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# The Penderecki String Quartet

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Grace Fong

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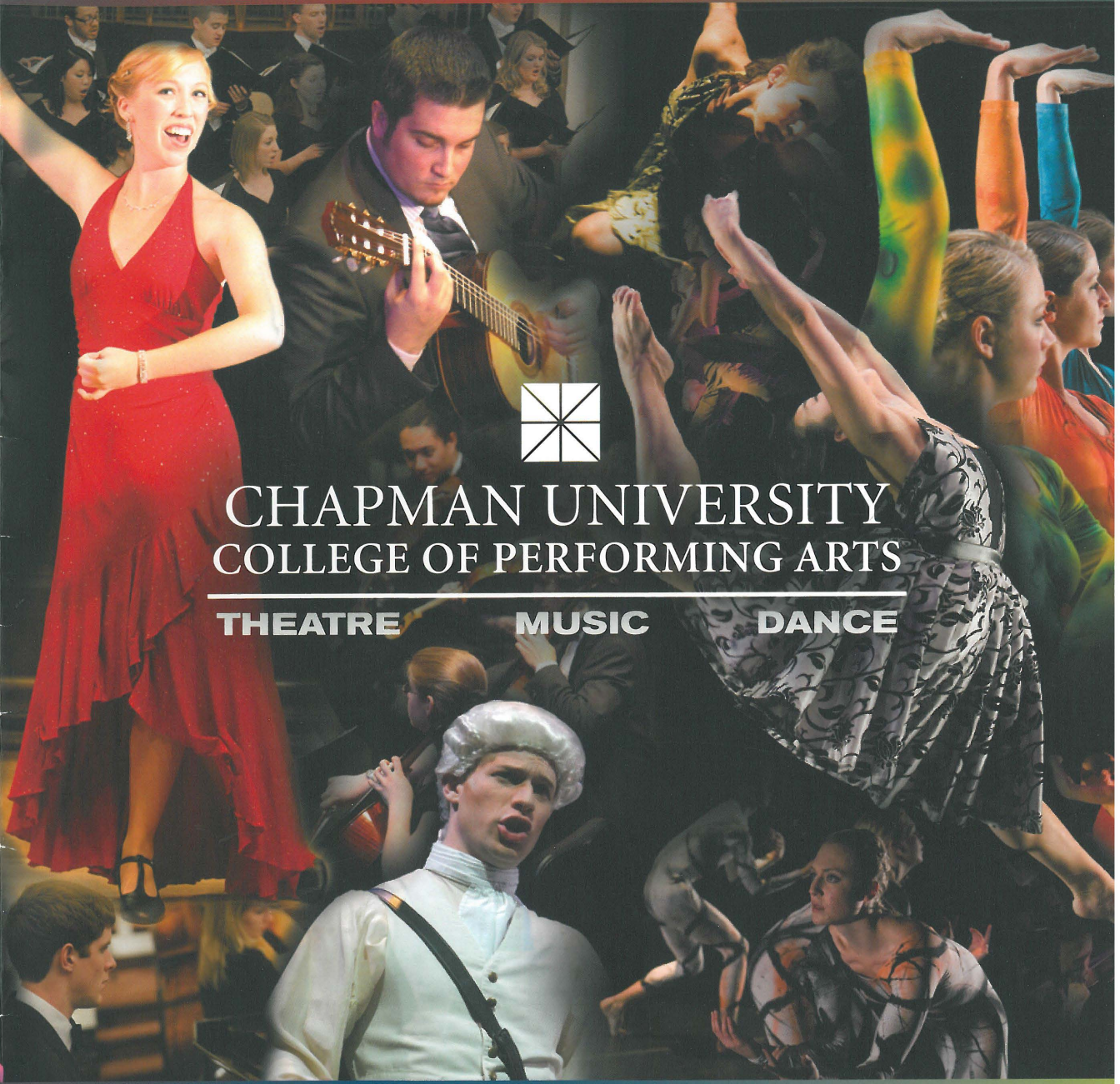
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THEATRE

MUSIC

DANCE



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SPRING 2011





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**Spring 2011 Event Highlights**

THEATRE:

*Macbeth*

by William Shakespeare .....Feb. 17-19, 24-26

*Picasso at the Lapin Agile*

by Steve Martin .....Mar. 17-19, 24-26

Student Directed One-Acts.....Apr. 28-30

MUSIC:

