SAMUELI THEATER  
March 28, 2017  
Tuesday at 8 p.m.  
Preview talk by  
Dr. Byron Adams  
at 7:15 p.m.

2016 – 17 CHAMBER MUSIC SERIES

EMERSON STRING QUARTET

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EMERSON STRING QUARTET

Eugene Drucker, violin
Philip Setzer, violin
Lawrence Dutton, viola
Paul Watkins, cello

String Quartet in F Major  
MAURICE RAVEL  
(1875–1937)

Allegro moderato – Très doux
Assez vif – Très ryhmé
Très lent
Vif et agité

Philip Setzer, First Violin

Shroud*  
MARK-ANTHONY TURNAGE  
(1960–)

Threnody
Intermezzo 1
March
Intermezzo 2
Lament

Eugene Drucker, First Violin

*Commissioned in part by Elizabeth and Justus Schlichting for Segerstrom Center for the Arts

—INTERMISSION—

String Quartet No. 3 in E-flat Minor, Op. 30  
PYOTR ILYICH TCHAIKOVSKY  
(1840–1893)

Andante sostenuto – Allegro moderato
Allegretto vivo e scherzando
Andante funebre e doloroso, ma con moto
Finale: Allegro non troppo e risoluto

Eugene Drucker, First Violin

The Emerson String Quartet appears by arrangement with IMG Artists
www.emersonquartet.com

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Colburn Foundation
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String Quartet in F Major

Even though Ravel worked on his sole string quartet from late 1902 to April 1903 while still a student at the Paris Conservatoire, it is far from a student work. The piece integrates the several styles that he had incorporated into his own musical vocabulary. A major influence was Debussy, and particularly Debussy’s Quartet in G minor, with its Impressionist quality and fascinating tone colors. At the same time, the clear and transparent textures, the compelling logic, and tight control of the basic organization bear testimony to Ravel’s strong Neoclassical proclivity and admiration for Mozart. Finally, some of the strange and unfamiliar tonal effects reflect an interest in the exotic music of the Far East.

The generally excellent initial reactions to the quartet included some sharp criticism, with a few commentators even suggesting that Ravel make extensive revisions. Debussy, a good, if not intimate, friend of Ravel, advised the younger composer, “In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet.” Despite this evidence of Debussy’s support and approval, a comparison of the Debussy and Ravel quartets became a prime subject of newspapers and café debate in Paris resulting in a breach between the two men. Eventually Ravel was moved to comment sadly, “It’s probably better for us, after all, to be on frigid terms for illogical reasons.”

The quartet opens with a thematic group that contains two distinctive ideas: a rich, warmly scored melody involving the entire quartet and a first violin melody of similar character over rapid figures in the second violin and viola. After speeding up to a climax, the music quiets, and the soaring second theme is stated by the first violin and viola playing two octaves apart, producing a most striking tone color. Although the rest of the movement follows the dictates of regular sonata form, the precise writing, the exciting tonal effects, and the powerful climaxes make this a most impressive movement.

Ravel conjures up the sound of a Javanese gamelan orchestra in the swift-moving pizzicato opening of the second movement by having the outer instruments playing in ¾ meter (three groups of two eighth notes to a measure), while the inner parts play in 6/8 meter (two groups of three eighths in the same measure). Trills and tremolos create a lustrous sheen as the movement continues. The cello alone plays a transition to the slow, moody middle section. Although they are not exactly parallel, the extremely lyrical themes here seem to grow from the second subject of the first movement. A shortened reprise of the opening section concludes the movement.

Ravel achieves an improvisatory rhapsodic feeling in the slow third movement, with its continually shifting tempi and episodic construction. He is also able, with consummate skill, to weave the opening melody of the quartet in with the new melodic content. As in the previous movements, there is an ever-changing progression of new and imaginative tone colors, a remarkable achievement, considering the fact Ravel had at his disposal only the four instruments, not the strings, winds, and percussion of a symphony orchestra.

The vigorous finale opens with an angry snarl followed by a long, held note, repeated twice before the movement starts moving forward. Its awkward five-beat meter, possibly Russian in inspiration, lends it an unsettling character. The rest of the movement alternates the contrasting expressive and lyrical melodies, including returns of the first movement theme, with repeats of the opening outburst. The quartet, which was dedicated to Fauré, was introduced in Paris by the Heymann Quartet on March 5, 1904.

– Melvin Berger, Guide to Chamber Music/ Published by Anchor/Doubleday.
cation to Laub’s memory predetermined the character of the work, evoking deep emotion and creating a more personal impression than the two preceding quartets. Several sections of the work are intensely elegiac, reflecting his deep emotional nature. It was no accident that such music was conceived by a neurotic, shy and tortured individual; the troubles of his life which caused him so much personal anguish were somehow transformed into a source of beauty and strength in his music.

Like the preceding quartet in F major, the Quartet in E-flat minor, opens with a lengthy Andante sostenuto introduction in B-flat major which is fairly stylish and uses technically sophisticated chromatics and diminished sevenths. The second part of the introduction consists of a cantabile e molto espressivo melody in the first violin accompanied by simple pizzicato chords. The movement’s rhythmically intriguing main section, Allegro moderato is, on occasion, more rhythmically complex on paper, producing a multi-layered effect. An extended development follows, based on the characteristic rhythmic figures of the Allegro moderato. This development contains several unanticipated structural deviations which may suggest a hidden agenda—perhaps an allusion to the violinist Laub.

