


**PHILHARMONIC  
SOCIETY** *presents*

Saturday, October 20, 2012, 8pm  
Pre-concert lecture by Dean Corey, 7pm  
Irvine Barclay Theatre

*Beethoven:*  
The Late Great

## PARKER QUARTET

Daniel Chong, violin  
Karen Kim, violin  
Jessica Bodner, viola  
Kee-Hyun Kim, cello

Fratres for String Quartet

Arvo PÄRT  
(b. 1935)

String Quartet No. 2  
in C major, Op. 36

Benjamin BRITTEN  
(1913-1976)

*Allegro calmo senza rigore*  
*Vivace*  
*Chacony. Sostenuto*

### INTERMISSION

String Quartet No. 16  
in F major, Op. 135

Ludwig van BEETHOVEN  
(1770-1827)

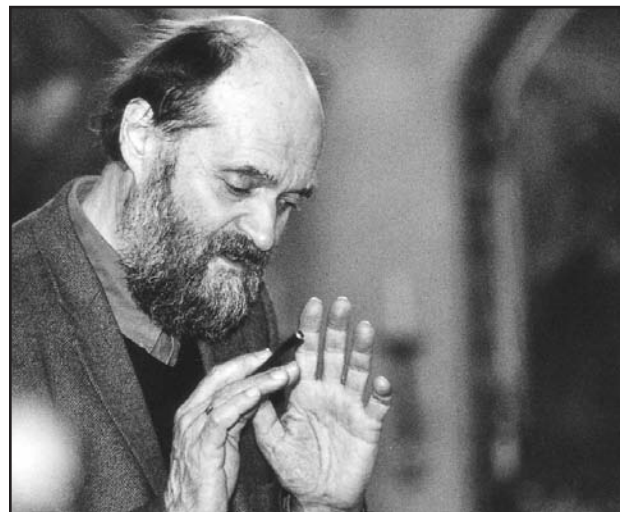
*Allegretto*  
*Vivace*  
*Lento assai, cantante e tranquillo*  
*“Der schwer gefaßte Entschluß (The difficult decision)”*  
*Grave, ma non troppo tratto (Muss es sein?/Must it be?)*  
*Allegro (Es muss sein!/It must be!)*  
*Grave, ma non troppo tratto*  
*Allegro*

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Arvo Pärt

## PÄRT: FRATRES FOR STRING QUARTET

Estonian composer Arvo Pärt received his musical training at the Tallinn Conservatory and experimented with many compositional techniques in the 1960s.

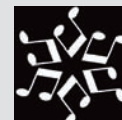
However, Pärt became frustrated with many avant-garde styles and decided to study medieval and renaissance music in order to find inspiration. Through this effort, he developed a personal musical voice that blends both ancient and new sounds and that has subsequently won him worldwide attention.

Pärt has described his manner of composition with the word “tinnabulation.” He explains that this “is an area I sometimes wander into when I am searching for answers—in my life, my music, my work.

“In my dark hours, I have the certain feeling that everything outside this one thing has no meaning.

“The complex and many-faceted only confuses me, and I must search for unity.

“What is it, this one thing, and how do I find my way to it...Here, I am alone with silence.



ABOUT THE PROGRAM



“I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me.

“I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I call it tintinnabulation.”

“Fratres” (Brothers) reflects these musical values and was originally composed for string quintet and wind quintet in 1977.

Since its original appearance, it has become one of Pärt’s most widely-performed works and can be heard in transcriptions for such ensembles as violin and piano, string orchestra, wind octet and percussion and, as in tonight’s performance, string quartet.

The piece conjures up images of the late-night procession of medieval monks.

### **BENJAMIN BRITTEN: STRING QUARTET NO. 2 IN C MAJOR, OP. 36**

Benjamin Britten was born in England in 1913. His mother was an amateur singer, and Britten was most influential as a composer of vocal music. Britten’s musical language is tonal, but it is distinctly modern in the richness and density of the musical relationships. The second of Britten’s four quartets gravitates around the tonality of C, with the three movements formalized in a major-minor-major pattern. Composed to commemorate the 250th anniversary of the death of Henry Purcell, this tribute received its first performance exactly 250 years later, to the day—November 21, 1945—by the Zorian String Quartet, in London.

The opening movement is generated by a theme which (at a periodicity of eleven measures) moves upward through the span of an augmented eleventh, then returns to the home tonality. This design allows escape from checked tonality and permits wide development, including the important utilization of contrapuntal devices to unfold a clear sonata form.



Benjamin Britten

The second movement (Vivace) is dulled and thereby made more mysterious by tutti use of mutes. At times the four string instruments sound tripled, so resourceful is Britten’s scoring. The combination of 3/4 with 6/8 serves for the Trio, with the duo meter making it possible to continue the previous current of the principal section of the movement.

Twenty-one variations on the opening unison theme constitute the final movement, titled “Chacony.” The first eighteen of the variations are arranged in sets of six, each set unified by a specific pattern (in order: harmonic, rhythmic, and melodic variations on the variations). At the conclusion of each set there is a cadenza, in turn, for cello, viola, and violin. The cadenzas not only contrast the variations but demarcate one variational type from the other. Three additional variations conclude the quartet. While every device is used—elongation and contractions, intervallic enlargement and juxtaposition, as well as rhythmic elaboration—the theme remains recognizable and proves the composer a consummate spinner of contrapuntal filigrees that make emotional as well as musical sense.





