



2002/03

UW International Chamber Music Series presents

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UW International Chamber Music Series 25th SEASON

# Emerson String Quartet

Wednesday, January 15, 2003 — 8pm

Philip Setzer, violin (1<sup>st</sup> in Smetana)  
Eugene Drucker, violin (1<sup>st</sup> in Janáček & Schumann)  
Lawrence Dutton, viola  
David Finckel, cello

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See Craig Sheppard

COMPACT  
DISC  
E46  
2003  
1-15

## Tonight's Program

CD 14,315

**2** Bedrich Smetana  
(1824-1884)

### String Quartet in E minor, "From My Life" (1876)

Allegro vivo appassionato  
Allegro moderato a la Polka  
Largo sostenuto  
Vivace

**3** COMMENTS

**4** Leos Janáček  
(1854-1928)

### Quartet No. 1, "Kreutzer Sonata" (1923)

Adagio – Con Moto  
Con Moto  
Con Moto  
Adagio – Con Moto

— intermission —

CD 14,316

**Robert Schumann**  
(1810-1856)

### Piano Quintet in E-flat Major, Op. 44 (1842)

- 2** Allegro brillante
- 3** In Modo d'una Marcia: Un poco lorgamente
- 4** Scherzo: Molto vivace
- 5** Allegro ma non troppo

**Craig Sheppard, piano**

**6** ENCORE: Brahms Quintet - Slow movement

The Emerson String Quartet appears by arrangement with  
IMG Artists and records exclusively for Deutsche Grammophon.  
[www.emersonquartet.com](http://www.emersonquartet.com)

**UNIVERSITY INN**  
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The Emerson String Quartet's performance and educational residency  
have been supported, in part, through a generous in-kind contribution from the University Inn.

## **EMERSON STRING QUARTET**

Acclaimed for its insightful performances, brilliant artistry and technical mastery, the Emerson String Quartet is one of the world's foremost chamber ensembles. The Quartet has amassed an impressive list of achievements: a brilliant series of recordings exclusively documented by Universal Classics/Deutsche Grammophon since 1987, six *Grammy Awards* including two unprecedented honors for Best Classical Album, and performances of complete cycles of the Bartók, Beethoven and Shostakovich string quartets in the major concert halls of the world. Today, the ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm.

The 2002-2003 season illustrates the Quartet's penchant for innovative programming and commitment to teaching. The Quartet performs a pair of concerts at Carnegie Hall exploring relationships between instrumental music and narrative entitled *Text/Subtext*, joined by baritone Thomas Hampson and soprano Barbara Bonney. Repertoire for these concerts features a world premiere by Andre Prévin. The Quartet also gives the premiere of a Joan Tower commission as part of Bard's Virtuosi International String Quartet Festival in the spring of 2003. Its busy touring schedule across much of North America includes Toronto, Vancouver, San Francisco, Boston, Philadelphia, Houston, Cleveland, Baltimore, Pittsburgh, and Seattle. In Europe, the group performs in such major cities as Vienna, Paris, Amsterdam, Seville and London. For the 24<sup>th</sup> consecutive season, the Emerson performs at the Smithsonian Institution in Washington, D.C., and this past summer audiences enjoyed its programs of Beethoven and Bartók at Tanglewood, Ravinia, Aspen and Caramoor. The Quartet's relationship with Universal Classics/Deutsche Grammophon continues with a release this fall of *The Emerson Encores*- a compilation of the Quartet's favorite encore works.

Teaching figures into the Emersons' schedule later in the season when they participate in residency activities at the Cleveland Institute of Music, University of Arizona, University of Washington, University of Connecticut, Chamber Music Tulsa, and the Huntsville Chamber Music Guild in Alabama. In the fall of 2002 the Quartet joins Stony Brook University as Quartet-in-Residence coaching chamber music, giving master classes and providing instrumental instruction. In addition to these duties they also perform several concerts during the year at Stony Brook's Staller Center for the Arts.

The Emerson has received six *Grammy Awards*; two for its Shostakovich cycle, two for its Bartók cycle, one for *American Originals* (works by Ives and Barber), and one for the complete quartets of Beethoven. The Bartók and Shostakovich cycles were also recipients of *Gramophone Magazine Awards* in 1989 and 2000 respectively. A two-disc set of Haydn quartets was released in September 2001.

