

2021/2022 SEASON



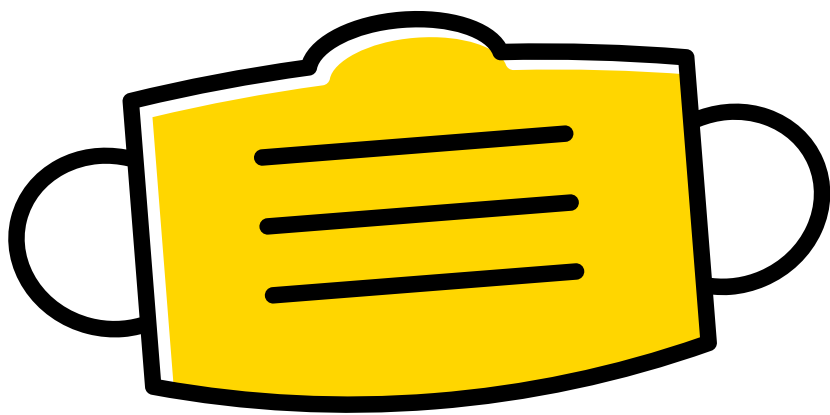
HANCHER AUDITORIUM

DANISH STRING QUARTET



Friday, April 1, 2022
7:30 pm

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DANISH STRING QUARTET

FREDERIK ØLAND, violin
RUNE TONSGAARD SØRENSEN, violin
ASBJØRN NØRGAARD, viola
FREDRIK SCHØYEN SJÖLIN, cello

Friday, April 1, 2022, at 7:30 pm
Hancher Auditorium, the University of Iowa

PROGRAM

Chaconne in G Minor

Henry Purcell; arr. Britten
(1659–1695)

Quartet in A Major, Op. 41, No. 3

Robert Schumann
(1810–1856)

Andante espressivo; Allegro molto moderato
Assai agitato
Adagio molto
Allegro molto vivace

INTERMISSION

Folk Music from the British Isles

arr. Danish String Quartet

The Danish String Quartet appears by arrangement with Kirshbaum Associates, Inc.
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ABOUT THE ARTISTS

Among today's many exceptional chamber music groups, the Grammy-nominated Danish String Quartet continuously asserts its preeminence. The Quartet's playing reflects impeccable musicianship, sophisticated artistry, exquisite clarity of ensemble, and, above all, an expressivity inextricably bound to the music, from Haydn to Shostakovich to contemporary scores. Performances bring a rare musical spontaneity, giving audiences the sense of hearing even treasured canon repertoire as if for the first time, and exuding a palpable joy in music-making that have made them enormously in-demand on concert stages throughout the world. The recipient of many awards and prestigious appointments, including *Musical America's* 2020 Ensemble of the Year and the Borletti-Buitoni Trust, the Danish String Quartet was named in 2013 as BBC Radio 3 New Generation Artists and appointed to the Bowers Program (formerly CMS Two).

In 2021-2022, the Danish String Quartet introduce DOPPELGÄNGER, an ambitious four-year international commissioning project. DOPPELGÄNGER pairs world premieres from four renowned composers—Bent Sørensen, Lotta Wennäkoski, Anna Thorvaldsdóttir, and Thomas Adès—with four major works from the masterful chamber music repertoire of Schubert. Each season, the Danish String Quartet will perform a world premiere on a program with its doppelgänger—the Schubert quartet or quintet that inspired it—culminating in the premiere of a quintet by Adès, after the great String Quintet in C Major.

The DOPPELGÄNGER pieces are commissioned by the Danish String Quartet with the support of Carnegie Hall, Cal Performances, UC Santa Barbara Arts & Lectures, Vancouver Recital Society, Flagey in Brussels, and Muziekgebouw in Amsterdam. The first commission, composed by Bent Sørensen and inspired by Schubert's Quartet in G Major (D. 887) was premiered in September 2021.

In addition to performances of DOPPELGÄNGER, the Danish String Quartet gives over 20 performances throughout North America in the 2021-2022 season. Highlights include debuts at the University of Georgia, Virginia Tech's Moss Arts Center, Shriver Hall, and Virginia Arts Festival, return trips to Boston's Celebrity Series, Philadelphia Chamber Music Society, Ensemble Music Society of Indianapolis, Chamber Music Cincinnati, and University of Washington's Meany Hall, and a tour of Florida. European highlights include tours of Denmark, France, Germany, and Amsterdam.

