

ONSTAGE

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EMERSON STRING QUARTET

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CENTER FOR THE PERFORMING ARTS

Today's performance
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**JOHN L. BROWN JR. AND
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MOMENTS OF CHANGE

**A multidisciplinary initiative of the Penn State
Institute for the Arts and Humanities**

World history is characterized by moments of great cultural, artistic, and political change: the emergence of new artistic styles and trends (in art, architecture, literature, music, theatre, and dance); the impact of the work of influential artists, writers, and composers; shifts in political alliance and changes to the geopolitical map; and significant discoveries and breakthrough inventions in science, medicine, and technology.

The Penn State Institute for the Arts and Humanities *Moments of Change* initiative explores some of these significant periods of transformation and achievement from a wide range of disciplinary angles. Academic year projects consist of a series of events aimed at engaging a multidisciplinary audience of scholars, artists, students, and community members. Presentation formats include lectures, roundtable discussions, seminars, concerts, theatrical productions, workshops, exhibitions, and more.

The third annual *Moments of Change* (2009–2010), *Dare to Know! The Late Eighteenth Century*, is dedicated to the period 1776–1801.

**For more information, please contact the Institute for the Arts and Humanities:
Marica S. Tacconi, director, at arts-humanities@psu.edu; www.moc.iah.psu.edu.**

**CENTER FOR THE PERFORMING ARTS
AT PENN STATE**

presents

**EMERSON STRING
QUARTET**

EUGENE DRUCKER, violin

PHILIP SETZER, violin

LAWRENCE DUTTON, viola

DAVID FINCKEL, cello

Tonight's performance of Haydn's The Seven Last Words of Our Savior on the Cross is made possible through a partnership between Penn State's Center for the Performing Arts and Institute for the Arts and Humanities. It is part of the third annual Moments of Change, a 2009–2010 multifaceted and ongoing initiative focused this year on the late eighteenth century (1776–1801).

7:30 p.m. Thursday, October 15, 2009
Schwab Auditorium

The concert includes one intermission.

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The 2009–2010 season of the Center for the Performing Arts is supported, in part, by grants from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

PROGRAM

***The Seven Last Words of Our Savior on the Cross,* Op. 51, H.III: 50–56 (1787)**

FRANZ JOSEPH HAYDN

(1732–1809)

Introduction: *Maestoso ed Adagio*

Largo: Father, forgive them, for they know not what they do

Grave e cantabile: Today shalt thou be with me in Paradise

Grave: Woman, behold thy son

Largo: My God, my God, why hast thou forsaken me?

Adagio: I thirst

Lento: It is finished

Largo: Father, into thy hands I commend my spirit

Coda: Il terremoto—The earth shook and the rocks split

Eugene Drucker, first violin in Introduction; Nos. 1, 3, 5, 7; and Coda

Philip Setzer, first violin in Nos. 2, 4, and 6

[INTERMISSION]

Quartet in F minor, Op. 80

FELIX MENDELSSOHN

(1809–1847)

Allegro vivace assai

Allegro assai

Adagio

Finale: Allegro molto

Philip Setzer, first violin

Emerson String Quartet appears by arrangement with IMG Artists, LLC,
152 W. 57th St., 5th Floor, New York, NY 10019. 212-994-3500.

The quartet records exclusively for Deutsche Grammophon.

www.emersonquartet.com

PROGRAM NOTES

Haydn: *The Seven Last Words of Our Savior on the Cross*, Op. 51, H.III: 50–56 (1787)

Haydn's *The Seven Last Words of Our Savior on the Cross* is a startling and original work. Through tone-painting, surprising juxtapositions of material, and an extremely varied harmonic palette, the composer was able to express the duality of Christ as the Son of God and the Son of Man, and to evoke the struggle of His final hours.

