



# Candlelight Concert Society Presents

## JERUSALEM QUARTET

Alexander Pavlovsky, violin  
Sergei Bresler, violin

Ori Kam, viola  
Kyril Zlotnikov, cello

Saturday, April 23, 2023, 4:00 pm  
Smith Theatre, Horowitz Visual and Performing Arts Center  
Howard Community College

*This performance is sponsored by Rosalie Lijinsky Chadwick  
In Memory of William Lijinsky*

PROGRAM: **"Music Under Tyranny"**  
Jonathan Palevsky, Narrator

**SERGEI PROKOFIEV (1891-1953)**

**String Quartet No. 2 in F Major, Op. 92 (1941)**

*Allegro sostenuto*

*Adagio*

*Allegro*

**DMITRI SHOSTAKOVICH (1906-1975)**

**String Quartet No. 10 in A-flat Major, Op. 118 (1964)**

*Andante*

*Allegretto furioso*

*Adagio*

*Allegretto-Andante*

*Intermission*

**BELA BARTOK (1881-1945)**

**String Quartet No. 6 (1939)**

*Mesto-Vivace*

*Mesto-Marcia*

*Mesto-Burletta (Moderato)*

*Mesto*

Jerusalem Quartet appears by arrangement David Rowe Artists  
[www.davidroweartists.co](http://www.davidroweartists.co), [www.jerusalemstringquartet.com](http://www.jerusalemstringquartet.com)  
The Jerusalem Quartet records for Harmonia Mundi

## PROGRAM NOTES

### STRING QUARTET NO. 2 IN F MAJOR, OP. 92 Sergei Prokofiev (1891-1953)



Following the Russian Revolution of 1917, **Sergei Prokofiev** embarked upon a 16-year period of self-imposed exile, believing that the new Soviet society held little promise for artists. He spent most of his time in the United States and France, concertizing widely as a piano

soloist while still composing. It was not until 1933 that Prokofiev felt conditions had improved to the point that he could return home and become a Soviet citizen. For the next 20 years, his work was subject to continual evaluation and review by the authorities, who criticized him, along with Shostakovich and other leading Soviet composers of the time, for “formalistic distortions,” “anti-democratic tendencies,” and susceptibility to foreign influences.

Prokofiev preferred to compose in the larger forms—symphonies, concertos, ballet music and opera—but in his more contemplative moods, he produced a substantial body of smaller works. As might be expected, he favored the piano, writing 15 piano sonatas as well as numerous sonatas for piano and strings. His output for larger chamber groups, however, only comprises four works. The earliest, *Overture on Hebrew Themes*, dates from 1917, just after he left St. Petersburg for New York. In 1924, he wrote a quintet for woodwinds in Paris; in 1931, he wrote his first string quartet while on tour in the United States.

Prokofiev’s fourth and final chamber music composition, written in 1942, was his *String Quartet No. 2 in F Major, Op. 92*. Because the advancing German army threatened to take Moscow that year, Prokofiev, along with other leading artists, writers, and musicians, was evacuated to a small mountain village in the Kabardian region of the Caucasus. There, he found a wealth of little-known folk music and drew upon local melodies and dance rhythms for the *Second String Quartet*.

Prokofiev wrote, “I felt that the combination of new, untouched Oriental folklore with the most classical of classic forms, the string quartet, ought to produce interesting and unexpected results.” Completed in just over one month, the *Second String Quartet* embodies the “interesting and unexpected” that Prokofiev predicted. Departing from classical tradition, the Quartet boasts three movements only: *Allegro sostenuto*, *Adagio*, and *Allegro*. The first movement has a lively sonata-form, its themes built around a bold, jaunty march from Kabardinian folk music. The *Adagio* performs double-duty as both a beautiful Kabardian love song and a rhythmic folk dance *scherzo*, with the accompanying strings imitating the sound of a native instrument, the kemaje. Finally, the *Allegro* is a reminiscence of the first movement, but delivers a sonata-rondo hybrid punctuated by solo cadenzas, development and recap in reverse order.

Prokofiev’s *String Quartet No. 2* was first performed in 1942 in Moscow by the Beethoven String Quartet.

*Notes by James Cannon*

### STRING QUARTET NO. 10 IN A-FLAT MAJOR, OP. 118

Dmitri Shostakovich (1906-1975)



Premiered by the Beethoven String Quartet in Moscow in 1964, **Dmitri Shostakovich’s** *String Quartet No. 10 in A-flat Major* is one of his more enigmatic works. The sparse texture and anxious mood that dominate the quartet

have been attributed by some biographers to the composer’s declining health and his disgust at the way he had been treated by the Soviet bureaucracy. Such explanations are really not needed, however, when one notes that this is a transitory work, its mood echoing that of his earlier Stalin-era quartets while its texture and harmonies foreshadow the austerity and emotional distance of his later works. The composer invented for himself a musical “signature,” which consists of four notes—D, E-flat (Es

in German), C, and B natural (H in German)—which correspond to the first letter of his first name (D) and the first three letters of his last name (Sch). This motif is developed in the first movement, which also calls for the players to use the upper harmonics of the strings (*sul ponticello*).

