

# Emerson String Quartet

Thursday, October 11, 2018  
7:30 pm



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# EMERSON STRING QUARTET

EUGENE DRUCKER AND PHILIP SETZER *Violins*

LAWRENCE DUTTON *Viola*

PAUL WATKINS *Cello*

Thursday, October 11, 2018, at 7:30 pm  
Hancher Auditorium, The University of Iowa

String Quartet No. 6 in G Major, Op. 101

Dmitri Shostakovich  
(1906–1975)

- I. Allegretto
- II. Moderato con moto
- III. Lento – attacca
- IV. Lento; Allegretto; Andante; Lento

*Philip Setzer, first violin*

String Quartet No. 5, BB 110, Sz. 102

Béla Bartók  
(1881–1945)

- I. Allegro
- II. Adagio molto
- III. Scherzo: Alla bulgarese
- IV. Andante
- V. Finale: Allegro vivace

*Eugene Drucker, first violin*

## INTERMISSION

String Quartet in F Major, Op. 59, No. 1  
("Razumovsky")

Ludwig Van Beethoven  
(1770–1827)

- I. Allegro
- II. Allegretto vivace e sempre scherzando
- III. Adagio molto e mesto – attacca
- IV. Thème Russe: Allegro

*Eugene Drucker, first violin*



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# ABOUT THE ARTISTS

The Emerson String Quartet has maintained its stature as one of the world's premier chamber music ensembles for more than four decades. The quartet has made more than 30 acclaimed recordings, and has been honored with nine Grammys (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and *Musical America's* "Ensemble of the Year." The Emerson frequently collaborates with some of today's most esteemed composers to premiere new works, keeping the string quartet art form alive and relevant. They have partnered in performance with stellar soloists including Renée Fleming, Barbara Hannigan, Evgeny Kissin, Emanuel Ax, and Yefim Bronfman, to name a few.

During the 2018–2019 season, the Emerson continues to perform as the quartet in residence at the Smithsonian Institution for its 40<sup>th</sup> season and returns to perform with the Chamber Music Society of Lincoln Center. The group's North American appearances include performances at Alice Tully Hall, the Library of Congress, Yale School of Music, and the University of Georgia, as well as performances in Iowa City, Denver, Vancouver, Seattle, Houston, Indianapolis, and Detroit, among others. The quartet also embarks on two European tours, performing in major venues in the United Kingdom, Germany, France, Italy, and Spain. During the summer of 2019, the Emerson will perform at Tanglewood, Ravinia, and the Aspen music festivals.

Other North American highlights include subsequent performances of *Shostakovich and The Black Monk: A Russian Fantasy*, the new theatrical production co-created by acclaimed theater director James Glossman and violinist Philip Setzer. The music/theater hybrid, co-commissioned by the Great Lakes Chamber Music Festival, Princeton University, and Tanglewood Music Festival, has been presented at the Ravinia Music Festival, Wolf Trap, and in Seoul, South Korea. In spring 2019, the quartet will reprise this work at Stony Brook University and the Orange County Performing Arts Center. *Shostakovich and The Black Monk* is a bold intersection of chamber music and theater, starring David Strathairn/Len Cariou and Jay O. Sanders/Sean Astin with the Emerson String Quartet. In the piece, audiences witness the trials of Dmitri Shostakovich's 40-year obsessive quest to create an opera based on Anton Chekhov's mystical tale, *The Black Monk*.

The Emerson's extensive recordings range from Bach to Harbison, including the complete string quartets of Beethoven, Mendelssohn, Brahms, Bartók, Webern, and Shostakovich, as well as multi-CD sets of the major works of Haydn, Mozart, Schubert, and Dvořák. The ensemble has also recorded music by Tchaikovsky, Smetana, Debussy, Ravel, Barber, and Ives. In April 2017, the Emerson released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first CD issue on the new label, Decca Gold. The quartet has commissioned and performed new works from composers such as Thomas Adés, Kaija Saariaho, Wolfgang Rihm, Mark-Anthony Turnage, and Edgar Meyer.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first-chair position. The quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, balances busy performing careers with a commitment to teaching and serves as quartet-in-residence at Stony Brook University. In 2013, cellist Paul Watkins, a distinguished soloist, award-winning conductor, and devoted chamber musician, joined the original members of the Emerson Quartet. The reconfigured group has been praised by critics and fans alike around the world. In spring 2016, full-time Stony Brook faculty members Philip Setzer and