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The Quartet is based in New York City.

## **CRAIG SHEPPARD, PIANO**

Craig Sheppard came to the UW School of Music in 1993. A graduate of both the Curtis Institute in Philadelphia and the Juilliard School in New York City, he studied with Rudolf Serkin, Sir

Clifford Curzon, Eleanor Sokoloff, Sascha Gorodnitzki, and Ilona Kabos.

Following his New York debut in 1972, he won the silver medal at the Leeds International Pianoforte Competition in England and moved there in 1973. He quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation.

Sheppard has performed with all the major orchestras in Great Britain, as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta, Dallas, Seattle, and others. In 1999, he made his recital debut at the Berlin Philharmonic to great critical acclaim. More recently, he stepped in at three hours' notice to perform Mozart's Concerto K.491 with the Seattle Symphony at Benaroya Hall. This January, Sheppard begins a seven-concert cycle of the complete piano sonatas of Beethoven at Meany Theater.

Sheppard frequently appears in summer festivals, such as the Seattle Chamber Music Festival and the Park City (Utah) International Festival. He also teaches at the Heifetz International Music Institute in Wolfeboro, New Hampshire, a music camp devoted to bringing out the best in each young performer.

He has recorded on the EMI, Polygram (Philips), Sony, Chandos and Cirrus labels, and his most recent CDs are available through Annette Tangermann in Berlin (e-mail: at-label@t-online.de).

## **TONIGHT'S PROGRAM**

### **BEDRICH SMETANA: STRING QUARTET IN E MINOR, "FROM MY LIFE" (1876)**

*Notes by Melvin Berger from "Guide to Chamber Music"*  
*Published by Anchor/Doubleday*

Smetana has a tendency to write programmatic music – music that depicted a scene, told a story, represented a natural phenomenon, evoked images of a particular happening or had some other extra-musical association. Central to his nationalistic compositions was the portrayal in music of the different places and heroes of his native Bohemia. Even though programmatic chamber music is very rare, it was perfectly natural for Smetana to use this approach in writing a string quartet dealing with the major events in his life.

Like all well-written pieces of program music, the String Quartet in E minor can stand on its own as an "absolute" piece of music with no outside connections, but familiarity with the program the composer had in mind can definitely enhance the experience. Information about the meaning carried by this quartet comes from a letter Smetana sent to his close friend and confidante, Josef Srb-Debrnov, dated April 12, 1878: "As regards my Quartet I gladly leave others to judge its style, and I shall not be in the least angry if this style does not find favor or is considered contrary to what was hitherto regarded as 'quartet style.' I did not set out to write a quartet according to recipe or custom in the usual forms....With me the form of every composition is dictated by the subject itself and thus the Quartet, too, shaped its own form. My intention was to paint a tone picture of my life."

"The first movement", Smetana continues, "depicts my youthful leanings toward art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future misfortune [deafness]." De-

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2002/03 season

# UW World Series



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Emerson String Quartet

[www.uworldseries.org](http://www.uworldseries.org)

The UW World Series is supported, in part, through a generous grant from the Allen Foundation for the Arts



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welcome

Welcome to the 2002/03 UW World Series. This season we are thrilled to bring you twenty-five artists and ensembles from fourteen different countries around the globe. Fifteen of these will be making their Seattle debuts on the intimate Meany stage. Very importantly, many of these performers will participate in our "Community Connections" program, presenting over sixty educational residencies for thousands of children and adults.

Our evening performances and our educational work would not be possible without the support of our audience members and the many donors who contribute to the Friends of the UW World Series. For those of you who are not members, we hope you will join us as a Friend and make it possible for us to continue to bring performing arts from around the world to our wonderful theater and to so many children and adults throughout the Pacific Northwest. To learn more about our programs please visit our website at [www.uworldseries.org](http://www.uworldseries.org). We hope you enjoy this evening's program.

