



Sunday, November 21, 2021, 7:00 pm

Music at Kohl Mansion presents
Rolston String Quartet

Luri Lee, violin, Jason Issokson, violin, Hezekiah Leung, viola, Peter Eom, cello

String Quartet in D Major, Op. 33, No. 6

Joseph Haydn

- I. Vivace assai
- II. Andante
- III. Scherzo: Allegretto
- IV. Finale: Allegretto

Leyendas: An Andean Walkabout

Gabriela Lena Frank

INTERMISSION

String Quartet in B minor, Op. 33, No. 1

Joseph Haydn

- I. Allegro moderato
- II. Scherzo: Allegro di molto
- III. Andante
- IV. Finale: Presto

String Quartet in E minor, Op. 44, No. 2

Felix Mendelssohn

- I. Allegro assai appassionato
- II. Scherzo: Allegro di molto
- III. Andante
- IV. Presto agitato

Musicians in Flight Partner: Embassy Suites by Hilton San Francisco Airport Waterfront

Rolston String Quartet appears by arrangement with Sciolino Artist Management, New York
Visit rolstonstringquartet.com

Music at Kohl Mansion is presented in collaboration with
Mercy High School, Burlingame – Natalie Cirigliano Brosnan, Head of School.

Sunday, November 21, 2021

Dear Friends,

We are overjoyed to welcome you back to Music at Kohl Mansion, live and in person, for our 39th Season of chamber music concerts. Many thanks to all those who joined us last season for our entirely virtual Season 38, and a very warm greeting to those who are with us live for the first time. Our Board of Directors, staff, and artists have missed the unique experience of sharing music with you in the warm and intimate setting of our Great Hall!

What a glorious season we have planned for you! Our *Seven Sundays at 7* bring you music of four centuries from multiple countries of origin. The coming months will offer music by nine 20th and 21st Century composers, seven of them living, five of them women, and five of them composers of color.

Your safety and comfort are our primary concern. Your Board and staff members have spent many months listening to your feedback, observing local, regional, and national trends, and preparing to offer you the greatest possible peace of mind as we return to the joy of gathering in person this evening. Our safety protocols, including required proof of vaccination, mask-wearing, and a greatly-reduced venue capacity, will remain in place until conditions are significantly improved. We will always inform you in advance of any updates, and give you options that best meet your needs.

Please feel free to contact our office with any questions or concerns at info@musicatkohl.org or 650.762.1130, and check our website regularly for news and information at www.musicatkohl.org.

With great excitement, we wish you a magnificent evening of music!



Zerlina Chen Hayes
President



Patricia Kristof Moy
Executive Director

COVID-19 PROTOCOLS - FOR YOUR SAFETY AND COMFORT:

MAKM safety protocols are stricter than state or county mandates, in response to the input from our patrons:

All persons present (artists, staff, and volunteers, as well as patrons) are required to show proof of full vaccination prior to entry.

All persons present (except artists on stage) must wear a well-fitted mask covering nose and mouth while inside Kohl Mansion. Masks with valves, gaiters, or scarves are not permitted.

The Great Hall is large and airy, but it is nevertheless an intimate space (making it ideal for chamber music!) Seating at a maximum 50-60% of capacity provides greater spacing for the comfort of all.

Our custodial team ensures that all public spaces are cleaned and serviced in readiness to welcome you. Hand sanitizer is available at several locations throughout the venue.

We will continue to communicate with our community and will adapt our protocols as supported by both scientific evidence and public sentiment. The safety and well-being of everyone involved with Music at Kohl remains our highest priority. If you have any questions, please contact us at 650.762.1130 or info@musicatkohl.org.

Josef Haydn (1732-1809) String Quartet in D Op 33 no 6 (1781)

Vivace assai

Andante

Scherzo: Allegro

Finale: Allegretto

In the course of the five years from 1768 to 1772, Haydn published three sets of quartets, the Op 9, 17 and 20, in which the older Divertimento form evolved into the true string quartet with free and independent parts. The exercise during the previous decade of manufacturing over a hundred Trios for viola, cello and Prince Nikolaus Esterházy's baryton (a sort of bass viol with an extra set of resonating and pluck-able strings) had schooled Haydn in writing for individual string parts without an accompanying harpsichord. This technical facility, his extraordinary structural genius, and the continued maturing of his creative powers happily came together to produce in the Op 20 quartets six works of revolutionary genius. But then Haydn wrote no more quartets for a decade, until the Op 33 set of six in 1781. Probably all his energies were used directing the music for 50 operas (5 his own compositions) and various marionette productions at the Esterházy palace. In 1779 the Prince engaged an attractive though not very good young singer, Luigia Polzelli, with whom the unhappily married Haydn developed a passionate relationship. Despite the substantial shortcomings of both her voice and her husband's violin playing Prince Nikolaus retained them for Haydn's sake. By 1780, energy flowed back into his symphonies and Haydn started to compose string quartets again.