Lawrence Dutton received the honor of Distinguished Professor, and part-time faculty members Eugene Drucker and Paul Watkins were awarded the title of Honorary Distinguished Professor. The Emerson had previously received honorary doctorates from Middlebury College, the College of Wooster, Bard College, and the University of Hartford. In January 2015, the quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

The Emerson String Quartet enthusiastically endorses Thomastik-Infeld strings.

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— *The Boston Globe*

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— *The Times* (London)

## EUGENE DRUCKER

### VIOLIN

Violinist Eugene Drucker, a founding member of the Emerson String Quartet, is also an active soloist. He has appeared with the orchestras of Montréal, Brussels, Antwerp, Liege, Hartford, Richmond, Omaha, Jerusalem, and the Rhineland-Palatinate, as well as with the American Symphony Orchestra and Aspen Chamber Symphony. A graduate of Columbia University and the Juilliard School, where he studied with Oscar Shumsky, Mr. Drucker was concertmaster of the Juilliard Orchestra, with which he appeared as soloist several times. He made his New York debut as a Concert Artists Guild winner in the fall of 1976, after having



won prizes at the Montréal Competition and the Queen Elisabeth Competition in Brussels. Mr. Drucker has recorded the complete unaccompanied works of Bach, reissued by Parnassus Records, and the complete sonatas and duos of Bartók for Biddulph Recordings. His novel, *The Savior*, was published by Simon & Schuster in 2007 and has appeared in a German translation called *Wintersonate*, published by Osburg Verlag in Berlin. Having served on the faculty of Stony Brook University since 2002, Mr. Drucker was recently named an Honorary Distinguished Professor by the State University of New York. His compositional debut, a setting of four sonnets by Shakespeare, was premiered by baritone Andrew Nolen and the Escher String Quartet at Stony Brook in 2008; the songs have appeared as part of a 2-CD release called *Stony Brook Soundings*, issued by Bridge Recordings in the spring of 2010. More recent compositions include *Madness and the Death of Ophelia* for female speaker/singer and string quartet. Eugene Drucker lives in New York with his wife, cellist Roberta Cooper, and their son Julian.

Violins: Antonius Stradivarius (Cremona, 1686), Samuel Zygmuntowicz (NY, NY 2002), Ryan Soltis (Moyie Springs, Idaho, 2015)



## PHILIP SETZER

### VIOLIN

Violinist Philip Setzer, a founding member of the Emerson String Quartet, was born in Cleveland, Ohio, and began studying violin at the age of five with his parents, both former violinists in the Cleveland Orchestra. He continued his studies with Josef Gingold and Rafael Druian, and later at the Juilliard School with Oscar Shumsky. In 1967, Mr. Setzer won second prize at the Marjorie Merriweather Post Competition in Washington, DC, and in 1976 received a Bronze Medal at the Queen Elisabeth International Competition in Brussels. He has appeared with the National Symphony, Aspen Chamber Symphony (David Robertson, conductor), Memphis Symphony (Michael Stern), New Mexico and Puerto Rico symphonies (Guillermo Figueroa), Omaha and Anchorage symphonies (David Loebel) and on several occasions with the Cleveland Orchestra (Louis Lane). He has also participated in the Marlboro Music Festival. In April of 1989, Mr. Setzer premiered Paul Epstein's Matinee Concerto. This piece, dedicated to and written for Mr. Setzer, has since been performed by him in Hartford, New York, Cleveland, Boston, and Aspen.



