



FRIENDS OF  
CHAMBER  
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**GERALDINE WALTHER**, VIOLA  
**ANDRÁS FEJÉR**, CELLO

# TAKÁCS QUARTET

DECEMBER 13, 2017

**WOLFGANG  
AMADEUS MOZART**  
(1756-1791)

**Quartet No. 21 in D major, K. 575**  
Allegretto  
Andante  
Menuetto and Trio. Allegretto  
Allegretto

**CARL VINE**  
(b. 1954)

**String Quartet No. 6, "Child's Play"**  
Play  
Concentration  
Friendship  
Sleep  
Running

## INTERMISSION

**FELIX  
MENDELSSOHN**  
(1809-1847)

**Quartet No. 6 in F minor, Op. 80**  
Allegro vivace assai  
Allegro assai  
Adagio  
Finale: Allegro molto



**EDWARD  
DUSINBERRE**

*violin*

**KÁROLY SCHRANZ**

*violin*

**GERALDINE  
WALTHER**

*viola*

**ANDRÁS FEJÉR**  
*cello*

## TAKÁCS QUARTET

The Takács Quartet, now entering its 43rd season, is renowned for the vitality of its interpretations. *The New York Times* recently lauded the ensemble for “revealing the familiar as unfamiliar, making the most traditional of works feel radical once more.” Based in Boulder at the University of Colorado, the Takács Quartet performs 80 concerts a year worldwide.

In Europe during the 2017-2018 season, in addition to four annual appearances as Associate Artists at London’s Wigmore Hall, the ensemble returns to Copenhagen, Vienna, Luxembourg, Rotterdam, the Rheingau Festival, and the Edinburgh Festival. The quartet performs twice at Carnegie Hall, presenting a new Carl Vine work commissioned for them by Musica Viva Australia, Carnegie Hall, and the Seattle Commissioning Club. In 2017 the ensemble joined the summer faculty at the Music Academy of the West in Santa Barbara. They return to New Zealand and Australia, perform at Tanglewood with pianist Garrick Ohlsson at the Aspen Festival, and in over 40 other concerts in prestigious North American venues. They will also tour with pianist Marc-André Hamelin. The latest Takács recording, released by Hyperion in September 2017, features Dvořák’s Viola Quintet, Opus 97 (with Lawrence Power) and String Quartet, Opus 105.

Last season the Takács presented complete six-concert Beethoven quartet cycles in London’s Wigmore Hall, at

Princeton University, the University of Michigan, and at UC Berkeley. Complementing these cycles, Edward Dusinberre's book, *Beethoven for a Later Age: The Journey of a String Quartet*, was published in the UK by Faber and Faber and in North America by the University of Chicago Press. The book takes the reader inside the life of a string quartet, melding music history and memoir as it explores the circumstances surrounding the composition of Beethoven's quartets.

Known for its innovative programming, the Takács performed Philip Roth's *Everyman* program with Meryl Streep at Princeton in 2014, and again with her at the Royal Conservatory of Music in Toronto in 2015. The program was conceived in close collaboration with Philip Roth and was first performed at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, collaborate regularly with the Hungarian Folk group Muzsikás, and in 2010 they collaborated with the Colorado Shakespeare Festival and David Lawrence Morse on a drama project that explored the composition of Beethoven's last quartets.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder and play on instruments generously loaned to them by a family foundation. The quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. In addition, the Takács is a Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai, and András Fejér, while all four were students. The quartet first received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The quartet made its North American debut tour in

1982. Violinist Edward Dusinberre joined the quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001 the Takács Quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in March of 2011 each member of the quartet was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

The Takács Quartet appears by arrangement with Seldy Cramer Artists, and records for Hyperion and Decca/London Records. [www.takacsquartet.com](http://www.takacsquartet.com).

## NOTES

*Program Notes* © Elizabeth Bergman

W.A. MOZART:  
QUARTET NO. 21  
IN D MAJOR, K. 575

### IN BRIEF

**BORN:** January 27, 1756, Getreidegasse, Salzburg, Austria

**DIED:** December 5, 1791, Vienna, Austria

**DEDICATION:** The quartet was written for and dedicated to the King of Prussia, Friedrich Wilhelm II, an amateur cellist

### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** October 11, 2000, Guarneri Quartet