In 1785 or 1786, the cathedral authorities in Cadiz, Spain, commissioned Haydn to write a new Passion. The piece began its life as an orchestral work, to provide descriptive interludes between the spoken parts of the Good Friday service. In 1787, Haydn transcribed it for string quartet, and finally, in 1795 or 1796, made a choral version, which was published in 1801. In the preface to that publication, Haydn wrote: "Some fifteen years ago I was requested by a canon of Cadiz to compose instrumental music on *The Seven Last Words of Our Savior on the Cross*. It was customary at the Cathedral of Cadiz to produce an oratorio every year during Lent, the effect of the performance being not a little enhanced by the following circumstances. The walls, windows, and pillars of the church were hung with black cloth, and only one large lamp hanging from the center of the roof broke the solemn darkness. At midday, the doors were closed and the ceremony began. After a short service, the bishop ascended the pulpit, pronounced the first of the seven words (or sentences), and delivered a discourse thereon. This ended, he left the pulpit, and fell to his knees before the altar. The interval was filled by music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra following on the conclusion of each

discourse. My composition was subject to these conditions, and it was no easy task to compose seven *adagios* lasting ten minutes each, and to succeed one another without fatiguing the listeners . . . "

The Introduction in D minor sets a tone of passionate intensity and urgency for the entire work through its dramatic silences, sharp dynamic contrasts, and the prevalence of dotted and double-dotted rhythms. The introduction and the epilogue, which depicts an earthquake, form a narrative frame for the utterances of Christ.

In "Father, forgive them, for they know not what they do," we first hear the subjective voice of Jesus. As in the following slow movements, the primary musical motive sets the words of the Latin Bible text, and the rest of each piece flows from that vocal impulse. The emphasis here is on sweetness and lyricism, but there are moments when the "Father" motive is intoned with anguish and perhaps even a touch of anger, instead of the serenity that prevails for most of the movement.

In "Verily I say unto you, today you will be with me in Paradise," which begins in C minor, the mood is one of resignation. But after a *fermata*, the music modulates to the relative major (E flat), and the opening melodic material is used to express a radiant vision of Paradise. The development section passes through the dark keys of F minor and G minor before settling into the contemplative repose of C Major.

In "Woman, behold thy son," the descending two-note motive, much like a sigh, could be heard either as a setting of "Woman" or as "Mother." It is significant that Christ, already serenely detached from an earthly mother-son relationship, uses the word "mother" only to offer Mary as the mother to all true believers.

In many versions of the Passion, Christ's anguished question, "My God, my God, why hast thou forsaken me?" is spoken or sung in Aramaic. That ancient language, presumably the language in which he always spoke, is used rather than a liturgical

COMMUNITY ADVISORY COUNCIL

The Community Advisory Council is dedicated to strengthening the relationship between the Center for the Performing Arts and the community. Council members participate in a range of activities in support of this objective.

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language or a modern vernacular at this point in order to convey a sense of Jesus at his most subjective and most human. Haydn expresses Christ's conflict through ascending sequences of *sforzandos* in competitive canonic dialogues between the violins, and most remarkably in a highly chromatic and disjunct cadenza for the first violin.

The dry sound of a *pizzicato* accompaniment sets the background for "I thirst." Christ's voice (in the sighing two-note figure reminiscent of the "Woman" motive) is weak by now, and at first we might think that He is resigned to his fate. But after a peaceful cadence, pounding repeated notes, heavy *sforzandos* in the violins, and an emphatic bass-line accompany the wrenching reiterations of the thirst motive. We are reminded once again of Christ the man.

By "Consummatum est," the struggle is almost over. After the somber opening phrases in G minor, the main motive becomes the bass line for a sublime melody in B-flat Major. But in the course of this movement, there are sudden shifts to the minor mode and heavily emphasized unison reiterations of the triad on which the main theme is based.

In the Seventh Sonata, Christ gives up the ghost, yielding his spirit into God's hands. The principal motive is strong and noble, striving upward. Haydn's choice of mutes for this movement cannot simply aim toward a contrast of sonic texture; the mutes must represent the weakened voice of the Savior at the end of his ordeal. The separation of the human and divine has come at a tremendous cost, which we are made to feel throughout the entire work. The sense of upheaval is given its most palpable expression in the *Earthquake* movement, whose jagged unisons, cross-rhythms, and obsessively repeated material create the impression that the natural world is reeling, pulling apart under the weight of humanity's sin and loss.

PROGRAM NOTES

Mendelssohn: Quartet in F minor, Op. 80

This quartet, Mendelssohn's last completed piece of chamber music, is a powerful, impassioned utterance with more deep feeling than any of his other works. If there is any criticism, it is that the emotions he tried to contain within the confines of a string quartet really require a symphony orchestra for their full expression.