Currently serving as the Distinguished Professor of Violin and Chamber Music at SUNY Stony Brook and Visiting Faculty of the Cleveland Institute of Music, Mr. Setzer has given master classes at schools around the world, including The Curtis Institute, London's Royal Academy of Music, The San Francisco Conservatory, UCLA, and The Mannes School. Mr. Setzer is also the Director of the Shouse Institute, the teaching division of the Great Lakes Chamber Music Festival in Detroit. Mr. Setzer has also been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center, and his article about those workshops appeared in the *New York Times* on the occasion of Isaac Stern's 80<sup>th</sup> birthday celebration.

A versatile musician with innovative vision and dedication to keep the art form of the string quartet alive and relevant, Mr. Setzer is the mastermind behind the Emerson's two highly praised collaborative theater productions: *The Noise of Time*, premiered at Lincoln Center in 2001 and directed by Simon McBurney, is a multi-media production about the life of Shostakovich and has given about 60 performances throughout the world; in 2016, Mr. Setzer teamed up with writer-director James Glossman and co-created the Emerson's latest music/theater project, *Shostakovich and The Black Monk: A Russian Fantasy*. Premiered at the Great Lakes Chamber Music Festival, *Black Monk* has been performed at the Tanglewood Music Festival, Princeton University, Wolf Trap, Ravinia Festival, and Lotte Concert Hall in Seoul, South Korea.

Mr. Setzer has also been touring and recording the piano trio repertoire with David Finckel and Wu Han.

Violin: Samuel Zygmuntowicz (NY, NY 2011)

## LAWRENCE DUTTON

### VIOLA

Lawrence Dutton, violist of the nine-time Grammy-winning Emerson String Quartet, has collaborated with many of the world's great performing artists, including Isaac Stern, Mstislav Rostropovich, Oscar Shumsky, Leon Fleisher, Sir Paul McCartney, Renée Fleming, Sir James Galway, André Previn, Menahem Pressler, Walter Trampler, Rudolf Firkušný, Emanuel Ax, Yefim Bronfman, Lynn Harrell, Joseph Kalichstein, Misha Dichter, Jan DeGaetani, Edgar Meyer, Joshua Bell, and Elmar Oliveira, among others. He has also performed as guest artist with numerous chamber music ensembles such as the Juilliard and Guarneri quartets,



the Beaux Arts Trio, and the Kalichstein-Laredo-Robinson Trio. Since 2001, Mr. Dutton has been the Artistic Advisor of the Hoch Chamber Music Series, presenting three concerts at Concordia College in Bronxville, NY. He has been featured on three albums with the Grammy-winning jazz bassist John Patitucci on the Concord Jazz label and with the Beaux Arts Trio recorded the Shostakovich Piano Quintet, Op. 57, and the Fauré G Minor Piano Quartet, Op. 45, on the Philips label. His Aspen Music Festival recording with Jan DeGaetani for Bridge records was nominated for a Grammy award. Mr. Dutton has appeared as soloist with many American and European orchestras including those of Germany, Belgium, New York, New Jersey, Connecticut, Colorado, and Virginia, among others. He has also appeared as guest artist at the music festivals of Aspen, Santa Fe, Ravinia, La Jolla, the Heifetz Institute, the Great Mountains Festival in Korea, Chamber Music Northwest, the Rome Chamber Music Festival, and the Great Lakes Festival. With the late Isaac Stern he had collaborated in the International Chamber Music Encounters both at Carnegie Hall and in Jerusalem. Currently Distinguished Professor of Viola and Chamber Music at Stony Brook University and at the Robert McDuffie School for Strings at Mercer University in Georgia, Mr. Dutton began violin studies with Margaret Pardee and on viola with Francis Tursi at the Eastman School. He earned his bachelors and masters degrees at the Juilliard School, where he studied with Lillian Fuchs and has received honorary doctorates from Middlebury College in Vermont, The College of Wooster in Ohio, Bard College in New York and The Hartt School of Music in Connecticut. Most recently, Mr. Dutton and the other members of the Emerson Quartet were presented the 2015 Richard J. Bogomolny National Service Award from Chamber Music America and were recipients of the Avery Fisher Award in 2004. They were also inducted into the American Classical Music Hall of Fame in 2010 and were *Musical America's* Ensemble of the Year for 2000. Mr. Dutton resides in Bronxville, NY with his wife, violinist Elizabeth Lim-Dutton, and their three sons Luke, Jesse, and Samuel.

