

*The Tokyo String Quartet* has captivated audiences and critics alike since it was founded more than 30 years ago. Regarded as one of the supreme chamber ensembles of the world, the Tokyo Quartet—Martin Beaver and Kikuei Ikeda (violins), Kazuhide Isomura (viola) and Clive Greensmith (cello)—has collaborated with a remarkable array of artists and composers, built a comprehensive catalogue of critically acclaimed recordings and established a distinguished teaching record. Performing over a hundred concerts worldwide each season, the Tokyo String Quartet has a devoted international following that includes the major capitals of the world and extends to all four corners, from Australia to Estonia to Scandinavia and the Far East.

Officially formed in 1969 at the Juilliard School of Music, the quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its creation, the quartet won First Prize at the Coleman Competition, the Munich Competition and the Young Concert Artists International Auditions. An exclusive contract with Deutsche Grammophon firmly established it as one of the world's leading quartets, and it has since released more than 40 landmark recordings. The ensemble now records on the Harmonia Mundi label.

The members of the Tokyo String Quartet have served on the faculty of the Yale School of Music as quartet-in-residence since 1976. Deeply committed to coaching young string quartets, they devote much of the summer to teaching and performing at the prestigious Norfolk Chamber Music Festival. They also conduct master classes in North America, Europe and the Far East throughout the year.

The ensemble performs on the “Paganini Quartet”, a group of renowned Stradivarius instruments named for legendary virtuoso Niccolò Paganini, who acquired and played them during the 19th century. The instruments have been on loan to the ensemble from the Nippon Music Foundation since 1995, when they were purchased from the Corcoran Gallery of Art in Washington, D.C.

2006-07



College-Conservatory  
of Music  
presents

**Tokyo String Quartet**  
**Martin Beaver, violin**  
**Kikuei Ikeda, violin**  
**Kazuhide Isomura, viola**  
**Clive Greensmith, cello**

Friday, April 13, 2007  
Corbett Auditorium  
8:00 p.m.

**Guest Artist Series**

# PROGRAM

Quartet in D Minor, Op. 76, No. 2 (“*Die Quinten*”) Franz Joseph Haydn  
*Allegro* (1732-1809)  
*Andante o piu tosto allegretto*  
*Menuetto: Allegro ma non troppo*  
*Finale: Vivace assai*

Quartet in F Major, Op. 41, No. 2 Robert Schumann  
*Allegro vivace* (1810-1856)  
*Andante, quasi variazioni*  
*Scherzo: Presto*  
*Allegro molto vivace*

## —INTERMISSION—

Quartet in C Major, Op. 59, No. 3 Ludwig van Beethoven  
*Introduzione: Andante con moto; Allegro vivace* (1770-1827)  
*Andante con moto quasi Allegretto*  
*Menuetto: Grazioso*  
*Allegro molto*

The Tokyo String Quartet is Artist-in-Residence at  
Yale University’s School of Music

The Tokyo String Quartet has recorded for Angel–EMI,  
BMG Classics, CBS Masterworks, Deutsche Grammophon,  
Vox Cum Laude and Vanguard.

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The Tokyo String Quartet performs on the four Stradivarius  
instruments known as the “Paganini Quartet,” generously on  
loan from the Nippon Music Foundation since 1995.

# PROGRAM NOTES

Tonight’s program marks the 150th anniversary of the death of Robert Schumann (1810-1856), featuring one of that composer’s comparatively little-known quartets. While his songs, piano music and orchestral works reflect the more typically Romantic aspects of Schumann’s character, his quartets reveal the profound influence of the Classical-era masters, represented by the other two works on the program.

The six op. 76 Quartets by Joseph Haydn (1732-1809) were completed in 1797, during a period of widespread public acclaim for the composer. He had recently returned to Austria from London, where his newest symphonies had enjoyed great success in Salomon’s subscription concerts. After the 1799 publication of the quartets in London, Charles Burney wrote to the composer: “They are full of invention, fire, good taste, and new effects.” The Quartet in D minor, op. 76 no. 2 was later nicknamed “Quinten” or “Fifths,” after the descending motive that opens the first movement. The Andante concludes with an elegant variation for the first violin. This is followed by a Minuet in canonic form: the melody in the violins is imitated throughout by the lower strings. The Vivace Rondo finale features a theme of Hungarian character, possibly referring to the heritage of Count Erdödy, the dedicatee of the op. 76 Quartets.

Schumann tended to concentrate his compositional energies on one genre at a time; for example, 1840 was his Liederjahr or “year of song,” while 1841 saw the completion of two symphonies. In 1842, Schumann began an intensive study of the string quartets of Haydn, Mozart, and Beethoven. This inspired a veritable flood of chamber music including the Piano Quintet, op. 44 and Piano Quartet, op. 47, as well as the three String Quartets, op. 41. The Quartet in F major, op. 41 no. 2 is dedicated to Felix Mendelssohn. While the sonata form of the first movement is conventionally Classical, the melodies and harmony are entirely typical of Schumann. The Andante quasi Variazioni features a rocking 12/8 rhythm, interrupted by a more lively episode. The fleeting Scherzo is contrasted with a Trio in rustic style. Finally, the main theme of the energetic Allegro molto vivace closely resembles one in Schumann’s own Symphony in D minor, composed during the previous year.

The three Quartets op. 59 of Ludwig van Beethoven (1770-1827), dedicated to Count Razumovsky, were composed between 1804 and 1806, very soon after the revolutionary achievement of the “Eroica” Symphony, and concurrently with other landmarks such as the “Waldstein” and “Appassionata” piano sonatas. Beethoven’s iconoclastic stamp is evident throughout the op. 59 Quartets. However, the mysterious slow introduction to the Quartet in C major, op. 59 no. 3 recalls that of Mozart’s “Dissonance” Quartet, K. 465 (in the same key). The Andante con moto is suffused with falling chromatic figures, redolent of great tragedy. However, the remaining movements effect an emotional reversal. Following a Minuet in markedly Classical style, the impetuous Finale begins in the manner of a fugue; however, any hint of standard fugal form is overwhelmed by the headlong energy of the music.

—David Byrne