The second movement is marked *Allegretto furioso*, a tempo indication that is unique Shostakovich's string quartets. It sets the stage for a movement that is unmistakably furious, made all the more so by extended loud dissonances. The most angry of these is produced by the viola and cello as they bear down together on notes that are just a half-step apart.

Marked *Adagio attacca*, the third movement is intended to follow upon the second without pause. It is a passacaglia, in which a theme is repeated throughout the movement. The theme occurs first in the upper voice and eventually works its way down through all four voices. The fourth movement also moves in on the third without a break. A folk dance-like main theme is juxtaposed against themes from the preceding three movements in a rondo form. After a return of the DSCH motif, the movement dies away in an uncertain conclusion.

*Notes by Stephen Ackert*

## STRING QUARTET NO. 6

Béla Bartók



**Béla Bartók's** music was largely rejected by performers and audiences during his lifetime, and aside from a small group of disciples, he received little recognition or support. In his youth, he was a late-Romantic, an expressionist, and a

neoclassicist, but as his concept of modern music developed, he became one of the most original and significant composers of his time, ranking alongside Stravinsky and Schoenberg as a central figure of the 20th century.

Composed in the autumn of 1939, *String Quartet No. 6* is Bartók's final work in the genre and the final instrumental work he composed before emigrating from his native Hungary to the United States. He composed his first quartet in 1908, and from then on continued to refine his craft and experiment with new formal structures and techniques.

Like those of Beethoven, Bartók's string quartets provide a record of the composer's artistic growth. In 1923, Bartók became acquainted with Hindemith's *Clarinet Quintet*, admired its symmetrical structure, and used it as a model for his fourth and fifth string quartets, as well as several other of his later works. In the *String Quartet No. 6*, however, Bartók discards that formal plan and finds a new way to integrate his work into an artistic whole.

Bartók's *String Quartet No. 6* is in sonata form and begins with a viola passage marked *Mesto* ("sadly"), a unifying theme which recurs to form a prelude to each of the following three movements. Here, it provides a melancholy contrast to a cheerful movement marked *Vivace*. In the second movement, the *Mesto* theme is played by the cello and leads into a sardonic march, which surrounds a middle section of tremolos, pizzicatos and glissandos. The first violin presents the *Mesto* theme in the third movement, *Burletta* (Burlesque). As in the previous movement, humorous elements are present, but the underlying spirit is one of biting satire. In the final movement, the full complement of instruments announces the *Mesto* theme, which then forms the basis for the entire finale. A pair of themes from the opening *Vivace* movement recall the untroubled mood in which the quartet began, before the quartet concludes on a beautiful but bleak and somber note.

*Notes by James Cannon*

## TONIGHT'S ARTISTS

### JERUSALEM QUARTET



*“Passion, precision, warmth, a gold blend: these are the trademarks of this excellent Israeli string quartet.”*

Such was *The New York Times*' impression of the **Jerusalem Quartet**. Since the ensemble's founding in 1993 and subsequent 1996 debut, the four Israeli musicians have embarked on a journey of growth and maturation. This experience has resulted in a wide repertoire and stunning depth of expression, which carries on the string quartet tradition in a unique manner. The ensemble has found its core in a warm, full, human sound and an egalitarian balance between high and low voices. This approach allows the Quartet to maintain a healthy relationship between individual expression and a transparent and respectful presentation of the composer's work. It is also the drive and motivation for the continuing refinement of its interpretations of the classical repertoire as well as exploration of new epochs.

The Jerusalem Quartet is a regular and beloved guest on the world's great concert stages. Recent appearances include a Beethoven quartet cycle at Wigmore Hall in London; a Bartók cycle at the Salzburg Festival; their third annual String Quartet

seminar in Crans Montana Switzerland; and recently they began a residency at the Jerusalem Academy of Music. This season, they will return to the Berlin Philharmonie and embark on a tour of South Korea. Their North American tours will take them to Philadelphia, PA; Buffalo, NY; Pasadena, CA; Palm Beach, FL; Durham, NC; Columbia, MD; Charlottesville, VA; New York, NY; Chicago, IL (performing sextets with Pinchas Zukerman and Amanda Forsyth); Dallas, TX; Cleveland, OH; and Indianapolis, IN.

The Jerusalem Quartet's recordings have been honored with numerous awards, including the Diapason d'Or and the BBC Music Magazine Award for chamber music. They have recorded the string quartets of Haydn; Schubert's *“Death and the Maiden”*; an album of Dvořák's *String Quintet Op. 97* and *Sextet Op. 48*, and the quartets by Ravel and Debussy.

In 2019, the Quartet released a unique album exploring Jewish music in Central Europe between the wars and its far-reaching influence, featuring a collection of Yiddish Cabaret songs from 1920s Warsaw, as well as works by Schulhoff and Korngold. The second installment of their Bartók quartet recording was released in 2020.

### Please...

- **In the event of an emergency**, note at least two exits, especially your nearest exit, which might be behind you. Walk, do not run, and calmly evacuate the concert hall.
- Turn off cell phones, pagers, and watch alarms.
- Do not use cameras or electronic recording devices during Candlelight Concert productions.
- Unwrap cough drops or mints before the concert begins.