 2011. They plan to begin recording the complete Zemlinsky quartets, and the complete Mendelssohn quartets. The Escher Quartet has been appointed BBC 'New Generation Artists' from 2010-2012, and will record works by Beethoven, Haydn, Janáček, and Dvořák for the program. The ensemble's most recent release is *Stony Brook Soundings, Vol. 1* (March 2010), with premiere recordings of new works by Daniel A. Weymouth, Max Giteck Duykers, Ilari Kaila, Eugene Drucker, and Perry Goldstein.

The Quartet takes its name from Dutch graphic artist M.C. Escher, drawing inspiration from the artist's interplay of individual components working together to form a whole.

-- Sarah J. Buck

Program Notes

String Quartet in C minor, Op. 18, No. 4

Beethoven

Beethoven worked painstakingly for two years to produce his first string quartets. Op. 18, published in 1801 is part of a set of six. The last to be written, the C minor quartet is unique among the six of Op. 18. It is the only quartet for which no previous sketches have been found, and leads scholars to believe that the quartet was assembled from music that Beethoven created earlier. The quartet is also unique for being the only one of the set in a minor key, the same that Beethoven chose for such works as the "Pathétique" piano sonata, fifth symphony, and his final piano sonata, Op. 111. One of the most popular quartets, this one is full of drama revolving around the gravity of its ruling minor mode.

The first movement has a vivid exposition that can be considered nearly monothematic. A tense development and conclusion emphasize the tragedy of ultimately returning to the minor key. The second movement relieves the tension with an experiment unique for a string quartet of the time, showing that Beethoven was already tinkering with the form he inherited. Rather than a slow lyrical movement, Beethoven offers a moderately paced sonata marked Scherzoso and packed with polyphonic play.

The final movement is based on a Gypsy influenced refrain. The major versus minor drama of the entire quartet is exhibited here with a battle that extends into the final bars of an exciting coda where Beethoven dissolves the drama.

String Quartet No. 3, Op. 19

Zemlinsky

Completed in 1924, Zemlinsky's third string quartet is an angry personal work. Op. 19 is a response to Schoenberg, both artistically and personally. In the previous year Schoenberg had unveiled the 12-tone method with his own Op. 19 for solo piano. Zemlinsky did not feel that this was a direction worthy of the Viennese modernists, and so cast his own Op. 19 to reflect the sound of the new musical language, of which he disapproved.