



FRIENDS OF  
CHAMBER  
MUSIC

JANUARY 15, 2020

## MIRÓ QUARTET

**DANIEL CHING**, violin

**WILLIAM FEDKENHEUER**, violin

**JOHN LARGESE**, viola

**JOSHUA GINDELE**, cello

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

**Quartet No. 17 in B-flat Major, K. 458 "The Hunt"**

*Allegro vivace assai*

*Menuetto and Trio. Moderato*

*Adagio*

*Allegro assai*

**LUDWIG VAN  
BEETHOVEN**  
(1770-1827)

**Quartet No. 10 in E-flat Major, Op. 74 "Harp"**

*Poco adagio*

*Adagio ma non troppo*

*Presto*

*Allegretto con variazioni*

## INTERMISSION

**FRANZ SCHUBERT**  
(1797-1828)

**Quartet No. 14 in D Minor, D. 810 "Death and the Maiden"**

*Allegro*

*Andante con moto*

*Scherzo. Allegro*

*Presto*



**DANIEL CHING**

*violin*

**WILLIAM**

**FEDKENHEUER**

*violin*

**JOHN LARGEES**

*viola*

**JOSHUA GINDELE**

*cello*

## MIRÓ QUARTET

The Miró Quartet is one of America's most celebrated string quartets, having performed throughout the world on the most prestigious concert stages. Based in Austin, Texas, and thriving on the area's storied music scene, the Miró takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the longstanding tradition of chamber music.

The Miró celebrates its 25th anniversary in 2019-20, performing a wide range of repertoire that pays homage to the legacy of the string quartet and also looks to the future of chamber music and string quartet playing in the U.S. In honor of the 250th anniversary of Beethoven's birth, the quartet performs the composer's complete string quartets at Chamber Music Northwest (previous cycles have taken place at Tokyo's Suntory Hall, Chamber Music Tulsa, and the Orcas Island Chamber Music Festival in Washington State) and concluded its recording cycle of Beethoven's complete string quartets with the release of a boxed set on Pentatone in November 2019.

The quartet also continues its Archive Project, honoring the American string quartet tradition by recreating historic recitals by early 20th-century ensembles, including the Flonzaley, Kneisel, and Kolisch Quartets. This season, the Miró performs a program conceived by the Kneisel Quartet for its own 25th anniversary in 1910, featuring works by Mozart, Schubert, Glière, Franck, and Servais, at Carnegie's Weill Hall and the Library of Congress in

Washington, DC; as well as in Toronto; Troy, New York; and Clemson, South Carolina. The Miró also performs a program by the Kolisch Quartet featuring Bartók's Quartet No. 5 and Berg's *Lyric Suite*, in Austin and Indianapolis.

The Miró Quartet has championed the music of Pulitzer Prize-winning composer Kevin Puts for more than a decade, and this season premieres a new string quartet titled *Home*, composed by Mr. Puts for the Miró's 25th anniversary. The work is presented by a consortium of commissioning partners, including the Orcas Island Chamber Music Festival (world premiere), Chamber Music Detroit, and Chamber Music Tulsa. The Miró also continues to perform *Credo*, the composer's first work written for them (and featured on the recording *The Miró Quartet Live!*) in cities across the U.S. Among its other recordings is *Schubert Interrupted* featuring the composer's "Death and the Maiden" quartet and song with mezzo-soprano Sasha Cooke. The Miró is also featured in *Transcendence*, an Emmy Award-winning documentary and multimedia project centered on a performance of Schubert's Quartet in G major on rare Stradivarius and Guarneri instruments.

Formed in 1995, the Miró has been awarded first prize at several competitions, including the Banff International String Quartet Competition and Naumburg Chamber Music Competition, and in 2005 the quartet became the first ensemble to be awarded an Avery Fisher Career Grant. Committed to music education, members of the Miró have given master classes at universities and conservatories throughout the world. Since 2003, the quartet has served as faculty string quartet in residence at the Butler School of Music at the University of Texas, Austin.



### **Pre-Concert Happy Hours at the Pioneer!**

Join us before each concert for tacos, margaritas, and conversation at the Pioneer Bar, 2401 S. University Blvd., just around the corner from the Newman Center. We have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 6:00 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.

# NOTES

## MOZART: QUARTET NO. 17 IN B-FLAT MAJOR, K. 458, "THE HUNT"

### IN BRIEF

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

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

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** October 18, 2017, Quatuor Mosaïques

**DURATION:** 26 minutes

Of the canonic Viennese composers, Haydn lived the longest and had the greatest influence on his peers, as well as on subsequent generations of composers. Both Mozart and Beethoven dedicated compositions to him. Haydn returned the praise, and the tradition of bringing these composers together as "classics" was inaugurated. But their music is very different: Haydn composed music about music, delighting in breaking his own rules and manipulating the forms he made familiar. Mozart drew from opera even in his instrumental compositions, and the Italian vocal influence on his quartets is profound. Beethoven dispensed with rhetoric in favor of power and drive; his music is more volatile and kinetic.