Mr. Dutton exclusively uses Thomastik Spirocore strings.

Viola: Samuel Zygmuntowicz (Brooklyn, NY 2003).

## PAUL WATKINS

### CELLO

Acclaimed for his inspirational performances and eloquent musicianship, Paul Watkins enjoys a distinguished career as concerto soloist, chamber musician, and conductor. Born in 1970, he studied with William Pleeth, Melissa Phelps, and Johannes Goritzki, and at the age of 20 was appointed Principal Cellist of the BBC Symphony Orchestra. During his solo career he has collaborated with world-renowned conductors including Sakari Oramo, Gianandrea Noseda, Sir Mark Elder, Andris Nelsons, Sir Andrew Davis, and Sir Charles Mackerras. He performs regularly with all the major British orchestras and others further afield, including with the



Norwegian Radio, Royal Flemish Philharmonic, Melbourne Symphony, and Queensland orchestras. He has also made eight concerto appearances at the BBC Proms, most recently with the BBC National Orchestra of Wales in the world premiere of the cello concerto composed for him by his brother, Huw Watkins, and premiered (and was the dedicatee of) Mark-Anthony Turnage's cello concerto. Highlights of recent seasons include concerto appearances with the Hong Kong Philharmonic, Bournemouth Symphony, and the BBC Symphony under Semyon Bychkov, a tour with the European Union Youth Orchestra under the baton of Bernard Haitink, and his U.S. concerto debut with the Colorado Symphony. A dedicated chamber musician, Watkins was a member of the Nash Ensemble from 1997 to 2013, and joined the Emerson String Quartet in May 2013. He is a regular guest artist at the Chamber Music Society of Lincoln Center in New York and Music@Menlo, and in 2014 he was appointed Artistic Director of the Great Lakes Chamber Music Festival in Detroit. Watkins also maintains a busy career as a conductor and, since winning the 2002 Leeds Conducting Competition, has conducted all the major British orchestras. Further afield he has conducted the Royal Flemish Philharmonic, Vienna Chamber Orchestra, Prague Symphony, Ensemble Orchestral de Paris, Tampere Philharmonic, Netherlands Radio Chamber Philharmonic and the Melbourne Symphony, and the Queensland and Tokyo Metropolitan Symphony orchestras. Paul Watkins is an exclusive recording artist with Chandos Records and his recent releases include Britten's Cello Symphony; the Delius, Elgar, Lutoslawski and Walton cello concertos; and discs of British and American music for cello and piano with Huw Watkins. His first recording as a conductor, of the Berg and Britten violin concertos with Daniel Hope, received a Grammy nomination.

Cello: Domenico Montagnana and Matteo Goffriller in Venice, c.1730.

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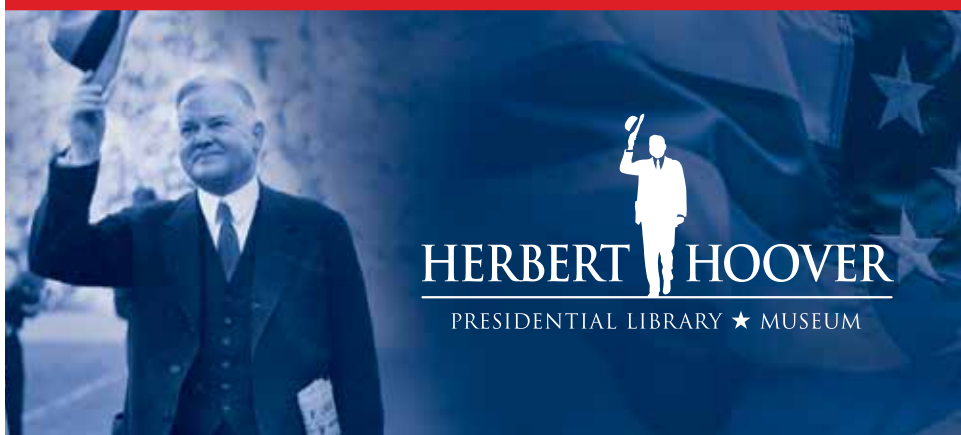
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# PROGRAM NOTES