As part of a multi-year residency, the Danish String Quartet brought a series of five concerts, which mirror the programs in its ongoing recording project with ECM New Series, PRISM, to La Jolla Music Society in November 2019. Each PRISM program is an exploration of the symbiotic musical and contextual relationships between Bach fugues, Beethoven string quartets, and works by Shostakovich, Schnittke, Bartók, Mendelssohn, and Webern, forming an expertly curated musical evolution within each individual program and across the entire PRISM repertory. *Prism I*, the first disc of this five-album project for the ECM label, was released in September 2018 and garnered a Grammy nomination in the category of Best Chamber Music/ Small Ensemble Performance for the group's recordings of Beethoven's Op. 127 in E-flat Major, Bach's Fugue in E-flat Major (arranged by Mozart), and Shostakovich's final string quartet, No. 15 in E-flat Minor. *Prism II* was subsequently released

ABOUT THE ARTISTS

in September 2019 to rave reviews including a five-star review from *BBC Music Magazine*, “Best Classical Music of 2019” from *New York Times*, and “Classical Music You Must Hear” from Apple Music. *Prism III*—featuring Beethoven’s String Quartet No. 13, Op. 131, Bartók’s String Quartet No. 1, and Bach’s Fugue in C-sharp Minor, BWV 849 from *The Well-Tempered Clavier*—was released in March 2021.

The Danish String Quartet returned to North America in the 2019-2020 season as one of the most prominent musical voices in the monumental celebrations of Beethoven’s 250th year. With two sweeping North American tours, the Danish engaged its expansive audience in programming centered around the towering Beethoven string quartets, as well as many important works which inspired, and were inspired by, these revered giants of the classical canon. The Danish returned to Chamber Music Society of Lincoln Center as the featured string quartet performing the entire Beethoven cycle over the course of six concerts in February 2020. The Quartet performed the cycle again for the Schubert Club in St. Paul, MN, in November 2021.

The group takes an active role in reaching new audiences through special projects. In 2007, they established the DSQ Festival, which takes place in an intimate and informal setting at Copenhagen’s Bygningsskulturens Hus. The 2020 DSQ Festival featured an array of meticulously curated programs including such guests as violinist Malin William-Olsson, cellist Andreas Brantelid, and pianist Marianna Shirinyan. In 2016, they inaugurated a new music festival, Series of Four, in which they both perform and invite colleagues—the Ebène Quartet, mandolin player Chris Thile, among others—to appear at the venerable Danish Radio Concert Hall. Concerts featured collaborations with iconic Scandinavian artists including Andreas Brantelid, Lars Ulrik Mortensen, and the Danish National Girls Choir.

Since its debut in 2002, the Danish String Quartet has demonstrated a special affinity for Scandinavian composers, from Carl Nielsen to Hans Abrahamsen, alongside music of Mozart and Beethoven. The Quartet’s musical interests also encompass Nordic folk music, the focus of *Wood Works*, an album of traditional Scandinavian folk music, released by Dacapo in 2014. As a follow-up, the Danish String Quartet released *Last Leaf* for ECM, an album of traditional Scandinavian folk music. This recording was one of the top classical albums of 2017, as chosen by NPR, Spotify, and the *New York Times*, among others.

Named Artist-in-Residence in 2006 by the Danish Radio, the Quartet was offered the opportunity to record the Nielsen string quartets at the Danish Radio Concert Hall. The two CDs, released in 2007 and 2008 on the Dacapo label, garnered enthusiastic praise for their first recordings—“these Danish players have excelled in performances of works by Brahms, Mozart and Bartók in recent years. But they play Nielsen’s quartets as if they owned them,” noted the *New York Times*. In 2012, the Danish String Quartet released a recording of Haydn and Brahms quartets on the German AVI-music label, for which they also received critical notice. “What makes the performance special is the maturity and calm of the playing, even during virtuosic passages that whisk by. This is music-making of wonderful ease and naturalness,” observed the *New York Times*. Subsequently, they recorded works by Brahms and

ABOUT THE ARTISTS

Robert Fuchs with clarinetist Sebastian Manz, released by AVI-music in 2014, and in 2017, an album with music of Thomas Adès, Per Nørgård, and Abrahamsen, the Quartet's debut on ECM.

The Danish String Quartet has received numerous citations and prizes, including First Prize in the Vagn Holmboe String Quartet Competition and the Charles Hennen International Chamber Music Competition in the Netherlands, as well as the Audience Prize at the Trondheim International String Quartet Competition in 2005. In 2009, the Danish String Quartet won First Prize in the 11th London International String Quartet Competition, now known as the Wigmore Hall International String Quartet competition, and return to the celebrated London concert hall frequently. The Quartet was awarded the 2010 NORDMETALL-Ensemble Prize at the Mecklenburg-Vorpommern Festival in Germany, and in 2011, they received the Carl Nielsen Prize, the highest cultural honor in Denmark.

