

# HERBERGER STRING QUARTET

Aihua Zhang and Vladimir Gebe, violin  
Yen-Fang Chen, viola  
Yeil Park, cello

STUDENT ENSEMBLE RECITAL SERIES  
RECITAL HALL  
TUESDAY, APRIL 26<sup>TH</sup>, 2016 • 7:30 PM

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY

School of Music

# Program

String Quartet no. 19 in C major "Dissonance," K. 465      W.A. Mozart  
I.      Adagio - Allegro      (1756-1791)  
II.      Andante cantabile  
III.      Menuetto: Allegro  
IV.      Allegro molto

**\*\*Intermission\*\***

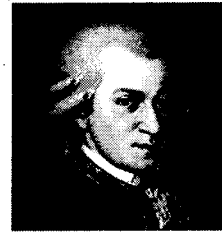
String Quartet no. 4, Sz. 91      Béla Bartók  
I.      Allegro      (1881-1945)  
II.      Prestissimo, con sordino  
III.      Non troppo lento  
IV.      Allegretto pizzicato  
V.      Allegro molto

\*\*\*\*\*

The Herberger String Quartet is the graduate string quartet of ASU's School of Music. They have been coached under Professor Nancy Buck and Professor Jonathan Swartz. Additionally, they have worked closely with the Brentano String Quartet as a part of the Visiting Quartet Program Residency and were invited to the Red Rocks Music Festival Winter Chamber Music Institute, where they studied under Shmuel Ashkenasi, Paul Coletti, David Erlich, and Thomas Landschoot.

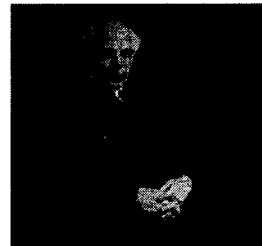
Aihua Zhang is a student of Danwen Jiang, Vladimir Gebe is a student of Katherine McLin, Yen-Fang Chen is a student of Nancy Buck, and Yeil Park is a student of Thomas Landschoot.

*Program notes written by Yeil Park*



Wolfgang Amadeus Mozart greatly respected and enjoyed the friendship of Joseph Haydn, the "father of the string quartet." In fact, Haydn would throw chamber music parties during his visits to Vienna and often asked Mozart to play viola with him. Haydn was a mentor to Mozart and publicly spoke of high praise of his musical genius; Mozart reciprocated with his admiration of Haydn's string quartets, dedicating six quartets to him.

Quartet no. 19 K. 465 was the last of the six "Haydn" quartets. Written in 1785, it earned its nickname "Dissonance" due to its turbulent beginning. While most pieces composed in this time period used an introduction to set the stage for the main tonality, Mozart creates quite the unsettled atmosphere in the Adagio with sudden key changes and chromaticism. The stormy tension stirred in the opening dissipates to an elegant exposition full of charm and elegance.



Béla Bartók is a Hungarian composer and one of the pioneers of ethnomusicology. Perhaps driven by nationalism sweeping through Europe and many of the great Romantic composers drawing inspiration from folklore, Bartok and composer friend Zoltan Kodaly went out to the countryside to collect and record old Magyar melodies. Their discoveries led both to write music derived from these tunes within a 20th century harmonic language.

Written in 1928, Bartok's Fourth String Quartet is regarded by many as one of his greatest compositions. This quartet is one of the earliest examples of Bartok's fascination of the *arch form*, a palindromic structure tied together by the central third movement, which Bartok described as the "kernel" of the entire work. Surrounding the capstone are the two Scherzo movements, the first played with blazing speed and muted while the second one played entirely pizzicato. The two outer movements provide the anchor to the piece with a powerful opening and closing that provide the outer shells of the structure.