## String Quartet No. 6 in G Major, Op. 101

### **Dmitri Shostakovich**

Born in St. Petersburg, Russia, September 25, 1906

Died in Moscow, August 9, 1975

Shostakovich's Sixth String Quartet (1956) begins so simply and sweetly that one is not immediately aware of its turbulent milieu. The composer lived from the early years of the Revolution into the Brezhnev era, and his life and music are inextricably entwined with the schizophrenic maelstrom of Soviet history. He was a star from an early age, and even through two serious official denunciations and a terrifyingly personal game of brinkmanship with Stalin—at a time when the “supreme leader and teacher” was routinely liquidating Russia's most creative thinkers—he remained the Soviet Union's most visible and important composer. He had a strong sense of civic duty, took very seriously the practical responsibilities of a composer, and wrote prolifically for *everything*—film, theater, dance, cabaret, orchestra, chamber, circus, and school. He could not be called a dissident except in the most covert, spiritual sense and at the deepest level of his music. His musico-political struggle seems to have only strengthened his already immense musical genius and personal courage, however obliquely it may often have been expressed. Indeed irony and humor were some of his most powerful tools. How ironic, sarcastic even, is the sentimental, almost Verdian cadence which ends each of the quartet's movements?

Stalin's death in 1953 marked the end of the worst repression. Shostakovich responded with one of his greatest and personally significant works, the Tenth Symphony. Generally, though, rather than responding to the new freedom with a burst of modernist experimentation, the middle Fifties was a period of quite “populist” works like the Eleventh Symphony (“The Year 1905”) or the Twelfth Symphony (“The Year 1917”), dedicated to the memory of Lenin. In the Sixth Quartet, from 1956, we hear simple ostinati, drones, dance figures, and long, lyrical, catchy tunes with background-singer type chords, all of which lend the music more than a hint cabaret. (Shostakovich actually wrote a musical comedy in 1958 called *Moskva, Cheremushki*.) However light the touch, the Quartet is not without an ever increasing strain of darkness. As the composer is quoted in *Testimony*, an oral memoir, “There should always be two layers in music. This [is a] quality of Jewish music that has made a most powerful impression on me. It's multifaceted, it can appear to be happy while it is tragic. Jews were tormented so long that they learned to hide their despair. They express despair in dance music.”

It's always dicey to discuss the mechanics of “meaning” or “message” in music, but the overwhelming emotional force in so much of Shostakovich's music does seem to imply a heightened psychological or humanistic significance. One way he achieves this is building the music, even the most extreme and complex passages, from the most common elements of musical thought—as basic to folk song or pop tune as to string quartet or symphony. The smallest musical tics can be developed and elevated into important statements—look at the journeys taken in this quartet by the little repeated-note accompaniment figure that begins the piece or the three-note rising pattern that begins the first tune. Shostakovich also uses, and subverts, conventional formal gambits such as sonata, scherzo, passacaglia, and rondo (respectively, the floor-plans of this work's four movements) in order to play with listeners' expectations and assumptions. For example, the solemnly formalized progression of the third



movement, a repeated bass-line of uncertain tonality, is suddenly broken by an impassioned lyrical statement which finally reveals the movement's true tonality and emotional center. The last movement is a rondo weaving together elements from the previous movements, a technique Shostakovich used often in his later quartets. The first theme of this movement seems to echo bits of all the work's theme. But although it keeps hinting and threatening to come back, the quartet's childlike opening theme never does return. Forms like sonata and rondo originally evolved around the expectation of formal closure, a reassuring outcome that Shostakovich obviously felt no longer possible in his tumultuous times.

