

Punahou Music Department and Music School

WINTER CHAMBER MUSIC RECITAL

Saturday, December 9, 2023

4 p.m.

Dillingham Hall

Punahou School

Concerto in F Major for 3 Violins & Continuo, TWV 53:F1...Georg Philipp Telemann
I. Allegro (1681-1767)

Vivaldi String Quartet

Mizuki Mau, Noah Kim, and Noah Tanaka, violins
Haruko Nagai, cello
Dr. Jonas Carlson, coach

Suite for Four Violins, Op. 58.....Emil Söchting
V. Rondo-Polacca (1858-1937)

Dale Bechtel Memorial String Quartet

Ethan Chow, Dominic Chi, Tara Krishnagopalan, and Clara Elham, violins
Maile Reeves, coach

String Quartet in C minor, Op. 2 No. 1, G. 159Luigi Boccherini
I. Allegro comodo (1743-1805)

Cooke String Quartet

Kotori Bilharz and Julie Kang, violins
Jayce Lim, viola Lucas Sanford, cello
Alexia Luscher, coach

String Quartet in C Major, K. 157Wolfgang Amadeus Mozart
I. Allegro (1756-1791)

Hirano String Quartet

Vincent Lau and Blake Lee, violins
Minh Chau Nguyen, viola Reese Walther, cello
Steve Flanter, coach

String Quartet in F Major, Op. 18 No. 1.....Ludwig van Beethoven
I. Allegro con brio (1770-1827)

Saburo Watanabe String Quartet

Ellie Chung and Aya Okimoto, violins
Alex Woo, viola Cody Kajioka, cello
Rachel Saul, coach

String Quartet No. 2 in G Major, Op. 18 No. 2.....Ludwig van Beethoven
IV. Allegro molto quasi presto (1770-1827)

Lau String Quartet

Skye Aoki and Riya Krishnagopalan, violins

Ethan Camp, viola Daniel Lin, cello

Anna Callner Pare, coach

String Quartet in G Major, Op. 74 No. 3 "The Rider"Franz Joseph Haydn
IV. Finale: Allegro con brio (1732-1809)

Arthur Y. and Misako M. Akinaka String Quartet

Nicholas Chi and Brennin Lee, violins

Ethan Chung, viola Nessa Michaud, cello

Steve Flanter, coach

String Quartet No. 12 in F Major, Op. 96 "American"Antonín Dvořák
I. Allegro ma non troppo (1841-1904)

Peter Mesrobian Memorial String Quartet

Max Shinno and Ethan Loo, violins

Albert Ko, viola Ian Jun, cello

Maile Reeves, coach

String Quartet No. 1 in D Major, Op. 11, TH 111Pytor Ilyich Tchaikovsky
IV. Finale: Allegro giusto (1840-1893)

Keller String Quartet

Ashley Jisue Hong and Kai Asakura, violins

Matthew Ikeda, viola Conrad Cao, cello

Dr. Helen Liu, coach

String Quartet No. 37 in C Major, Op. 50 No. 2.....Franz Joseph Haydn
IV. Finale (1732-1809)

String Quartet No. 4 in E minor, Op. 44 No. 2.....Felix Mendelssohn
I. Allegro assai appassionato (1809-1847)

Kathryn Kennard Vaught Memorial String Quartet

Preston Chi and Gwyneth Tenn, violins

Swan Kim, viola Ian Ahn, cello

Iggy Jang, coach

Program Notes

Georg Philipp **Telemann** was a very busy man. He composed more than 3,000 pieces, while serving as music director for all five of the main churches in Hamburg, Germany. Telemann was four years older than both Bach and Handel, who both thought he was an amazing composer and made careful study of his pieces. Bach even made Telemann godfather to his son Carl Philipp Emanuel (later a famous composer in his own right.) The Concerto for Three Violins comes from a collection called Table Music. Telemann's skill is on full display, as the three violins play sometimes as a group, and sometimes come out individually. Do you notice how each violin solo has a subtly different voice and feel?

German composer Emil **Söchting** was known mainly as a piano pedagogue, not as a composer of violin quartets. He wrote a number of method books for the Deppe System of piano playing, and also a lot of salon pieces. But, he had skills even when it came to violin quartets. In this 1905 piece, he cleverly manages to reproduce the alto and bass roles that the viola and cello would take in a standard string quartet, using just violins. The polacca, or polonaise, is a characteristic Polish dance. Listen to how Söchting has the lower voices generate the piece's energetic dance rhythms.