Mozart dedicated six string quartets to Haydn in 1785, four years after they first met. "The Hunt" Quartet is the most popular of the six. The title was not his, but it is apt. The first theme of the first movement suggests a hunting call, and the second theme is marked by an odd five-note trill motif that sounds incidental but becomes integral. Mozart learned this strategy from Haydn: a seemingly unimportant detail may emerge over time as musically significant. Hunting allusions are everywhere. Sounds dart in and out, the music gallops, and one gesture even suggests the rearing of a horse. A dog "barks" about seven and a half minutes in. At the end, three chords cry "Halt!" before the chase resumes.

The second movement minuet features a Haydn-esque twist. Mozart manipulates the phrase lengths so that the opening eight-bar phrase divides not into two equal halves as expected (four + four) but irregularly (three + three + two). The music is delicately calibrated, the contrasting middle section placing the first violin and cello in a kind of canonic dialogue.

The third movement is keening, poignant, and almost desperate sounding. The cello and violin perform solo lines in vulnerable, exposed, heart-on-sleeve dialogue. But it is all an act—a genius’s version of child’s play—as evidenced by a return of hunt- or chase-like music in the finale. It sounds like a romp, but the structure is exceedingly complicated, the seemingly carefree tumult a careful hybrid of sonata and rondo forms.

*Note by Elizabeth Bergman*

## IN BRIEF

**BORN:** December 16, 1770, Bonn, Germany

**DIED:** March 26, 1827, Vienna, Austria

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** April 3, 1968, Guarneri Quartet

**DURATION:** 31 minutes

BEETHOVEN:  
QUARTET NO. 10  
IN E-FLAT MAJOR,  
OP. 74 “HARP”

The year 1809 marked an important change in Beethoven’s life: he was awarded a perpetual annuity by three wealthy patrons (Archduke Rudolf, Princes Lichky and Lobkowitz), so he would no longer have to live month-to-month solely off his commissions. In a very real sense, he had “arrived.” His status as the leading Viennese composer of his day had already been firmly established in the European cultural scene, and now, as he neared forty, Beethoven had hopes for a calmer life; he even began looking seriously for a wife.

The fair hopes of this year were quickly dashed by the invasion of Vienna by the French that May, and the destruction and hardship they brought with them. Beethoven reportedly spent much of the bombardment with his head wrapped in a pillow in his brother’s cellar to protect what remained of his hearing. His no-longer-robust general health was shaken by the experience, and once it was all over and Vienna fell, he wrote absolutely no music for the next three months.

When he did begin writing again, it was with the familiar and intimate form of the string quartet, in the form of Opus 74, the “Harp” quartet. This piece can be seen as an attempt to return to normalcy, the recapturing of a

happy dream; the form and length are very similar to the three Opus 59s of a few years previous, yet the general mood is more warm and gentle than these more heroic pieces. Beethoven no longer had something to prove; for the first time his goal was rather to bring into being a dream of something better for our harsh world. Grace and playfulness (especially the harp-like plucked arpeggios of the first movement that give this quartet its nickname) rule the day, and a new intimacy of expression is felt. Perhaps the scars of the bombardment can be heard in the explosive scherzo, but even this tempestuousness melts quickly into the playful, almost tongue-in-cheek theme and variations finale.

*Note by John Largess*

SCHUBERT:  
QUARTET NO. 14  
IN D MINOR, D.  
810, "DEATH AND  
THE MAIDEN"

**IN BRIEF**

**BORN:** January 31, 1797, Himmelfortgrund, Vienna, Austria

**DIED:** November 19, 1828, Vienna, Austria

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** April 2, 1997, Emerson Quartet

**DURATION:** 39 minutes

Franz Schubert lived in Vienna in relative obscurity and died tragically young at age 31 in 1828. He first became ill in 1820, just after earning his first major recognition as a composer. His remarks about his health that year are dire, clouded by recollections of the death of his mother when he was just fifteen, and fatefully Romantic premonitions. "I feel myself to be the most unfortunate, the most miserable being in the world," he said. "Think of a man whose health will never be right again, and who from despair over the fact makes it worse instead of better; think of a man, I say, whose splendid hopes have come to naught, to whom the happiness of love and friendship offers nothing but acutest pain, whose enthusiasm (at least, the inspiring kind) for the Beautiful threatens to disappear, and ask yourself whether he isn't a miserable, unfortunate fellow." He recovered to produce the string quartet "Death and the Maiden," which captures these sentiments in sound.

The name comes from the song whose tune is used in the second movement. The song, which Schubert wrote in

1817, is a short, three-part setting of a poem by Matthias Claudius. The first stanza is sung operatically by a young maiden, who represents life at its most radiant; the second stanza is hypnotically spoken by the eerie figure of death, representing the inevitable end of things. Although the maiden first reacts to the specter with alarm, death quietly reassures her that it has come to comfort, not punish. Death does not abduct her but invites her to eternal rest.

To portray the figure of death in the second stanza, Schubert employs a distinctive dance rhythm (long-short-short) associated with a court dance called a pavane. Toward the end of the maiden's panicked recitation ("Leave me, thou grisly man of bone!"), the throbbing eighth-note piano line is replaced by the pavane rhythm: death has overtaken her.