—Paul Howard Epstein

## String Quartet No. 5, BB 110, Sz. 102

### **Béla Bartók**

Born in Nagyszentmiklós in the Kingdom of Hungary, Austria-Hungary (since 1920 Sânnicolau Mare, Romania) on March 25, 1881

Died in New York City, September 26, 1945

The Fifth Quartet was written in 1934, six years after the Fourth. In the works of the late 1920s, as exemplified by the Third and Fourth quartets, Bartók strayed the furthest from traditional tonality and produced his most dissonant music. By 1934, he had relaxed his harmonic idiom considerably; it was based increasingly on Balkan or Asiatic modal scales, and in the slow movements there were breathtakingly beautiful references to triadic harmony. Bartók believed all his quartets to be in or on certain keys. The Fifth is far more noticeably on B-flat than the Fourth is on C.

Like its predecessor, the Fifth Quartet has five movements that form an arch. The outer, fast movements are again both in quasi-sonata form, with thematic interrelationships (most noticeably in the Finale's fugue, whose subject is a variant of the first theme of the opening movement). Unlike the Fourth, the Fifth Quartet has a scherzo instead of a slow movement as its centerpiece; the second and fourth movements here are slow, the latter a direct variation of the former. The unfolding of the music from phrase to phrase and section to section is much less terse than in the previous two quartets. Motives are longer and are treated more expansively.

Mirror techniques function within movements as well as between them. In the recapitulation of the first movement, all the themes are presented in reverse order, and they are all melodically inverted, too. The recapitulation does not simply restate the exposition with different key relationships; it is almost an exact mirror-image or photonegative of the first part of the movement.

The tritone, the most striking interval in the first theme, plays an important structural role throughout the piece. The first theme begins with B-flat and lands on E before going on; the ear begins to accept B-flat as tonic and E as a sort of dominant. The development begins on E, just as the classical development section usually began in the dominant key, and the first theme, when it is finally arrived at in the recapitulation, is again on B-flat. E and B-flat are also crucial notes in the wild, precipitous Finale, whose first theme is a free inversion of the opening theme of the Quartet.

Both the second and fourth movements begin with wispy fragments—trills and pizzicato glissandos—which gradually shape themselves into motives. The next section of the second movement is a chorale in triadic harmony played by the three lower instruments, above which the first violin plays wistful, wandering little lines. The chorale creates a religious atmosphere; the delicate balance

between consonance and dissonance, coming after the clashing and often strident sonorities of the first movement, makes this passage seem like a chorale in the fourth movement is played ricochet (all the players throw their bows onto the strings, causing the bows to rebound seven times). This creates a much less haunting atmosphere and a much more objective memory than the original. The rattling sound of the bow-stroke is at odds with the bittersweet harmonies. After some night music, each movement builds toward a climax. In the second movement the climax is slow and anguished, while in the fourth it is turbulent, with swirling chromatic scales played by the cello and viola while the violins shriek above. After the climax in each movement, the music subsides to a remembrance of the chorale-theme and slides away in to the darkness.

The Scherzo alla bulgarese contains some of Bartok's folksiest music. The Bulgarian rhythm groups the flowing eight-notes into 4+2+3, and in the Trio section into 3+2+2+3. These rhythms are natural and joyous; one could go home from a concert whistling the two themes of the Scherzo. In the middle section, over a welter of chromatic notes in the muted violin, the viola and then the cello play a simple, pastoral tune consisting mostly of repeated thirds. It rocks gently between A and F, then F and D, etc. This Trio section, the center of the entire work, combines an almost simply-mindedly consonant melody with an extremely chromatic accompaniment, setting off all sorts of dissonant sparks. Perhaps this weird combination of consonance and dissonance symbolizes Bartok's ambivalent attitude toward tonality; he often strayed far from it, but never lost track of his keynotes and never composed truly atonal music.

His ambivalence is again expressed, this time humorously, in the last movement's Allegretto con indifferenza. In this odd interpolation into the excitement of the Finale, the second violin plays an insipid little tune in A major, while the viola grinds out an accompaniment marked *meccanico*. The tune is a diatonic version of one of the movement's main motives. Soon the first violin joins an octave higher, only in B-flat major while the others continue stolidly in A, producing an exquisitely out-of-tune effect. After this comical depiction of the breakdown of tonality, the same motive returns in its original modal guise, and the piece hurtles to a climax.