The circumstances attendant on its conception were tragic. On May 17, 1847, Mendelssohn's older sister, Fanny, to whom he was extremely devoted, died suddenly at the age of 41. Mendelssohn collapsed on hearing the news and remained so distraught that he was unable to attend the funeral. To help him recover, his wife Cécile convinced him to spend the summer in Switzerland. At Interlaken, Mendelssohn went on solitary walks and made drawings and watercolors of the beautiful landscape, but found it difficult to compose. On July 29, he wrote his younger sister, Rebecca, "I force myself to be industrious in the hope that later on I may feel like working and enjoy it."

By September he had managed to complete his F-minor quartet, a sorrowful, yet angry piece that expresses some of the grief and bitterness Mendelssohn must have been feeling. Sadly, this profound work, which may have portended the start of a new phase in the composer's musical development, preceded his own death on November 4 by less than two months. He subsequently composed only two movements for a string quartet, which were combined with two individual movements written earlier and published as Four Pieces for String Quartet, Op. 81.

The motoric passage that opens the first movement builds to an aggressive motto that hurtles down through the quartet. Once again the agitated opening phrase clamors up to the motto theme,

but this time arrives as a warm, tender presentation of the same motto. A thematic extension carries the music to the first part of the subsidiary theme, a calm, sedate descending line. As the theme continues, all forward motion seems to cease as the instruments sustain long-held notes in highly chromatic, advanced harmonies. The motifs of the main theme are the subject of the development, in which they steadily rise in pitch and grow in volume before giving way to the recapitulation. Although the coda starts quietly, like the opening, it quickly reaches a high level of concentrated intensity, which it maintains to the end.

Instead of being light and effervescent like Mendelssohn's other *scherzos*, the second movement is savage and sardonic. The first part is a bizarre dance, with hammered syncopations and harsh dissonances. The brief middle section has the viola and cello playing an implacable ostinato line, to which the violins add a macabre waltz-like tune. The opening section is then heard again.

The most personal movement of the quartet is the elegiac *adagio*. Growing from the opening phrase, which is shared by the cello and first violin, the music expresses, with great power and conviction, Mendelssohn's deep despair and anguish. The forceful climax is followed by a precipitous drop to the quiet level of the opening and a short final statement of the initial part.

The sonata-form last movement projects a restless anxiety that offers little in the way of solace or acceptance. Despite some loud outbursts in the exposition, the two themes, the first a continuing syncopated line, the second with a drooping cadence at the end of every short phrase, are held under tight control. Mendelssohn's wrath, however, emerges in the development but is mostly muted in the much-shortened recapitulation, only to rise again in the coda.

Program notes by Melvin Berger from Guide to Chamber Music.

BIO

EMERSON
STRING QUARTET

The Emerson String Quartet stands alone in the history of string quartets with an unparalleled list of achievements over three decades: thirty acclaimed recordings produced with Deutsche Grammophon since 1987, eight Grammy® Awards (including two for Best Classical Album, an unprecedented honor for a chamber music group), three Gramophone Awards, the coveted Avery Fisher Prize, and cycles of the complete Beethoven, Bartók, Mendelssohn, and Shostakovich string quartets in the world's musical capitals—from New York City to London to Vienna. The quartet has collaborated in concerts and on recordings with some of the greatest artists of our time. After almost thirty-three years of extensive touring and recording, the Emerson String Quartet continues to perform with the same integrity, energy, and commitment that it has demonstrated since it was formed in 1976.

The 2009–2010 season comprises more than ninety worldwide engagements, with a three-concert series at Queen Elizabeth Hall in London's South Bank Centre, two concerts at Wigmore Hall, and performances in Prague and at the Edinburgh International Festival. European tours feature multiple stops in Spain, Germany, Italy, Switzerland, Austria, and France. North American engagements are highlighted by a three-concert series titled *Adventures in Bohemia* in the recently renovated Alice Tully Hall at New York's Lincoln Center. A correlated three-CD set for Deutsche Grammophon of Dvořák's late quartets, *Cypresses*, and the viola quintet will be released in 2010. Additional concerts include Philadelphia, New Orleans, San Diego, Boston, Pittsburgh, Seattle, Houston, Salt Lake City, Calgary, Toronto, Vancouver, and other locations. In 2010, the Emerson embarks on a rare tour of Asia, visiting Seoul, Tokyo, Hong Kong, and Taipei. The quartet



PHOTO: MITCH JENKINS

continues its residency at the Smithsonian Institution in Washington, D.C., now in its thirtieth sold-out season.