Ludwig van Beethoven

## BEETHOVEN: STRING QUARTET NO. 16 IN F MAJOR, OP. 135

In the course of his three-decade career as a composer, Beethoven produced sixteen complete string quartets. All would be published in his lifetime. Taken together, they bridge an astonishing range of styles, from the gentle elegance of Classicism's last days to the wrenching sorrows of early Romanticism. Any composer would have been proud to claim a handful of these masterworks; Beethoven managed them all himself, though most were written in the face of profound deafness. No wonder

Brahms shied away from the genre, fearful of comparisons, for who, after all, could dare to match such an effort?

The last of Beethoven's sixteen quartets dates from 1826. His only quartet in F major, it was sent to a publisher friend with the note that it would be Beethoven's last such work. "It will be the last," he wrote, "and indeed it has given me much trouble. For I could not bring myself to compose the last movement." Unusually, the composer added written mottos to this problematic last movement as well as tempo markings. It reads, "Der schwer gefasste Entschluss: Muss es sein? Es muss sein! Es muss sein!", that is, "the barely composed conclusion. Must it be? It must be! It must be!" In this context, "composed" might refer to the practice of creating a composition but more likely means how a person might compose or prepare himself.

In this last full year of his life, Beethoven was frequently in ill health due to a serious liver condition and suffered from difficult relations with his nephew Karl. Weak, old, and ailing, he could have well identified with the serious motto. As to the work's style, there are passages as intense as the work's background might suggest, yet the ultimate mood is one of determined optimism, just as one finds in the Ninth Symphony's conclusion. Here was a man who, even in the face of deadly odds, refused to surrender.

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## *Beethoven:* The Late Great

Curated by Dean Corey, Society President and Artistic Director, *Beethoven: The Late Great* is the Society's multi-year musical celebration and exploration into the final transcendence of one of the greatest composers of all time.

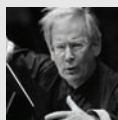
**PRE-CONCERT LECTURES:** Dean Corey will lead pre-concert lectures for all *Beethoven: The Late Great* concerts.

[www.PhilharmonicSociety.org/Beethoven](http://www.PhilharmonicSociety.org/Beethoven)



### PHILHARMONIA ORCHESTRA OF LONDON

Esa-Pekka Salonen, conductor  
Wednesday, November 14, 2012, 8pm



### BEETHOVEN'S *MISSA SOLEMNIS*

Orchestre Révolutionnaire et Romantique & Monteverdi Choir  
Sir John Eliot Gardiner, conductor  
Monday, November 19, 2012, 8pm



### BEETHOVEN'S NINTH SYMPHONY

Orchestre Révolutionnaire et Romantique & Monteverdi Choir  
Sir John Eliot Gardiner, conductor  
Tuesday, November 20, 2012, 8pm



### ST. LAWRENCE STRING QUARTET

Sunday, April 21, 2013, 3pm



Photo: Cameron Wittig

## PARKER QUARTET

Hailed by *The New York Times* as “something extraordinary,” the Grammy Award-winning Parker Quartet has rapidly distinguished itself as one of the preeminent ensembles of its generation. The quartet began its professional touring career in 2002 and garnered international acclaim in 2005, winning the Concert Artists Guild Competition as well as the Grand Prix and Mozart Prize at the Bordeaux International String Quartet Competition. In 2009, Chamber Music America awarded the quartet the prestigious biennial Cleveland Quartet Award.

This season the Parker Quartet partnered with Saint Paul Chamber Orchestra to launch *All Hearts Listen*, a concert series featuring six per-

formances annually by the quartet in the Twin Cities. The success of *All Hearts Listen* has led to expansion of the programs for 2012-13 to feature visiting guest artists and collaborations. Performance highlights of the quartet’s 2011-12 season include a European tour with appearances at Wigmore Hall in London, Stadthalle Marburg, Kultur im Oberau, and Concerts Classiques d’Épinal; performances at the Mainly Mozart Festival, Philadelphia Chamber Music Society and Rockport Chamber Music Festival; and concerts at many leading colleges and universities, including the Eastman School of Music, San Francisco State University, and UCLA.

The Parker Quartet has been profiled in *Time Out NY*, *The Boston Globe*, *Chamber Music Magazine*, and on Musical America.com for pioneering performances in non-traditional venues. The ensemble was the first String Quartet-in-Residence at Barbès Bar and Performance Space in Brooklyn, New York, in 2007. The Parker Quartet served as Quartet-in-Residence with the Saint Paul Chamber Orchestra from 2008 through 2010 and was the first-ever Artists-in-Residence with Minnesota Public Radio for the 2009-10 season.

The 2007 release of Bartók’s String Quartets Nos. 2 and 5 (ZigZag) and the quartet’s second recording of György Ligeti’s String Quartets Nos. 1 and 2 and Andante & Allegretto (Naxos) garnered critical acclaim. The Ligeti recording won the 2011 Grammy Award for Best Chamber Music Performance. The quartet will release a recording of Haydn string quartets, produced by Grammy Award-winner Judith Sherman, in the coming year.

The Parker Quartet’s members hold graduate degrees in performance and chamber music from the New England Conservatory of Music and were part of the New England Conservatory’s prestigious Professional String Quartet Training Program. Its mentors include the Cleveland Quartet, Kim Kashkashian, György Kurtág, and Rainer Schmidt.

For more information about the Parker Quartet, please visit [www.parkerquartet.com](http://www.parkerquartet.com).