**ESTIMATED DURATION:** 24 minutes

Wolfgang Amadeus Mozart (1756–91) composed twenty-three quartets in his thirty-five years, often in distinct groupings. The Quartet in D major, K. 575 (1790) belongs to a set of three late works known as the “Prussian” quartets because they were intended for the King of Prussia, King Friedrich Wilhelm II. In April 1789, Mozart, ever in search of patrons, traveled with his student, Prince Karl Lichnowsky, to meet King Friedrich in Potsdam. After performances and visits to Berlin, Prague, Dresden, and Leipzig, Mozart returned home to Vienna having netted a modest sum and earned commissions for string quartets and piano sonatas. (He also purchased music paper in Dresden or Prague, anticipating work on the new quartets.) Back in Vienna, he immediately completed the Quartet K. 575 and Piano Sonata K. 576 using his newly acquired stash of music paper. Work on a second quartet was interrupted by domestic woes and health crises: Mozart's wife Constanze fell seriously ill, and Mozart himself died in

December 1791, having finished only three of the projected set of six “Prussian” Quartets.

Because the King was a capable cellist, Mozart included some appealing solos for that instrument in K. 575. But he did not simply highlight the cello; instead, he rethought the entire balance among the four instruments. All take turns stepping into the spotlight, shifting fluidly between melody and accompaniment.

The first movement begins with the theme in the violin, which is then repeated by the viola. The second theme belongs to the cello, playing at the top of its range. The slow movement is song-like, with a second theme that has been described as a “lovers’ duet” between violin and cello. The third movement minuet foreshadows the more dramatic scherzos found in Beethoven’s and Mendelssohn’s quartets. Although the outer sections are dominated by the violins, the cello shines again in the trio. The rondo finale may sound simple and carefree, but is remarkably challenging in terms of its compositional techniques and performance demands.

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## IN BRIEF

**BORN:** October 8, 1954, Perth, Australia

**FIRST PERFORMED:** October 12, 2017, Carnegie Hall

**MOST RECENT FRIENDS OF CHAMBER MUSIC PERFORMANCE:**

Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 20 minutes

CARL VINE: STRING  
QUARTET NO. 6,  
“CHILD’S PLAY”

Carl Vine’s String Quartet No. 6, “Child’s Play” (2017), was commissioned for the Takács Quartet by Musica Viva, the Seattle Commissioning Club, and Carnegie Hall, where the quartet frequently performs. Vine, an Australian composer known for his “radically tonal” and accessible scores, was asked to compose a quartet that “would uplift and edify.” Vine notes that this “simple directive has a lot of ramifications in terms of language and structure, and it took me a long time to find a solution that wasn’t trite.” Perhaps inspired by the ideal of education as edification, Vine hit upon his solution by embracing childhood and “the childishness in all of us.”

The five movements evoke particular experiences not unique to children, but certainly essential to a happy childhood: Play, Concentration, Friendship, Sleep, and Running. The composer himself best describes his work, which received its US premiere at Carnegie Hall in October 2017.

The playfulness of children is a perfect example of the unbridled exuberance natural to our physiology, and although it is often fueled in the young by poor risk assessment, a sense of fun and limitless potential is innately available to us all. When children concentrate, at its best it is complete and unselfconscious, and an ideal template for mental focus. The friendships that children make, similarly, are object lessons in openness and acceptance, and should remind us to continually re-evaluate the prejudice and bigotry with which our minds inevitably become cluttered.

Children have the chance to enjoy the most committed, uninterrupted deep sleep, and aging bodies can but envy the restorative power available to creatures so close to the start of their lives. Finally, the intimate link between mind and body is rarely better exemplified than in the elation experienced when running—the sheer joy of wind and speed and feeling truly within one’s self, and within the world.

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FELIX  
MENDELSSOHN:  
QUARTET NO. 6  
IN F MINOR,  
OP. 80

**IN BRIEF**

**BORN:** February 3, 1809, Hamburg, Germany

**DIED:** November 4, 1847, Leipzig, Germany

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** December 5, 2007, Jupiter String Quartet

**ESTIMATED DURATION:** 26 minutes

Felix and his older sister Fanny were musical prodigies who flourished under the best teachers in Berlin. Fanny was encouraged to practice music only as a decorous hobby, whereas her brother was allowed to pursue it as a profession. By 1819, the 10-year-old Felix had not only

distinguished himself as a gifted pianist, organist, and violinist, but proved himself to be a promising young composer; his precocity invites comparison to Mozart. But Mendelssohn lived a much more sheltered life (musically speaking) than Mozart, the cosmopolitan virtuoso. Or at least he did until 1829–32, when Mendelssohn traveled to London, Glasgow, Leipzig, Weimar (where he met Goethe), Munich, Salzburg, Vienna, Rome (befriending Berlioz, an “agreeable man,” Mendelssohn wrote to his mother, who “yet composes so very badly”), Naples, and Paris, with other cities thrown in along the way.