*Matthew Krashan*

Matthew Krashan  
Director, UW World Series

*Ellsworth C. Alvord, Jr.*

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Richard Goode: October 23, 2002  
Concertante: October 29, 2002  
Compañía Nacional de Danza: November 21-23, 2002  
Marian Anderson String Quartet: November 26, 2002  
Max Levinson: January 9, 2003  
Emerson String Quartet: January 15, 2003  
Limón Dance Company: January 23-25, 2003  
Katia and Marielle Labèque: January 28, 2003  
Chris Norman Ensemble: February 1, 2003  
Romulo Larrea Tango Ensemble: February 21-22, 2003  
Lizt Alfonso Dance Cuba: February 27-March 1, 2003  
Piotr Anderszewski: March 5, 2003  
Trio Fontenay: March 13, 2003  
Mummenschanz: March 21-23, 2003  
Women of the World - Voices: March 29, 2003  
Lang Lang: April 1, 2003  
Mark Morris Dance Group: April 3-5, 2003  
Quartetto di Venezia: April 9, 2003  
Grupo Vocal Desandann: April 19, 2003 (rescheduled date)  
Ensemble Tartit: April 26, 2003  
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- All UW World Series evening performances begin at 8pm. Matinee performances begin at 2pm.
- The Meany Theater Box Office opens one hour prior to performance.
- Cameras and recording devices are strictly prohibited during UW World Series performances. If you have one of these devices, you must remove it from the theater or temporarily leave it with theater personnel during the performance.
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- Late arrivals will be escorted into the theater at appropriate intervals, to be determined by artists and theater personnel.
- Sometimes we have to postpone or even cancel events because of unforeseen circumstances. Therefore, all programs, dates and artists are subject to change.

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spite the programmatic message of the movement, Smetana still manages, as he does throughout the quartet, to organize it into a traditional form, combining the extra-musical elements with modifications of standard structural features. The first theme, an impassioned outcry from the viola, represents the fateful "misfortune" that had already overtaken him. Twice the viola plays the theme, which is characterized by an anguished downward leap, and the first violin plays it once. The music then grows quieter, and the second theme, relaxed, gentle, and filled with romantic yearning, is introduced. The development is based on the first theme only, while the recapitulation just brings back the second theme. The coda provides a final glimpse of the first theme before three cello pizzicato notes bring the movement to a morose and gloomy close.

In Smetana's words, the second movement, "a quasi-polka, brings to my mind the joyful days of youth when I composed dance tunes and was known everywhere as a passionate lover of dancing." By composing the movement in the style of a polka, a fast, gay dance of Bohemian origin, in duple meter, with a particular rhythmic pattern, Smetana effectively conveys its spirit of reckless abandon. The viola introduces a contrasting motif into the merry dance; Smetana directs that it be played *quasi Tromba* ("like a trumpet"). The ingratiating middle section is little more than a delightful polkalike rhythmic pattern in the viola and cello, over which the violins play a progression of chords. An abbreviated version of the first section, an even shorter reminder of the second part, and a forceful coda fill out the rest of the movement.

Smetana's written account of the quartet goes on: "The third movement (the one which, in the opinion of the gentlemen who play this Quartet, is unperformable) reminds me of the happiness of my first love, the girl who later became my first wife." Even without these words, it is obvious that the *Largo sostenuto* is a love song. The first violin's lyrical opening theme conveys the affection and the passion of two people as deeply in love as Smetana and his first wife. A second theme enters, different in melodic contour but just as ardent. Smetana briefly reviews both themes, and then allows the fervor to cool in a quiet, pensive coda, perhaps a lamentation for his loved one.

Smetana writes: "The fourth movement describes the discovery that I could treat national elements in music, and my joy in following this path until it was checked by the catastrophe of the onset of my deafness, the outlook into the sad future, the tiny rays of hope of recovery; but remembering all the promise of my early career, a feeling of painful regret." Angrily, then, Smetana turns away from the melancholy thoughts and toward the folk music of his beloved Bohemian people – his source of strength and joy. The movement is a glorious dance, with its peasant like vigor alternating with sections of elfin grace and smooth steps. In the midst of the gaiety, though, there is a sudden cut off – and silence. The music resumes with an ominous, low tremolo over which the first violin plays a piercing note at the very top of its range. "The long insistent note in the finale owes its origin to this [deafness]. It is the fateful ringing in my ears of the high-pitched tones which, in 1874, announced the beginning of my deafness. I permitted myself this little joke because it was so disastrous to me." Smetana follows with a series of short quotes: the "misfortune" theme from the opening, the second theme from the first movement – a ray of hope, and the start of the last movement – solace in the music of the people. They express his feelings and also summarize the entire quartet in a formal sense. Once more the first movement's subsidiary theme returns, building this time to a

climax. And at the end a faint echo of the last movement theme is heard, fading away into stillness.