Violinists Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard met as children at a music summer camp where they played soccer and made music together. As teenagers, they began the study of classical chamber music and were mentored by Tim Frederiksen of Copenhagen's Royal Danish Academy of Music. In 2008, the three Danes were joined by Norwegian cellist Fredrik Schøyen Sjölin.

"The Danish String Quartet stand out: not because they're shinier or plusher or pushier than the rest, but because of their nimble charisma, stylish repertoire and the way their light and grainy shading can turn on a dime."

— Kate Molleson, *The Guardian*

"They could be grounded in their tone or mystical. They allowed time to stand still, and they could assume the pose of excitingly aggressive rockers. They did it all."

— Mark Swed, *The Los Angeles Times*

"The Danish are remarkable, as ever – capable of intense blend, extreme dynamic variation (in which they seem glued together), perfect intonation even on harmonics, and constant vitality and flow."

— Andrew Mellor, *Gramophone*

"This is one of the best quartets before the public today."

— Robert Battey, *The Washington Post*

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PROGRAM NOTES

by Dr. Kathryn Libin

Charconne in G Minor (1680)

Henry Purcell (1659–1695)

With the restoration of the Stuart kings to the English throne in 1660, a long period of cultural devastation wrought by austere Puritan rule came to an end, and composers like Henry Purcell, born the previous year, brought about a musical renaissance. So beloved was Purcell in his own day that he was immortalized as *Orpheus Britannicus* in a collection of his music published shortly after his death; and Charles II's poet laureate, John Dryden, eulogized him in a famous ode, writing, "The Heav'nly Quire, who heard his Notes from high,/Let down the Scale of Musick from the Sky:/ They handed him along,/And all the way He taught, and all the way they Sung."

Purcell was born and died in the London precinct of Westminster, and was buried in the Abbey. His career began as a chorister in the Chapel Royal, and he remained a court and abbey musician his entire life, serving both as organist and as court composer under Charles II. Among his duties at the court was the composition of pieces for the Twenty-four Violins of the King, a string band that played for public functions, as well as for the king's Private Musick, small consorts of strings that played in the intimacy of the monarch's apartments. During the same period, Charles encouraged the revitalization of English theatre, and Purcell contributed an increasingly large and important body of "incidental" music to accompany dramatic productions. Such music usually comprised an overture and a series of dance pieces, which could also be detached from the stage and played in concerts. Purcell's Chaconne, or "Chacony," in G minor dates from around 1680, and may have been performed not only in Charles's private concerts but also in the theatre.

The chaconne was one of the genres whose structure depended on a repeating bass line, or "ground," and Purcell was undoubtedly the greatest master of ground-bass composition. The bass line in this work is eight bars long; it descends from G via a chromatically-inflected span of a fourth, and lingers in mid-octave before continuing its descent to the next G. Purcell's skill in handling this device lies largely in the deftness with which he weaves the counterpoint of the upper voices in seamless overlap and conjunction with the bass, so that it remains imperceptible and never monotonous. It is nonetheless a striking effect when the bass drops out, as it does here in two instances, and the upper voices maintain their dialogue alone. Shortly after one of these moments the bass enters alone with a compelling solo line that is then taken up by the others, and woven back into the musical fabric. This elegant



Engraved portrait of Purcell by R. White after Closterman, from *Orpheus Britannicus*

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PROGRAM NOTES

little work, long silent, was re-discovered in the twentieth century not long after the commemoration of the 250th anniversary of Purcell's death in 1945. Benjamin Britten identified with Purcell as a fellow theatre composer, was captivated by Purcell's music, and launched a project to "realize" a large chunk of it by fleshing out its bass and treble parts into fuller harmonic scorings. Though Britten concentrated primarily on Purcell's songs, arranging some forty-five of them from *Orpheus Britannicus* and other sources, he also produced new versions of several instrumental works, including in 1948 this chaconne. Purcell's writing for strings is supple and idiomatic, and Britten's arrangement of this work into a full four-part texture has made it accessible for performance by string quartets and chamber orchestras.

Quartet in A Major, Op. 41, No. 3 (1842)

Robert Schumann (1810–1856)

Early in 1842 Robert Schumann accompanied his wife Clara, a virtuoso pianist, on one of her periodic concert tours through northern Germany and Denmark. However, suffering from one of his periodic depressions and perhaps even jealous of the attention and accolades showered upon his wife, he returned home alone to Leipzig and threw himself into a study of counterpoint, particularly the string quartets of Mozart and Haydn, and Beethoven's late quartets. In the earliest days of their marriage the Schumanns had immersed themselves in a study of Bach, and now they played through classical quartets together at the piano when she returned home.