University Choir Home Concert..... Feb. 4

Ensemble in Residence – Penderecki String Quartet ..... Feb. 15

Chapman Chamber Orchestra and University Choir..... Mar. 4

Chapman University Wind Symphony ..... Mar. 12

Opera Chapman..... Apr. 1-3

Guest Artists in Recital – EAR Unit.....May 5

Sholund Scholarship Concert: Beethoven's *Leonore Overture No. 3,*

*Sanft wie du Lebtest* and *Mass in C*.....May 7

DANCE:

Dance Works in Progress.....Mar. 5-6

Concert Intime.....Mar. 31, Apr. 1-2

Spring Dance Concert.....May 11-14

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CHAPMAN UNIVERSITY  
*Conservatory of Music*

*presents*

The Penderecki String Quartet  
with  
Grace Fong, piano

February 15, 2011 • 8:00 P.M.  
Salmon Recital Hall

## Program

### String Quartet No. 20, K. 499, "Hoffmeister"

1. Allegretto
2. Menuetto: Allegretto
3. Adagio
4. Allegro

Wolfgang Amadeus Mozart  
(1756-1791)

### String Quartet No. 2, "Kirurgi"

1. Funeral March
2. Fugue 1
3. Fantasy
4. Nocturne
5. Fugue 2
6. Elegy

Jeffrey Holmes  
(b. 1971)

## Intermission

### Piano Quintet, Opus 57

1. Prelude: Lento
2. Fugue: Adagio
3. Scherzo: Allegretto
4. Intermezzo: Lento
5. Finale: Allegretto

Dmitri Shostakovich  
1906-1975)

The *Prelude: Lento* begins with a stunning opening by the pianist, Bach-like in its simplicity and contrapuntal texture. As in most of Shostakovich's works, the marking *Lento* underlies a feeling of pain and here the cello takes over in a profound response. This introduction is central to the construction of the work, reappearing in later movements. The viola and piano continue with a duet in 3/8 meter, a self-reflective dance. The movement builds to an incredibly powerful climax, the strings playing at the peak of their registers in triple fortissimo in stretto with the piano.

The second movement, *Fugue: Adagio* is the slowest and most somber of the quintet. Starting alone, the violin begins with a fragmented melody. As each instrument states the fugue subject, the texture remains desolate and constrained; the string instruments muted, adding to the long-lasting tension.

The third movement, a Scherzo in 3/4 meter, is playful and sardonic. This Scherzo's humor is conveyed via glissandos, propulsive energetic rhythm and the integration of "wrong notes" which make the audience either smile or wonder whether someone made a mistake. Uninhibited, the Polka-like Scherzo ends as it begins, mischievous and forcefully optimistic.

The fourth movement, marked *Intermezzo: Lento* is deeply profound and features the first violin in a lonely, restrained and ultimately gorgeous melody, foiled against the cello with a walking pizzicato line. The movement builds to an extremely intense climax, where all instruments seem to cry out in anguish. We are left with a fateful, heartbeat rhythm, resigned in mournful prayer.

The *Finale: Allegretto* is introduced slowly, unsure at first by the piano and gains momentum and confidence, resulting in a witty, peasant dance in D Major. The piano abruptly takes us into another realm of consciousness, wandering rhythms give the sense of being lost. However, suddenly the painful anguish reappears one last time and builds to the breaking point before finally fading away into a charming, peaceful conclusion.

Rostislav Dubinsky, first violinist of the Borodin Quartet recalls in his book *Not by Music Alone*: "For a time the Quintet overshadowed even such events as the football matches between the main teams. The Quintet was discussed in trams, people tried to sing in the streets the second defiant theme of the finale. War that soon started completely changed the life of the country as well as the consciousness of the people. If previously there was the faint hope of a better life, and the hope that the 'sacrifices' of the revolution were not in vain, this hope was never to return. The Quintet remained in the consciousness of the people as the last ray of light before the future sank into a dark gloom."

-Jacob Braun, January 2011.

Celebrating their 25th anniversary season, **The Penderecki String Quartet** has become one of the most celebrated chamber ensembles of their generation. Formed at the Szymanowski Academy of Music in Katowice, Poland in 1986, the group found quick success as winners of the Penderecki Prize at the National Chamber Music Competition in Łódź, Poland. In the same year, they received scholarships to further their studies as assistants to the Fine Arts Quartet at the University of Wisconsin. In 1991, the Penderecki Quartet moved to Waterloo, Ontario to become the Quartet-in-Residence at Wilfrid Laurier University. Now 20 years later, the Penderecki Quartet continue as active members of the Faculty of Music at Laurier and have built the string program to be one of the top programs in Canada, attracting an international body of students.