The laconic Allegro vivo e scherzando purposely contrasts with the other movements and is a simple, airy and gracious intermezzo. Two contrasting figures are presented in A-B-A form and minimally worked out in the brief but pleasant episode.

The third movement, Andante funebre e doloroso, ma con moto, is the most directly attributed to Laub and one of the finest representations of Tchaikovsky’s chamber music. The first part commences with block chords played con sordino and is not all that typical of a funeral march. A new theme is then introduced with a genuine dirge-character which is then repeated in the subdominant. The second violin performs a recitative in an original bridge theme reminiscent of Eastern Orthodox chant. The development makes extensive use of the second subject, followed by a reappearance of the main subject in the lower parts. The main theme and dirge-tune then return and the movement concludes with touches of the bridge theme.

Tchaikovsky chose the major tonality of E-flat for the Allegro non troppo e risoluto as a relief from the darkness of the preceding Andante funebre. An eight measure introduction is followed by the main theme, which is developed after the appearance of a short, Russian folk-like tune. A brief section quasi andante recounts the mood of the third movement but is set aside by the buoyant coda.

– © 2017 Ileen Zovluck
Emerson String Quartet
Eugene Drucker, violin
Philip Setzer, violin
Lawrence Dutton, viola
Paul Watkins, cello

The Emerson String Quartet has amassed an unparalleled list of achievements over four decades: more than 30 acclaimed recordings, nine Grammys® (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, Musical America’s “Ensemble of the Year” and collaborations with many of the greatest artists of our time. The arrival of Paul Watkins in 2013 has had a profound effect on the Emerson Quartet. Mr. Watkins, a distinguished soloist, award-winning conductor, and devoted chamber musician, joined the ensemble in its 37th season, and his dedication and enthusiasm have infused the Quartet with a warm, rich tone and a palpable joy in the collaborative process. The reconfigured group has been praised by critics and fans alike around the world.

“...Mr. Watkins brought the requisite virtuosity to every phrase. But this music is equally demanding emotionally and intellectually, and the group’s powers of concentration and sustained intensity were at least as impressive.”


The 2016-17 season marks the Emerson Quartet’s 40th Anniversary, and highlights of this milestone year reflect all aspects of the Quartet’s venerable artistry, with high-profile projects and collaborations, commissions and recordings. Universal Music Group has reissued their entire Deutsche Grammophon discography in a 52-CD boxed set. After recent engagements together at the Kennedy Center and Tanglewood, illustrious soprano Renée Fleming joins the Emerson at Walt Disney Concert Hall, performing works by Alban Berg and Egon Wellesz from their first collaborative recording, released by Decca in fall of 2015. The Chamber Music Society of Lincoln Center has programmed celebratory concerts at Alice Tully Hall, as well as in Chicago and Purchase, NY, in October: the Calidore Quartet teams up with the Emerson for the Mendelssohn Octet, and the Emerson gives the New York premiere of Mark-Anthony Turnage’s Shroud (co-commissioned by CMS). Former Emerson cellist David Finckel appears as a special guest for Schubert’s Quintet in C Major. In May 2017, legendary pianist Maurizio Pollini will join the Quartet for a performance of the Brahms Quintet at Carnegie Hall. Additional highlights include a concert with clarinetist David Shifrin as part of the Quartet’s season-long residency at Chamber Music Northwest in Portland, Oregon, as well as a collaboration with cellist Clive Greensmith for the Schubert Quintet at the Soka Performing Arts Center in California. The Emerson continues its series at the Smithsonian Institution in Washington, DC for its 38th season, and the quartet members have been selected as artistic advisors for Wolf Trap’s Chamber Music at The Barns in Virginia, curating the series in celebration of its 20th season.

Multiple tours of Europe comprise dates in Austria, Italy, Germany, Switzerland, Belgium, The Netherlands, Spain and the United Kingdom (including Wigmore Hall for a 40th Anniversary Gala); the Quartet also visits Mexico for the Festival Internacional Cervantino.

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. In 2002, the Quartet began to stand for most of its concerts, with the cellist seated on a riser. The Emerson Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is Quartet-in-Residence at Stony Brook University. During the spring of 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. 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.

**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 Montreal, 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 Montreal 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 Bridge 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.


**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 5 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. Mr. Setzer has been a regular faculty member of the Isaac Stern Chamber Music Workshops at Carnegie Hall and the Jerusalem Music Center. His article about those workshops appeared in *The New York Times* on the occasion of Isaac Stern’s 80th birthday celebration. He also teaches as Distinguished Professor of Violin and Chamber Music at SUNY Stony Brook and has given master classes at schools around the world, including The Curtis Institute, London’s Royal Academy of Music, The San Francisco Conservatory, UCLA, The Cleveland Institute of Music 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.

**The Noise of Time**, a groundbreaking theater collaboration between the Emerson Quartet and Simon McBurney—about the life of Shostakovich—was based on an original idea of Mr. Setzer’s. 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. Mr. Setzer has also been touring with David Finckel and Wu Han, performing the piano trios of Beethoven and also playing and recording the trios of Schubert, Mendelssohn and Dvorak.

**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, Mislislov Rostropovich, Oscar Shumsky, Leon Fleisher, Sir Paul McCartney, Renée Fleming, Sir James Galway, André Previn, Menahem Pressler, Walter Trampler, Rudolf Firkusny, 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 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 viola studies with Margaret Pardee and on viola with Francis Tursi at the Eastman School. He earned his bachelor and master 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.


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, 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, 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.