All of this seems to have been preparing Robert for the next phase of his compositional career, which would be devoted to chamber music. In June and early July he completed two string quartets, and wrote the third, in a brief burst of energy between 8 and 22 July. By the end of the year he had also completed a piano quintet and a piano quartet. The three quartets, published in 1848 as op. 41, are in the closely related keys of A minor, F major, and A major, suggesting that Schumann may have envisioned them being performed together as a set. He dedicated them to his friend and colleague Felix Mendelssohn, then conductor of Leipzig's Gewandhaus orchestra, as well as a seasoned composer of string quartets and other chamber music.



Schumann in 1839
by Josef Kriehuber

The A-major quartet opens with a sigh, a falling fifth embroidered by the first violin, passed down to the cello, and then uttered a final time, unadorned and without accompaniment, before being launched briskly into the primary theme of the movement. Schumann's finest lyricism emerges in the second theme, unfolded in

PROGRAM NOTES

the high range of the cello with a delicately offbeat accompaniment. The second movement is cast in the kind of double-variations framework that Haydn and Schubert enjoyed, with a restless agitation dominating the first sections. But the *Adagio* variation reminds us that F-sharp minor can be tender as well as agitated, offering a lovely canon between the first violin and viola. The longest movement of the quartet is the third, an *Adagio molto* in D that presents an expressive, rising melody within a dense texture that is abruptly fragmented by an insistent, martial dotted rhythm. By the end of the movement the fragments are re-assembled and brought back into harmony. In the finale the most compelling feature may be its rhythmic verve, and one senses again the presence of Haydn, in offbeat chords and particularly a *Quasi Trio* section with open fifths evoking the pastoral drone of bagpipes.

Kathryn L. Libin specializes in music of the long eighteenth century, particularly Mozart and his contemporaries; music in the lives of Jane Austen and her circle; and the history and performance practice of early keyboard instruments. She currently directs a project to catalogue the historically significant music collection of the Lobkowitz Library at Nelahozeves castle, near Prague; containing over 6,000 pieces of music from the 17th through 19th centuries, the collection is particularly rich in performing manuscripts of opera and orchestral music. She is working on a biography of the 7th Prince Lobkowitz, Joseph Franz Maximilian, one of the foremost musical patrons in Vienna and Bohemia during the period of Haydn and Beethoven. She has served as President of the Mozart Society of America, and was Scholar-in-Residence for the Detroit Symphony Orchestra Mozart Festival in 2017.

Ms. Libin has taught at Vassar College for over twenty years, and was chair of its music department for six years (2007-13). She served two terms as President of the American Musical Instrument Society (2003-07), was President of the Mozart Society of America (2007-09), and presently serves on the Board of Directors of the Society for Eighteenth-Century Music. She is a program annotator for the Mostly Mozart Festival and Great Performers at Lincoln Center, as well as for the Hopkins Center for the Arts at Dartmouth College.

PROGRAM NOTES

Folk Music from the British Isles

arr. Danish String Quartet

"Folk music is the music of all the small places. It is the local music, but as such it is also the music of everywhere and everyone. Like rivers, the melodies and dances have flowed slowly from region to region: Whenever a fiddler stumbled on a melody, he would play it and make it his own before passing it on. You don't own a folk tune, you simply borrow it for a while.

"We have borrowed and arranged a selection of tunes that are all very close to our hearts. We perform them as a string quartet, one of the most powerful musical vehicles we know of. The string quartet is a pure construct: Four simple instruments made of wood. But in all its simplicity the string quartet is capable of expressing a myriad of colours, nuances, and emotions—just like folk music. Our idea is to marry these two simple but powerful things; the folk music and the string quartet. Normally the string quartet has been reserved for the classical masters. Now we want to see what happens when we let the Nordic folk music flow through the wooden instruments of the string quartet.

"Does it work? We hope so. And remember: We simply borrowed these tunes. They have already been returned."

— Danish String Quartet



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Hancher is grateful for the generous support of all our donors, especially during this past year of challenges. We welcome and thank those of you who joined us as first-time donors this year. We thank those who donated the value of your tickets for the cancelled performances in the spring of 2020. We thank those completing your pledges to the Fund for Rebuilding Hancher. And we thank our donors who have created and are creating endowed funds to support Hancher in perpetuity. That steady support will be critical to our ability to serve the campus, community, and state in the years to come.

We've weathered the pandemic and will continue to adjust to the changes in university funding because of your steadfast generosity—both financially and in terms of ongoing encouragement. Thank you all!

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