—Eugene Drucker

## String Quartet in F Major, Op. 59, No. 1 ("Razumovsky")

### Ludwig Van Beethoven

Born in Bonn in the Electorate of Cologne in the Holy Roman Empire (since 1794 Germany), baptised December 17, 1770

Died in Vienna, Austria, March 26, 1827

The first "Razumovsky" Quartet seems more like the consummation of a style than the beginning, in chamber music, of Beethoven's middle period. The spacious conception, the high expressivity, the sweep of formal structure, the beautiful melodies, the rich harmonies, the surging rhythms, and the brilliant string writing—all attest to surety, confidence, and maturity.

The monumental Allegro opens with a serene and noble first theme, starting low in the cello and soaring up to the first violin's highest register. Several other distinctive melodic phrases round out the first group of themes before the first violin introduces the upward-stretching second subject. Again, further themes fill out this second group. A codetta, based on a melody obviously derived from the first theme, concludes the exposition. The development, which starts like a repeat of the exposition, is vast in size and imaginatively varied, with a

brilliant fugal center section. The cello sneaks in to start the recapitulation under a descending scale in the first violin. The building and enriching process continues through the recapitulation and concluding coda.

Musicians in Beethoven's day considered the opening rhythmic drumming on one note in the second movement strange and oddly amusing. Although the movement is lighter in mood than the Allegro, it still is somewhat restless and ill at ease. As in the previous movement, Beethoven uses many themes, some dancing and gaily abandoned, others more lyrical and songlike. The structure can be interpreted either as a scherzo with two trios or as sonata form; in any case it is a thoroughly satisfying movement that grows organically and inevitably from the melodic material.

Scholars suspect that the enigmatic words, "A weeping willow or acacia tree upon my brother's grave," penned by Beethoven on the sketches for the third movement, give an insight into the intent of this great and profoundly moving slow movement. Some say that the brooding intensity has to do with the composer's distress over his brother Casper Carl's marriage to Johanna Reiss, six months pregnant, and his belief that Casper's life had effectively ended. Others hold that the sorrow was evoked by the memory of another brother, born one year before Ludwig, who died in infancy. In any event, the lament, written in sonata form, has two cantilena themes, both characterized by wide intervals between the notes. The first is stated at the outset by the first violin; the second is sung by the cello while the violin weaves a filigree accompaniment above. The rest of the movement grows from these two melodies, as Beethoven continuously reexamines, reworks, and recasts them until a series of brilliant runs in the first violin brings the movement to an end.

The *Thème Russe* ("Russian theme") of the finale follows without pause. No one is sure whether Count Razumovsky asked Beethoven to include a Russian melody in the quartet, or whether the composer did it to honor his patron. Nevertheless, it has been determined that Beethoven derived the melody from a collection of Russian folk songs published by Ivan Pratsch. While the song was originally in minor and in a slow tempo, it appears here in major and at double the speed. In this sonata-form movement, the dancelike rhythm of the first theme is followed by a contrasting legato subsidiary subject played by the second violin. At the very end, Beethoven slows down the last statement of the *Thème Russe* by a factor of four before a brilliant flourish concludes the quartet.

—Melvin Berger

*Excerpted from Guide to Chamber Music, published by Anchor/Doubleday.*

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Jazz bassist and composer Rufus Reid's most recent project for big band celebrates the life, art, and accomplishments of Elizabeth Catlett. In 1940, Catlett was the first African American to receive an MFA from the University of Iowa, and one of the first three students upon which the degree was conferred. She went on to become an acclaimed sculptor, printmaker, and social activist. The naming of the UI's newest residence hall honors her many contributions to art and society. Reid honors that legacy as well with a night of jazz inspired by Catlett's journey and timeless sculptures.

*Rufus Reid is a 2018-2019 University of Iowa Ida Cordelia Beam Distinguished Visiting Professor.*

*The project is supported, in part, by the Iowa Arts Council, a division of the Iowa Department of Cultural Affairs, and the National Endowment for the Arts.*

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