



**PROGRAM:**  
**ST. LAWRENCE STRING QUARTET:**  
**25TH ANNIVERSARY**  
OCTOBER 19 / 2:30 PM  
BING CONCERT HALL

**ARTISTS**

St. Lawrence String Quartet  
Geoff Nuttall, *violin*  
Mark Fewer, *violin*  
Lesley Robertson, *viola*  
Christopher Costanza, *cello*  
David Finckel, *cello*

**PROGRAM**

**Joseph Haydn: String Quartet in D Minor, op. 9, no. 4 (ca. 1768–1770)**

*Moderato*  
*Menuet*  
*Adagio-Cantabile*  
*Finale: Presto*

**Jonathan Berger: String Quartet No. 6, *Swallow* (2014) (World premiere)**

*Poco volgare ma semplice*  
*Beckoning, desolate, fragile*  
*Vivace*  
*Lento*  
*Agitato*

INTERMISSION

**Franz Schubert: String Quintet in C Major, op. 163, D. 956 (1828)**

*Allegro ma non troppo*  
*Adagio*  
*Scherzo: Presto*  
*Allegretto*

*Sundays with the St. Lawrence* is presented in partnership with Music at Stanford.

**PROGRAM SUBJECT TO CHANGE.** Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

## PROGRAM: SUNDAYS WITH THE ST. LAWRENCE

### JOSEPH HAYDN (1732–1809)

STRING QUARTET IN D MINOR, OP. 9,  
NO. 4 (CA. 1768–1770)

With printed editions in Paris, Amsterdam, Berlin, and London within a few years of their composition, the six quartets of Haydn's Opus 9 quickly found favor with the public. Haydn wrote the collection in his late 30s, when dozens of editions of his 10 earliest quartets (now known as Opus 1, Opus 2, and there's even an Opus 0 in there, too) had already been printed. If the success of what Haydn referred to as his early "quartet-divertimentos" essentially kick-started the evolution of the classical string quartet, his Opus 9 collection, written almost a decade later, is an important (and seldom explored) step along the journey. Secure in his position at the court of Prince Nikolaus Esterházy, Haydn appears to have taken the opportunity to provide the fine court string players at Esterháza with music *he* wanted to write, rather than music the prince requested he write. The brilliant violin writing in the opening movement of the D minor quartet certainly indicates that Haydn had in mind a player of unusual skill, likely his young colleague and lifelong friend concertmaster Luigi Tomasini. The first two movements are written in D minor, a key that would serve Haydn well in future quartets and other music where seriousness of purpose and heightened emotional intensity were called for. The first movement is built around a single theme and is intense and earnest in mood. In contrast, a graceful minuet follows. Its central trio section is literally that—a trio—with three musical lines provided by the two violins and not a sound from the viola and cello. The slow movement again showcases sustained solo writing for the first violin, now somewhat in the manner of an operatic aria, complete with an opportunity for a short cadenza towards the end. The finale adds contrapuntal virtuosity to the quartet's purposeful concentration and turbulent emotions.

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### JONATHAN BERGER (B. 1954)

STRING QUARTET NO. 6,  
SWALLOW (2014)

My daughter taught me that swallows communicate in a rich sonic repertoire that humans categorize as chirps, whines, and gurgles. These sounds, lowered in pitch and stretched in time, inspire the musical materials of my sixth quartet. *Swallow* is in five movements: *Poco volgare ma semplice*; *Beckoning, desolate, fragile*; *Vivace*; *Lento*; *Agitato*.

In addition to chirps, whines, and gurgles, the work pays homage to blues musician Mance Lipscomb, as well as Haydn (in the scherzo of the third movement) and Schubert (in the elegiac fourth movement).

*Swallow* is dedicated to the memory of my brother, Michael, who was an avid bird lover and who taught me to listen.

—Jonathan Berger

### FRANZ SCHUBERT (1797–1828)

STRING QUINTET IN C MAJOR,  
OP. 163, D. 956 (1828)

Schubert's great C Major String Quintet was written in the autumn of 1828, when the 31-year-old composer was not in good health. But there is no evidence that Schubert was consciously or unconsciously preparing for the end by writing music that was noble in conception and spiritual in melodic invention. In the summer months immediately preceding its composition, Schubert's life followed the familiar pattern of cultural and social gatherings with his friends and visits to the taverns—particularly the Moonshine and the Partridge. In October 1828 he and a group of friends traveled 50 miles on foot to Eisenstadt to visit the grave of Haydn. Back in Vienna, Schubert began further lessons in counterpoint. During the year, three publishing houses wrote to him asking for compositions. This activity paints a picture of a man who was facing life rather than preparing to bid it farewell.