Although Mendelssohn’s music is generally lauded for its polished surface and easy elegance, the late String Quartet in F minor reveals a more agitated and passionate idiom wholly typical of 19th-century Romantic style. The work features stark and dramatic contrasts, a high degree of dissonance, and surprising interruptions. This new character is often considered a reaction to Fanny’s death in May 1847. (Felix drafted this quartet while on holiday in Switzerland during the late summer of that year.)

Three of the four movements are cast in the dark key of F minor; the exception is the major-mode Adagio. The opening of the first movement Allegro is electric. The musicians play tremolos (rapidly repeating notes), which quiet momentarily before a flood of triplets leads to the more lyrical, lamenting second theme; the tremolos return to mark the start of the development in this three part, sonata-allegro form. The second movement elicits a sense of unease, provoked by the syncopated, off-kilter accompaniment in the second violin, viola, and cello. Piercing musical accents lead to a fortissimo outburst that fades away briefly but soon returns. Such emotionally wrenching contrasts characterize the quartet as a whole.



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Join us prior to each concert for tacos, margaritas, and conversation at the Pioneer Bar, 2401 S. University Blvd., just around the corner from the Newman Center. We will have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 5:30 p.m. Whether you are a new subscriber or a longtime supporter, we hope you will stop by for a chance to get to know your fellow concert-goers.



Augustin Hadelich



## MUSIC WITH FRIENDS

On Tuesday evening November 7, FCM returned to Syntax Physic Opera with a free preview event featuring violinist Augustin Hadelich and pianist Conor Hanick. A packed house enjoyed a short program of Ravel, Chopin, and one of Stephen Hartke's *Netsuke* Miniatures followed by a "Meet and Greet" with the musicians. The evening was a perfect opportunity for FCM to introduce new audiences to chamber music.



Ivy Street Ensemble

## MUSIC IN THE GALLERIES!

**JANUARY 14, 2018, 2:00 – 3:00 PM**

Ivy Street Ensemble

For a third year, the Clyfford Still Museum is partnering with Friends of Chamber Music and Swallow Hill Music to offer a new way to encounter the work of Clyfford Still. Music is free with admission to the galleries. FCM patrons can purchase \$5 half price tickets (if purchased in advance) to enter the museum on performance days. Link (with discount code) is available on our website. Note: Seating is limited and available on a first-come, first-served basis.

All concerts will be held on Sundays at the Clyfford Still Museum, 1250 Bannock Street, Denver

### **Ivy Street Ensemble**

Comprised of three Colorado Symphony musicians, Cathy Peterson, Erik Peterson, and Phillip Stevens, the ensemble will perform a diverse program, including works by Fritz Kreisler, Henri Vieuxtemps, Lowell Liebermann, and Jan van Gilse.



2017-18

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WED, JAN 10, 2018 | 7:30 PM

Igor Levit has been hailed as “...one of the most probing, intelligent and accomplished artists of the new generation.”

– THE NEW YORK TIMES

**PROGRAM:**

Program includes works by Bach, Liszt, Schumann, Shostakovich, and Wagner.

Mr. Levit will be teaching a master class on Tuesday, January 9, 5:30 p.m. in Hamilton Hall. The class is free and open to the public.



## GARRICK OHLSSON

TUES, FEB 20, 2018 | 7:30 PM

Garrick Ohlsson ranks among the towering figures on the American keyboard scene. The first American to win the prestigious International Chopin Piano Competition in 1970, he has gone on to enjoy a brilliant international career.

**PROGRAM:**

Program includes works by Beethoven, Schubert, and Scriabin.



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WED, MAR 14, 2018 | 7:30 PM

Marc-André Hamelin is known for his unrivaled blend of musicianship and virtuosity, whether he is performing masterworks from the past or the present, including overlooked gems from the 19th and 20th centuries.

**PROGRAM:**

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## CHAMBER SERIES

**Berlin Philharmonic  
Woodwind Quintet and  
Stephen Hough, piano**  
Tuesday, February 6, 2018

**Eighth Blackbird**  
Monday, April 23, 2018

**Jordi Savall  
Hespèrion XXI**  
Monday, May 7, 2018

## PIANO SERIES

**Igor Levit, piano**  
Wednesday, January 10, 2018

**Garrick Ohlsson, piano**  
Tuesday, February 20, 2018

**Marc-André Hamelin, piano**  
Wednesday, March 14, 2018

## SPECIAL EVENTS

**“Music in the Galleries”**  
Clyfford Still Museum  
1250 Bannock St., Denver  
**Ivy Street Ensemble**  
January 14, 2018, 2:00 PM

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