The Quartet's performing schedule takes them annually to concert stages across the Americas, Europe and Asia. The four Penderecki musicians (now originating from Poland, Canada, and USA) bring their varied yet collective experience to create performances that demonstrate their "remarkable range of technical excellence and emotional sweep" (Toronto, Globe and Mail).



## Program Notes

WOLFGANG AMADEUS MOZART: String Quartet No. 20 in D Major, K. 499, was written in 1786 in Vienna. It was published by — if not indeed written for — his friend Franz Anton Hoffmeister. Because of this, the quartet has acquired the nickname *Hoffmeister*. This work, sandwiched between the six quartets he dedicated to Joseph Haydn (1782–5) and the following three Prussian Quartets (1789–90), intended to be dedicated to King Frederick William II of Prussia (the first edition bore no dedication, however), is often polyphonic in a way uncharacteristic of the earlier part of the classical music era. The minuetto and its trio give good examples of this in brief, with the brief irregular near-canon between first violin and viola in the second half of the main portion of the minuet, and the double imitations (between the violins, and between the viola and cello) going on in the trio.

-Einstein, Alfred. *Mozart, His Character, His Work*. London: Oxford University Press.

First Edition: 1945. Translated from German by Arthur Mendel and Nathan Broder.

JEFFREY HOLMES: String Quartet No. 2 was written in the Fall of 2009. This work consists of six movements that are separated by textural differences, but united through cyclic motivic unity and a consistent harmonic landscape. The first four movements each explore seemingly different motives, which in the fifth movement are unfolded in the reverse order and whose motivic connections are now revealed. This large-scale process is followed by a quiet movement of harmonic reflection, based on the opening material. This work journeys through a wide range of emotional territory, and is subtitled *Kirurgi* (Swedish for *surgery*). This designation comes from the main "limping" theme in the first Fugue, which originated in a recent song of mine entitled *Surgery*.

-Jeffrey Holmes, January 2011.

DMITRI SHOSTAKOVICH: Piano Quintet in G Minor, Op. 57

*"Chamber music demands of a composer the most impeccable technique and depth of thought. I don't think I will be wrong if I say that composers sometimes hide their poverty-stricken ideas behind the brilliance of orchestral sound. The timbral riches which are at the disposal of the contemporary symphony orchestra are inaccessible to the small chamber ensemble. Thus, to write a chamber work is much harder than to write an orchestral one."*

-Dmitri Shostakovich, from Elizabeth Wilson's book *Shostakovich: A Life Remembered*

The Shostakovich Piano Quintet is a deeply moving work, transportive and emotionally charged. As Shostakovich turned thirty-four years old, he was becoming more ensconced in the chamber music tradition that would lead to fifteen string quartets, two piano trios, a string octet and the piano quintet, which was written two years after his first string quartet (1938). Simply put by Shostakovich himself, he wanted to write a piano quintet so he could perform and tour as a performer. There is a recording of Shostakovich, himself an accomplished pianist, performing the string quintet with the Beethoven Quartet, the first ensemble to perform the work, premiering it on November 23rd, 1940 at the Moscow Academy of Music. Shostakovich performed the quintet numerous times with the Beethoven Quartet and later, with the Borodin Quartet. As with many works by Shostakovich, the movements are more continuous than individual (the fourth movement is attacca into the fifth movement) and are a reflection and response to the times he lived in.

While the rest of Europe was either under attack or about to feel the effects of impending World War II, comparatively Russia was going through a much more peaceful time, like the calm before the storm. The years of Red Terror had passed since the revolution of 1917. The non-aggression pact between Hitler and Stalin was protecting the Soviet Union for the time being. However, memories from the mass arrests in 1937-38 and the purge trials of 1935-36 were prevalent. Shostakovich himself underwent his own fears as a composer in the Stalin regime. When Stalin walked out of the *Lady Macbeth of the Mtsensk District* in 1936, Shostakovich responded by rescinding performances of his works, for fear of his life. It was until the Fifth Symphony in 1937 that Shostakovich redeemed himself to Stalin and his followers. The piano quintet was awarded the Stalin Prize in 1941.

Recent concert appearances include New York City's Weill Hall at Carnegie Hall, Los Angeles' REDCAT at Disney Hall, and Amsterdam's Concertgebouw. The PSQ appears extensively in Canada, participating in this country's foremost concert series such as the Ottawa Chamber Music Festival, Festival of the Sound, the Banff Centre, Vancouver New Music, and Toronto Luminato Festival.