Although the piece is written in C major, tonal ambiguity is present from the outset,

as the opening chord wavers between major and minor. Schubert immediately creates a sense of spaciousness and builds up a feeling of expectation. The second theme is equally striking. It appears in the unusual key of E-flat and is played by both cellos, whose wide tenor range generates the sonorous, romantic palette that the quintet so memorably explores. The slow movement is ethereal, woven around an expansive organ-like melody in the middle voices, punctuated by interjections high in the violin and low in the cello. The scherzo is spirited and rustic in its outer sections, with a remarkable central trio that travels far. The finale is purposeful and driven, combining a jaunty Hungarian dance melody with the *Gemütlichkeit* of a more sentimental Viennese café melody.  
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#### ST. LAWRENCE STRING QUARTET

Currently celebrating its 25th-anniversary season, the St. Lawrence String Quartet has developed an undisputed reputation as a truly world-class chamber ensemble. The quartet performs over 120 concerts annually worldwide and calls Stanford University home, where the group is ensemble-in-residence.

The SLSQ continues to build its reputation for imaginative and spontaneous music making through an energetic commitment to the great established quartet literature as well as the championing of new works by such composers as John Adams, Osvaldo Golijov, Ezequiel Viñao, and Jonathan Berger.

The quartet maintains a busy touring schedule. Its 2014–15 season includes a three-concert series at the Library of Congress in Washington, D.C., during which the quartet will play Stradivari instruments from the library's prized collection. In January 2015, the SLSQ will premiere at Stanford University a string quartet by John Adams—his third work composed for the group. The quartet will also perform and give master classes around North America, with visits to Houston, Toronto, Philadelphia, Oberlin, Montreal, and many other cities. The

SLSQ is proud to continue its long association with the Spoleto Festival in Charleston, South Carolina, during the summer season.

Since 1998 the SLSQ has held the position of ensemble-in-residence at Stanford University. This residency includes working with music students as well as collaborating extensively with other faculty and departments to use music to explore a myriad of topics. Collaborations have involved the School of Medicine, the School of Education, the Law School, and others. In addition to their appointments at Stanford, the members of the SLSQ are visiting artists at the University of Toronto. The foursome's passion for opening up musical arenas to players and listeners alike is evident in its annual summer chamber music seminar at Stanford.

Lesley Robertson and Geoff Nuttall are founding members of the group and hail from Edmonton, Alberta, and London, Ontario, respectively. Christopher Costanza is from Utica, New York, and joined the group in 2003. Mark Fewer, a native of Newfoundland, begins his first season with the quartet in 2014, succeeding violinist Scott St. John. All four members of the quartet live and teach at Stanford.

#### DAVID FINCKEL

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. In recognition of his artistic excellence and achievement in the arts, David Finckel and his longtime recital partner, pianist Wu Han, were named *Musical America's* 2012 Musicians of the Year.

He has been hailed as a "world-class soloist" (*Denver Post*) and "one of the top ten, if not top five, cellists in the world today" (*Nordwest Zeitung*, Germany). In high demand as a chamber musician, David Finckel appears in over 100 concerts each season in recital with pianist Wu Han at the most prestigious

venues and concert series across the United States and around the world. His activities as a concerto soloist include performances and recordings of the Dvořák Concerto, the John Harbison Concerto, and Augusta Read Thomas' *Ritual Incantations*. This season featured performances of the Dvořák Concerto at Symphony in C, as well as the Britten Cello Concerto at the Aspen Music Festival.

In addition to his distinction as one of classical music's most accomplished performers, David Finckel has established a reputation for his dynamic and innovative approach to recording. In 1997, David Finckel and Wu Han launched ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalog of 16 albums has won widespread critical acclaim.

Now artistic directors of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han hold the longest tenure since Charles Wadsworth, the founding artistic director. They are the founders and artistic directors of Music@Menlo, a chamber music festival and institute in Silicon Valley that has garnered international acclaim, which celebrated its 12th season. David Finckel and Wu Han also serve as artistic directors of Chamber Music Today, an annual festival held in Seoul, Korea.

David Finckel has achieved universal renown for his passionate commitment to nurturing the careers of countless young artists through a wide array of education initiatives. For many years, he taught alongside the late Isaac Stern at Carnegie Hall and the Jerusalem Music Center. Under the auspices of the Chamber Music Society of Lincoln Center, David Finckel and Wu Han direct the LG Chamber Music School, which provides workshops for young artists in Korea. In 2012, David Finckel was named honoree and artistic director of the Mendelssohn Fellowship, a program established to identify young Korean musicians and promote chamber music in South Korea. He serves as a professor of cello at the Juilliard School, as well as artist-in-residence at Stony Brook University. ❁