Schubert transformed the song into a set of variations at the heart of the second, slow movement. (The third of these variations is the most frightful.) The first movement juxtaposes fear and hope in a sonata-form structure. The music has points in common with the final song of Schubert's *Winterreise* song cycle of 1828, a meditation on loneliness and the oblivion of the end of life. The third movement of the string quartet is a scherzo in name only: far from playful, it is brittle and anxious, characterized by stabbing offbeat accents. The middle section offers a fleeting, idyllic escape, and the movement ends harshly. The presto finale is likened to a "dance with death" or a "galloping night ride." The first violin takes the part of the demon fiddler, calling the tune and claiming the soul.

*Note by Elizabeth Bergman*

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## PRE-CONCERT TALKS

**Gates Hall  
6:30 – 7:00 PM**

Join us at 6:30 PM for a Pre-Concert Talk, held prior to each Chamber Series concert. While the featured artists and speakers will vary, we hope the talks will bring new insight to the music and help you get the most out of every performance. Watch our website for more information.



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# MUSIC WITH FRIENDS

**TUE, JAN 28, 2020**

**6:00 – 7:00 PM**

**Ensemble Faucheux**

Broadway Roxy

554 S. Broadway, Denver

“Music with Friends” returns for the new year on Tuesday, January 28 featuring Ensemble Faucheux and host, Catherine Beeson, viola. Ensemble Faucheux, a dynamic group of Denver-area professional musicians, will present a program for solo viola, string quartet, and electronics featuring one of the most monumental and moving string quartets of the 20th century, Steve Reich's *Different Trains*.

Steve Reich: *Different Trains*

Missy Mazzoli: *Harp and Altar*

Marcos Balter: *Ut*

**Concert is free to the public.** Enjoy live music, 1920s ambiance, classic cocktails, and small plates. Questions? Call 303-388-9839 or email [info@friendsofchambermusic.com](mailto:info@friendsofchambermusic.com).



# SPEKTRAL QUARTET

## Residency Highlights

During their four-day residency, the Spektral Quartet performed for diverse audiences at the Clyfford Still Museum and the Central Branch of the Denver Public Library. A highlight was a music and mindfulness program at Florence Crittenton High School, where 47 teen moms and their children sat spellbound by a program designed to create a sense of calm. "The opportunity Friends of Chamber Music brought to our campus will have a lasting impact," wrote CEO Suzanne Banning of Florence Crittenton Services. "Our moms and staff have requested that we continue to build on this experience to help our community heal and grow."



Spektral capped their time in Denver with an outstanding concert in Gates Hall, which included the Colorado premiere of Anna Thorvaldsdottir's "Enigma."



# DANISH STRING QUARTET

**TUE & WED, FEB 4 & 5**

**7:30 PM**

Returning to our series after their well-received 2017 debut, the **Danish String Quartet**, *Musical America's* 2019 Ensemble of the Year, will perform two back-to-back concerts featuring Beethoven string quartets:



## **TUE, FEB 4**

Quartet No. 2 in G major, Op. 18, no. 2

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

Quartet No. 8 in E minor, Op. 59, no. 2

## **WED, FEB 5**

Quartet No. 3 in D major, Op. 18, no. 3

Quartet No. 6 in B-flat major, Op. 18, no. 6

Quartet No. 9 in C major, Op. 59, no. 3

*\$40 General Admission (\$10 age 30 and under)*

*\$30 for FCM subscribers (Feb 4 concert)*

## **Dinner with the Danish**

**MON, FEB 3**

**6:00 PM**

Nocturne Jazz

1330 27th Street, Denver

The Danish String Quartet takes to the Nocturne stage in the first of three Denver-area performances. Classically trained with a devoted international following, the Danish (three Danes and one Norwegian) will perform Nordic folk tunes from their highly acclaimed albums, *Last Leaf* and *Wood Works*. Whether the Danish String Quartet is performing Beethoven or folk songs, they are known for their powerful performances, intense musicality, and “rock star” vibe!



Tickets are \$75 each and include a four-course Scandinavian-themed dinner. Cash bar. Optional wine pairings will be available for purchase the night of the event.

Visit **[www.friendsofchambermusic.com](http://www.friendsofchambermusic.com)** for tickets to all events.

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### Danish String Quartet

Tue, Feb 4, 2020

Wed, Feb 5, 2020

### Lawrence Brownlee, tenor

### Myra Huang, piano

Wed, Mar 4, 2020

### Alisa Weilerstein, cello

### Inon Barnatan, piano

Wed, Apr 1, 2020

### Arnaud Sussmann, violin

### Anna Polonsky, piano

Wed, May 13, 2020

## PIANO SERIES

### Benjamin Grosvenor

Wed, Mar 18, 2020

## SPECIAL EVENTS

### Music with Friends

### Ensemble Fauchaux

Tue, Jan 28, 2020, 6:00 - 7:00 PM

Broadway Roxy

554 S. Broadway, Denver

### Dinner with the

### Danish String Quartet

Mon, Feb 3, 2020, 6:00 PM

Nocturne Jazz Club

1330 27th Street, Denver

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Concert Hall, 2344 E. Iliff Avenue,  
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