The Emerson is quartet-in-residence at Stony Brook University, where, in addition to a concert series, teaching, and chamber music coaching throughout the academic year, it has conducted intensive string quartet workshops in 2004, 2006, and 2008. The quartet has also overseen three professional training workshops at Carnegie Hall's Weill Music Institute. In the 2006–2007 season, Carnegie Hall invited the Emerson to present its own *Perspectives* series, a nine-concert exploration titled *Beethoven in Context*, in Isaac Stern Auditorium. No other quartet has had the opportunity to present such an expansive series at Carnegie Hall. In March 2004, the Emerson was named the eighteenth recipient of the Avery Fisher Prize—another first for a chamber ensemble.

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. Since January 2002, Drucker, Setzer, and Dutton have stood for their performances; Finckel sits on a podium. The quartet is based in New York City.

Violinist **EUGENE DRUCKER**, a founding member of the Emerson String Quartet, is also an active soloist. He has appeared with the orchestras of Montreal, Brussels, Antwerp, Liege, Austin, Hartford, Richmond, Toledo, Memphis, Omaha, Anchorage, and the Rhineland-Palatinate, as well as with the American Symphony Orchestra and Aspen Chamber Symphony.

A graduate of Columbia University and the Juilliard School, where he studied with Oscar Shumsky, Drucker was concertmaster of the Juilliard Orchestra, with which he appeared as soloist several times. He made his New York debut as a Concert Artists Guild winner in the fall of 1976, after having won prizes at the Montreal Competition and the Queen Elisabeth Competition in Brussels.

Drucker has recorded the complete unaccompanied works of Bach, recently reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings. His novel, *The Savior*, was published by Simon & Schuster in July 2007 and has recently appeared in paperback. He lives in New York with his wife, cellist Roberta Cooper, and their son Julian.

Violins: Antonius Stradivarius (Cremona 1686), Samuel Zygmuntowicz (Brooklyn 2002)



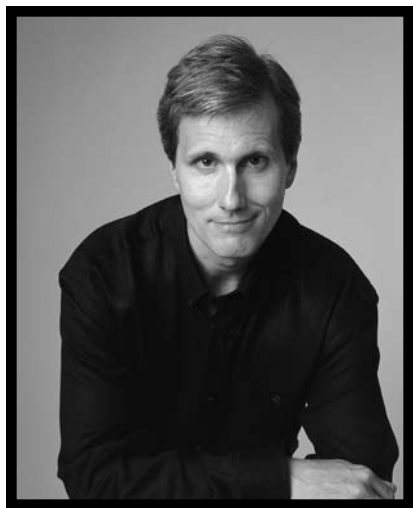
Violinist **PHILIP SETZER**, a founding member of the Emerson String Quartet, was born in Cleveland and began studying violin at the age of 5 with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian, and later at the Juilliard School with Oscar Shumsky. In 1967, Setzer won second prize at the Marjorie Merriweather Post Competition in Washington, D.C., and in 1976 received a bronze medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, Aspen Chamber Symphony (David Robertson, conductor), Memphis Symphony (Michael Stern), New Mexico and Puerto Rico symphonies (Guillermo Figueroa), Omaha and Anchorage symphonies (David Loebel), and on several occasions with the Cleveland Orchestra (Louis Lane). He has also participated in the Marlboro Music Festival.

Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern's 80th birthday celebration. He also teaches as professor of violin and chamber music at Stony Brook University and has given master classes at schools around the world,



including the Curtis Institute, London's Royal Academy of Music, the San Francisco Conservatory, the University of California at Los Angeles, the Cleveland Institute of Music, and the Mannes School. *The Noise of Time*, a groundbreaking theatre collaboration between the Emerson String Quartet and Simon McBurney—about the life of Shostakovich—was based on an original idea of Setzer's. In April of 1989, Setzer premiered Paul Epstein's *Matinee* Concerto. This piece, dedicated to and written for Setzer, has since been performed by him in Hartford, New York, Cleveland, Boston, and Aspen.

