



Terra String Quartet

Friday, September 29, 2023 at 7:30 pm

GreenHill Center for NC Art

String Quartet in F Major, Op. 18, No 1

Ludwig van Beethoven (baptized 1770 - 1827)

Runtime, approx. 28 minutes

This high energy string quartet, written between 1798 and 1800, was only Beethoven's second quartet written. Beethoven apparently toiled over this piece quite a bit, making plenty of revisions. A letter to his friend Karl Amenda stated, "Be sure not to hand on to anybody your quartet, in which I have made some drastic alterations. For only now have I learnt to write quartets; and this you will notice, I fancy, when you receive them."



Beethoven's earlier style of writing can easily be heard in this piece, especially in the first movement, with its poised and controlled melody and accompaniment. Listening to it probably brings mental images of big powdered wigs and the aristocracy! The second movement is much more emotional and moody - a precursor to Beethoven's later style of writing after he began to struggle with his eventual deafness. This second movement raises clear emotions of love and loss.

The main melody in the fourth movement is extremely similar, and almost certainly inspired by, his String Trio in c minor, Op. 9, No. 3. Both have long lines of fast running notes, so listen to both and see if you can hear the similarities!

Entr'acte

Caroline Shaw (born 1982)

Runtime, approx. 11 mins



Caroline Shaw is an American composer, violinist, and vocalist.

She was the recipient of the 2013 Pulitzer Prize in Music, has received several Grammy awards, and an honorary doctorate from Yale University! She has collaborated with artists such as Renée Fleming and Yo Yo Ma. She has also worked on the music for several shows, including *Yellowjackets*. Her favorite color is yellow, and her favorite smell is rosemary. We are so excited feature this North Carolina born composer on this concert!

What a piece! This string quartet is absolutely full of incredible beautiful moments of harmony, with dashes of dissonance and chaos interspersed. Listen for various extended techniques used throughout the piece, such as *ponticello* (playing with the bow on top of the bridge to make a scratchy and whistly sound), *pizzicato* (plucking the strings), and a plenty of *bariolage* (rocking the bow back and forth along the strings). There is plenty to listen for with this incredible work! [Feel free to get a preview here!](#)

String Quartet No. 4 in e minor, Op. 44, No. 2

Felix Mendelssohn (1809-1847)

Runtime, approx. 27 mins

Mendelssohn was incredibly busy during his honeymoon with Cécile Jeanrenaud... writing this beautiful work! While published as the second in this collection of works (known as an opus), it was actually completed first in the set!

The first movement of this piece is by far the most emotionally driven and significant in size, comprising nearly a third of the entire piece's runtime. Listen for beautiful moments where the melody is passed back and forth between the various sections. The second movement, the Scherzo, is very reminiscent of woodland fairies scampering around - not unlike parts of his [A Midsummer Night's Dream](#).



The third movement is a simple yet gorgeous melody, sounding very much like a lullaby. The fourth movement brings the listener back around to a melody very similar to the first - though music quicker than before! See if you can find moments of the first movement within the fourth. I have no doubts that you will love this piece!

Matt Wilson, Program Notes

Matt Wilson, the author of the program notes that you hopefully found illuminating and inspiring, is a violinist and violist from South Carolina. He received a Bachelor's in Music Education from Appalachian State University in Boone, NC, before teaching in the public schools for several years. He received a Master's in Music Education from UNC Greensboro and is now pursuing a PhD in Music Education from the University of Kansas (KU) in Lawrence, KS. Rock Chalk! He is an active researcher and presenter at the state and national levels, focusing on issues of gender equity in music education.

Matt has served in several leadership roles in the NC Music Educators Association - Orchestra Section in the past. He is a member of the National Association for Music Education and the American String Teachers Association (ASTA). He is currently a student representative for ASTA's National Student Advisory Committee. He is also currently a Diversity, Equity, Inclusion, and Belonging Graduate Fellow at KU.