The Italian Luigi **Boccherini** wrote ninety-eight string quartets. This is probably the first one he ever wrote, composed when he was eighteen. Boccherini was an incredibly virtuosic cellist who liked to play violin music way up high on the cello. Many quartet pieces of the time give the melody to the violins and the bass role to the cello. But notice how proud cellist Boccherini includes duet writing for violin and cello.

Mozart's C major Quartet was written eleven years after the Boccherini. But here, the duets belong to the violins, while the cello plays a bass role. Mozart was just sixteen when he wrote this piece. In his later quartets, he would embark on all sorts of complexities and experiments, but here he stays simple and traditional. But simple can still be delightful!

Beethoven wrote his **Op. 18 No. 1 Quartet** in his late twenties. What's striking about this piece is the way Beethoven uses one little group of notes to create a huge variety of moods. The piece starts off with two statements of just six notes each, all in unison. These statements are so close to speech that musicians often like to add words to them, for example, "How do you like my feet? I really think they're neat." After a few phrases, Beethoven replaces the one syllable, "feet," with two syllables, and all of a sudden, the simple direct music he started with takes on a feeling of longing. Then, he starts to play with the notes of "do you like my," building a whole section of music out of them. If you listen carefully from the beginning, you can hear Beethoven do all kinds of amazing things with the most economical means.

In Beethoven's next quartet, **Op. 18 No. 2**, the cello starts the friendly conversation and then the others chime in. The high energy and synergy of the conversation among the musical voices work together in a joyous and playful romp through this finale movement.

Haydn was much older than both Mozart and Beethoven. But he wrote his "**Rider**" Quartet twenty years after Mozart wrote his K. 157, and only about five years before Beethoven wrote his Op. 18 Quartets. The "Rider" nickname doesn't come from Haydn himself. But how could such galloping music have any other name? Can you hear how the first violin's offbeats bounce off of the other instruments' beats, the way a horse's rider bounces in the saddle?

Dvořák was noted for his Czech nationalism at a time when Czech lands were still ruled by the Austrian empire. It's somewhat ironic that he was as famous for this "American" String Quartet and the "New World" Symphony as for anything else he wrote. In 1892, Dvořák arrived in America for a three-year stay, and it was during that time that he wrote these two works. Dvořák heard a lot of American music during his stay. In this quartet, one possible source for the melodies is plantation songs and spirituals. Can you hear echoes of these as you listen?

In the finale of **Tchaikovsky's** First Quartet, the Nutcracker composer takes a simple melody and finds different ways to clothe it, transforming it the way different costumes transform a ballet dancer. At the beginning, the instruments play the melody like a Russian folk song, harmonized as if for singers. Next, Tchaikovsky starts the melody but interrupts it, halting momentum before slowly rebuilding it. Next, he has the first violin and viola play the melody as a round, while the second violin plays fast running notes and the cello makes it all pop with fast chords. Can you hear any other costumes Tchaikovsky gives the melody later?

The Finale of **Haydn's Op. 50 No. 2** has a very interesting way of presenting its melody. At the outset, no one presents the entire melody—it's a cooperative effort, violin plus violin. After things come to a brief halt, things become even more cooperative—violin plus cello plus violin plus violin. Haydn had a lot of fun when he composed.

There is so much passion in **Mendelssohn's** Allegro assai appassionato. The first violin plays a beautiful, longing, extended melody that will catch your ear. But listen also to the way the other instruments add urgency to that melody, first with syncopations, then with upward and downward scales, before finally joining the first violin for fast notes that keep the melodic momentum going seemingly forever, since all this passion never seems able to spend itself.

- Sasha Margolis

"The purpose of Art is to bring people into presence."

- Jim Carrey

Playing in a string quartet provides a unique opportunity for our students to not only experience wonderful music, but to underscore and practice the value of being fully present in the moment. We are proud of each of the quartets and how they have learned to communicate, collaborate and support each other. We also appreciate the discipline, hard work, and time that the students have committed with the support of their coaches to prepare for today's recital.

We wish you the gift of "presence" in sharing this afternoon of music together, but also in the holiday season ahead as we spend time with family and friends. Thank you for your support of the Punahou Chamber Music Program.

Warmest holiday wishes,
Helen Chao-Casano & Craig Young
Co-coordinators of the Punahou Chamber Music Program

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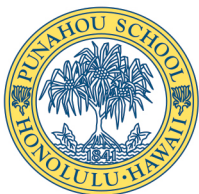
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