Violin: Samuel Zygmuntowicz (Brooklyn 1999)



LAWRENCE DUTTON, violist of the Emerson String Quartet, has collaborated with many of the world's great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Walter Trampler, Menahem Pressler, Lynn Harrell, Yefim Bronfman, Joseph Kalichstein, Misha Dichter, Jan DeGaetani, Edgar Meyer, Joshua Bell, and Emanuel Ax. He has also performed as guest artist with numerous chamber

music ensembles such as the Juilliard and Guarneri quartets, the Beaux Arts Trio, and the Kalichstein-Laredo-Robinson Trio. He has been featured on two albums with the Grammy-winning jazz bassist John Patitucci and tours regularly with cellist Ralph Kirshbaum and violinist Robert McDuffie. With the Beaux Arts Trio he recorded the Shostakovich Piano Quintet, Op. 57, and the Fauré G minor Piano Quartet, Op. 45, on the Philips label. His Aspen Music Festival recording with Jan DeGaetani for Bridge Records was nominated for a 1992 Grammy Award. For BRAVO television he recorded works by Stravinsky and Hindemith. Dutton has appeared as soloist with many American and European orchestras, including those of Germany, Belgium, New York, New Jersey, Connecticut, Colorado, and Virginia. He has also appeared as guest artist at the music festivals of Aspen, Santa Fe, Ravinia, La Jolla, and Chamber Music Northwest, and has collaborated with the late Isaac Stern in the International Chamber Music Encounters both at Carnegie Hall and in Jerusalem. He recently appeared at the Great Mountains Festival in Korea.

Professor of viola and chamber music at the Manhattan School of Music and Stony Brook University, Dutton began violin and viola studies with Margaret Pardee and continued with Francis Tursi at the Eastman School, when he began playing viola exclusively. He earned his bachelor's and master's degrees at the Juilliard School, where he studied with Lillian Fuchs. He has received an honorary doctorate from Middlebury College in Vermont and the College of Wooster, Ohio, and, as a member of the Emerson String Quartet, was a winner of the 2004 Avery Fisher Prize. He uses Thomastik Spirocore strings. Dutton lives in Bronxville, New York, with his wife, violinist Elizabeth Lim-Dutton, and their three sons, Luke, Jesse, and Sam.

Violas: P. G. Mantegazza (Milan 1796), Samuel Zygmuntowicz (New York 2003)

Cellist **DAVID FINCKEL**'s multifaceted career as concert performer, recording artist, educator, arts administrator, and cultural entrepreneur places him in the ranks of today's most influential classical musicians. His concert appearances as orchestral soloist, duo recitalist with pianist Wu Han, and cellist of the Emerson String Quartet take him to the world's most prestigious concert series and festivals. Highlights of his recent seasons include recital appearances at Lincoln Center and on major series in Los Angeles, San Francisco, Milwaukee, Cleveland, and Chicago. He recently performed and recorded the world premiere of Gabriela Lena Frank's *Compadrazgo* and the world premiere of Pierre Jalbert's Cello Sonata at the Aspen Music Festival. Additional recent engagements as orchestral soloist include Elgar's Cello Concerto, Op. 85, with the Slovenia Symphony Orchestra, Shostakovich's First Concerto, and the Beethoven Triple Concerto with the Los Angeles Chamber Orchestra, as well as performances and recordings of the Dvořák Concerto and Augusta Read Thomas's *Ritual Incantations* with the Taipei Symphony Orchestra, and John Harbison's Cello Concerto with the Albany Symphony. Finckel's expansive musical activities include the launch of ArtistLed (www.artistled.com), classical music's first musician-directed, Internet-based recording company, which, in 2008 released its eleventh CD. Along with



Wu Han, Finckel serves as artistic director of the Chamber Music Society of Lincoln Center. He is also the co-founder and artistic director of Music@Menlo, a chamber music festival in Silicon Valley that has garnered international acclaim since its inception in 2003. Prior to launching Music@Menlo, Finckel served for three seasons as artistic co-director of SummerFest La Jolla. Finckel was the first American cellist to study with the late Mstislav Rostropovich. He has served on the faculty of the Isaac Stern Chamber Music workshops in Israel, Japan, and New York.

Cello: Samuel Zygmuntowicz (Brooklyn 1993)

COMING TO OUR STAGE

Orquestra de São Paulo
Kazem Abdullah, conductor
Dame Evelyn Glennie,
percussionist
 7:30 p.m. Friday, October 23

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Clytemnestra
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 7:30 p.m. Tuesday, November 10

Virsky Ukrainian National
Dance Company
 7:30 p.m. Tuesday, November 17

Each performance is in Eisenhower Auditorium.