Smetana began his E minor quartet in October 1876 and finished it on 19 December. There was a private performance in Prague in 1878, with the young Dvorák playing viola. The official premiere, also in Prague, was on March 28, 1879, played by an ensemble made up of Ferdinand Lachner, Jan Pelikán, Josef Krehan, and Alois Neruda.

#### **LEOS JANÁČEK: QUARTET NO. 1 "KREUTZER SONATA" (1923)**

*Notes by Milan Skampa (Violinist of the Smetana Quartet)*

*"I had in mind a miserable woman, suffering, beaten, wretched, like the great Russian author Tolstoy wrote about in his Kreutzer Sonata" (Leos Janáček in a letter to Kamilla Stösslová of October 14, 1924.)*

In October 1923, sixty nine year old Leos Janáček, inspired and requested by the famous Bohemian Quartet, decided to write the first of his two late program quartets, which immediately took their place among leading quartet works of all times. Between 30 October and 7 November 1925, in Brno, Janáček's "Quartet based on L.N. Tolstoy's *Kreutzer Sonata*", and dedicated to the Bohemian Quartet, was written.

In view of the intrinsic dramatic quality of Janáček's music, in view of the known intensive literary nature of many of his works and Janáček's unusually strong inclination to Russian 19th century psychologizing literature, it is no surprise to discover that in his first chamber composition of his last and culminating period he returned once again to a literary theme which he had expressed in music in 1908/9 with two versions of a piano trio (whereabouts unknown). (Janáček, 1924: "The quartet came into being based on several of its ideas.")

But why the "Kreutzer Sonata"? This story by Tolstoy, whose mercilessly strong condemnation of the institution of marriage shook the minds and perhaps even the sensibilities of several generations, was almost a provocation to Janáček to set to music. Centered in the tragic tale of the marriage of the despotic, jealous Pozdnyshev, were a number of basic themes with which Janáček came to grips over decades. Love and jealousy, the effect of music on the senses and acts of man, crime and punishment, the jealous man's all too late realization of what he had done and, primarily, the cruel constraints of human liberty, the false charges that to the murder of the woman-sufferer...

Janáček approached Tolstoy's "Kreutzer Sonata" not to illustrate it in music as a story about a jealous murder, not to depict the tragic confrontation between the emptiness of mere sexuality and the emotional wealth of music, not to meditate musically over Tolstoy's critical philosophy or to compose several musical impressions from the story. No, Janáček protested! Without violating the basic dramatic foundation of the tale, without avoiding the catastrophic foundation of the story, without avoiding the catastrophic culmination of the narrative itself, he conceived his "Quartet based on the *Kreutzer Sonata*" as a unified, intact, *psychological drama*. Unlike Tolstoy, Janáček comes forward in defense of women and their rights. Among the most remarkable features of Janáček's musical idiom is that directly from the music of his quartet we trace the main outlines of the story, follow the tale as it unfolds, and even discover the degree of Janáček's *ideological deviation* from Tolstoy's conception.

The first movement of the quartet is the exposition of the drama. Janáček is painting portraits. His view, concentrated on "compassion for the miserable, prostrate female being", chiefly follows the central character and her transformations.

The second movement – a perpetela. Smartly bounding into the action is the cosmopolitan violinist, the future "seducer". The spine-chilling furtive trembling of the music tells of the fateful encounter, the first admissions of love are heard, the tension increases. The provocative interval of the fourth, the musical form of a manifestation of love, forebodes the future, tragic end.

The third movement – the crisis. The power of the music of Beethoven's Kreutzer Sonata unleashes the passion: love in the woman; jealousy in the husband. In the introductory passage of the movement there is a rapid accumulation of merciless onslaughts of wild figuration, Janáček's famed *short rhythmic passages*, called "scasovka", then turning into the drastic music of accusations and revenge accompanied by sobbing. The wretched woman, after pitiful sighs, flees to her vision of love, now expanded to the breadth of a hymn.