Their 25th anniversary season is a highly active one with appearances at festivals in Brazil, USA, Spain, Ukraine, Germany, Poland, China, and guest teaching at the Hong Kong Academy, Indiana University at Bloomington, and their partner university in Osnabrück, Germany.

To this day the Quartet is a devoted champion of the music of our time, having premiered over 100 new works from composers in Canada and abroad. This anniversary season sees the Quartet with seven world premieres funded primarily by the Canada Council and the Ontario Arts Council for composers Glenn Buhr, Michael Matthews, Piotr Grella- Mozejko, Jeffrey Holmes, Marc Sabat, Eric Morin, Norbert Palej, as well as the Canadian premiere of Krzysztof Penderecki's String Quartet No.3 at the Perimeter Institute for Theoretical Physics in Waterloo.

The Penderecki Quartet has performed with such eminent classical artists as Martin Beaver, Atar Arad, Antonio Lysy, Jeremy Menuhin, James Campbell and excels in exploring new music collaborators, recently appearing with jazz saxophonist Jane Bunnett, Brazilian jazz pianist Egberto Gismonti, pipa virtuoso Ching Wong, Dancetheatre David Earle, actor Colin Fox, and New York turntable artists DJ Spooky and DJ P-Love.

Described by Fanfare Magazine as "*an ensemble of formidable power and keen musical sensitivity*", the Penderecki Quartet's large discography includes over three dozen recordings including the chamber music repertoire of Johannes Brahms on both the Marquis and Eclectra labels, as well as the first all-Canadian release of the six Béla Bartók quartets under the auspices of Chamber Music in Napa Valley. Their disc of Marjan Mozetich's "Lament in the Trampled Garden" won the 2010 JUNO Award for Best Composition. This season the Quartet releases five new discs on various labels including Analekta and Centrediscs: music of Beethoven, Mahler, Oskar Morawetz, Luxury Pond, and Edmonton Composers' Society.

**Dr. Grace Fong**, Christel DeHaan Classical Fellow of the American Pianists Association, is Director of Keyboard Studies at Chapman University, Conservatory. Dr. Fong performs internationally as a concerto soloist, recitalist, and chamber musician and has made appearances at Weill Hall at Carnegie Hall, Lincoln Center, the Kennedy Center, Phillips Collection, Hollywood Bowl, Great Hall in Leeds, UK, the Liszt Academy in Budapest, Konzerthaus Dortmund, Germany, among others. She has been a prizewinner of numerous international competitions including the Leeds, the Bosendorfer, the Cleveland, and the San Antonio International Competitions, and has been named a "Presidential Scholar of the United States," awarded by former President Clinton. Radio/television broadcasts have included British Broadcasting Company, WCLV-FM 104.9, KUSC 91.5 FM in Los Angeles, the "Emerging Young Artists" series in New York, and "Performance Today" on National Public Radio. An enthusiastic supporter of the education of young musicians, Dr. Fong has served as guest artist and teacher at the Innsbrook Summer Festival, the New Hampshire Music Festival, the Salt Spring Piano Festival, the Montecito Summer Festival 2008, and the Sitka Chamber Music Festival. She also enjoys working with dancers, filmmakers, fashion designers, artists, and performing music that crosses the genres of classical, jazz and Latin lounge. For more information, visit [www.pianistgracefong.com](http://www.pianistgracefong.com)

## Upcoming Events

### February

- 19 Clara Cheng, faculty, piano 8:00p.m.  
Salmon Recital Hall  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free
- 19 Orange County Guitar Circle 8:00p.m.  
Irvine Lecture Hall  
General Admission \$7  
Chapman Community Free
- 27 Scott Stone, guest artist, euphonium 5:00p.m.  
Salmon Recital Hall  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free

### March

- 3 Jack Liebeck, guest artist, violin 7:30p.m.  
Salmon Recital Hall  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free
- 4 Chapman University Chamber Orchestra and University Singers 7:00p.m.  
St. John's Lutheran Church  
Free Admission
- 12 Chapman University Wind Symphony 7:30p.m.  
Chapman Auditorium  
General Admission \$15 • Senior/Students \$10  
Chapman Community Free
- 13 Orange County Youth Symphony Orchestra 4:00p.m.  
Chapman Auditorium  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free
- 19 Orange County Guitar Circle 8:00p.m.  
Irvine Lecture Hall  
General Admission \$7  
Chapman Community Free

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We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or [cartwrig@chapman.edu](mailto:cartwrig@chapman.edu). Thank you for your interest and continued support!