The fourth movement. The plaintive and moving monologue of the tormented woman introduces the last act of the tragedy, which reaches its climax for Janáček not in the terrible deed but in the purified awakening of the murderer over his dying victim: "I looked...at her bruised disfigured face, and for the first time I forgot myself, my rights, my pride and for the first time saw a human being in her.") And so insignificant did all that had offended me, all my jealousy, appear, and so important what I had done, that I wished to fall with my face to her hand, and say: 'Forgive me', but dared not do so." (Tolstoy)

Janáček's Maestoso rapturously expresses in music the catharsis, equal to the magnificent conclusions of his operas, returning human dignity not just to the victim but to the penitent. From here the path leads directly to the climatic expressions of Janáček's humanism, particularly to his last opera "From the House of the Dead."

But Janáček, the intrepid fighter for human freedom, goes even further in his quartet. Whereas Tolstoy in the "Kreutzer Sonata" actually denies the very existence of love and basically condemns marriage as a dangerous illusion, for Janáček love is one of the greatest and highest values and the most precious gift of human life, and a marriage which is the prison of emotions is an immoral one.

**ROBERT SCHUMANN**  
**PIANO QUINTET IN E FLAT MAJOR, OP. 44 (1842)**

Notes by Melvin Berger from "Guide to Chamber Music"  
Published by Anchor/Doubleday

Schumann's piano quintet is his most frequently performed chamber composition; it is also the pioneering quintet for piano and string quartet and the inspiration for a line of great works for the combination, including those by Brahms, Franck, and Dvorák.

Schumann wrote this seminal work in September 1842, taking five days to prepare the sketches and two weeks to complete the score. He dedicated it to his wife, Clara, and scheduled the premiere for December 6 of the same year at the Leipzig home of Carl and Henriette Voigt. Clara, who was to participate, fell ill on the day of the performance, and Felix Mendelssohn stepped in, play-

ing the difficult piano part at sight.

Mendelssohn's participation at the premiere left a lasting impact on the work; he found the second trio in the Scherzo movement lacking, and it was at his suggestion that Schumann wrote a livelier replacement.

Critics have faulted the quintet for what some consider an overly prominent piano part, with the string relegated to the background. According to one explanation, offered by Homer Ulrich in his book on chamber music, Schumann conceived the piano as a counterbalance to the four strings and not as one part among five equals; therefore it bears one-half of the musical burden, not one-fifth. All too often, though, the fault lies not with Schumann but with the pianist, who plays too loudly. If the pianist allows the string tone to predominate when the piano and a string instrument are playing the same note, as is so often the case, most of the balance problems seem to disappear.

The bold, assertive first theme, played in a forceful tutti opens the quintet, followed immediately by its miraculous transformation into a wonderfully warm, cantilena melody. The cello and viola present the sensitive second theme as a conversational dialogue. A heavily accented third theme, an obvious outgrowth of the first, brings the exposition to its conclusion. Schumann ignores the second theme in the development section, which includes long string of virtuosic piano runs against sustained string chords. The recapitulation brings back the exposition slightly modified, and the movement ends with out a coda.

The second movement, In Modo d'una Marcia ("In the Style of a March"), clearly refers to a funeral march, not in any personal mournful sense but as an objective musical experience. Schumann structures the movement as a cross between rondo and sonata form. The first theme has the cadence of a solemn march. A tenuous, sustained first violin line over a busy, anxious accompaniment functions as the contrasting second theme and precedes the return of the opening. The faster-moving next section works over both the first and second ideas before the movement concludes with a final statement of the first theme.

The Scherzo is the glorification of the scale. Whether a single instrument or in combination, going up or down, loud or soft, in even notes or trochees, the subject is always scales. The lyrical, legato first trio with the first violin and viola in canon offers a welcome respite from the relentlessly scalic Scherzo. The second trio, a high-powered, heavily accented perpetual motion, follows the return of the Scherzo. Schumann ends the movement with a final review of the Scherzo and a summarizing coda.

The crowning last movement contains all the virility and sturdiness of the first movement. The pianist flings out the muscular principal theme with an accent on very note, backed up by the strings playing a tempestuous repeated-note accompaniment. A contrasting quiet and songlike subsidiary melody acts as a foil to the first theme. The short, subdued development is mostly concerned with the second theme, building up at the end to an exultant return of the first to start recapitulation, which proceeds regularly through both themes. In the very spacious and remarkable coda, Schumann introduces two major fugal sections, the first based on the movement's principal theme, the second combining that melody with the main theme from the first movement in an overwhelming three-voice double fugue.