He announced the Op 33 set to potential subscribers as "brand new *à quadro* ... written in a new and special way, for I have not composed any for ten years". Such advertising was maybe a bit of a come-on to revive the market, but the new set are altogether more relaxed and confident than the Op 20s. They have jokey *scherzi* rather than serious minuets, less "*Sturm und Drang*", more major than minor and a variety of different finale forms replacing Op 20's intellectual fugues. The Op 33 set appeared in Vienna just as the 26 year-old Mozart arrived there in pursuit of a freelance career. Haydn's new quartets catalysed Mozart into writing more quartets of his own, resulting in the famous set of six quartets that he dedicated to Haydn.

Tonight's quartet, the sixth of Haydn's Op 33 set, with its jaunty 6/8 rhythm, may well have provided some of the inspiration for the 'Hunt' quartet in Mozart's set. Haydn's writing is democratic – more of Goethe's ideal of a conversation between intelligent equals than some others of the set. One of his democratic devices in the first movement is for the first violin to hold a long high note, while the lower parts develop the material. Not only is the first violin kept occupied but the high note transforms the music. Mozart famously (*Amadeus*) demonstrated the power of this trick with the oboe's entry in the *Adagio* of his *Gran Partita* Serenade for 13 wind which was composed in the same year as this Haydn quartet. At the start of Haydn's second movement the first violin holds a high A for 18 *Andante* beats (rising to 22 later in the movement) while the second violin and viola play together.



The *Scherzo* is indeed jokey, but at the tempo of the conventional *Minuet* movement, rather than at the faster speed that became usual. The last movement has variations on two alternating themes the first in the major and the second in the minor: : ABA₁B₁A₂. Haydn's ending characteristically wrong-foots the unforeshadowed listener.

Haydn Program Notes: Chris Darwin

Gabriela Lena Frank (b. 1972) *Leyendas: An Andean Walkabout* (2001)

Leyendas: An Andean Walkabout for string quartet draws inspiration from the idea of mestizaje as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

"Toyos" depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power, and is often played in parallel fourths or fifths.

"Tarqueada" is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

"Himno de Zampoñas" features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

"Chasqui" depicts a legendary figure from the Inca period, the chasqui runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chasqui needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

"Canto de Velorio" portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

"Coqueteos" is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras ("storm of guitars").

Program Note: Gabriela Lena Frank

Josef Haydn (1732-1809) String Quartet in B minor Op 33 no 1 (1781)

Allegro moderato

Scherzo: Allegro di molto

Andante

Finale: Presto

In the course of the five years from 1768 to 1772, Haydn published three sets of quartets, the Op 9, 17 and 20, in which the older Divertimento form evolved into the true string quartet with free and independent parts. The exercise of manufacturing over a hundred Trios for viola, cello and Prince Esterhazy's baryton during the previous decade had schooled Haydn in writing for individual string parts without an accompanying harpsichord. This technical facility, his extraordinary structural genius, and the continued maturing of his creative powers happily came together to produce in the Op 20 quartets six works of revolutionary genius. But then Haydn wrote no more quartets for a decade, until the Op 33 set of six in 1781. Probably all his energies were used directing the music for 50 operas (5 his own compositions) and various marionette productions at the Esterhazy palace. In 1779 the Prince engaged a lively young singer, Luigia Polzelli, with whom Haydn developed a passionate relationship. Whether she served as a stimulus or a distraction, or even both is not known, but by 1780, energy flowed back into his symphonies and Haydn started to compose string quartets again.

He announced the Op 33 set to potential subscribers as "brand new *à quadro* ... written in a new and special way, for I have not composed any for ten years". This advert was maybe a bit of a come-on to revive the market, but the new set are altogether more relaxed and confident than the Op 20s. They have jokey scherzi rather than minuets, less "Sturm und Drang", more major than minor and a variety of different finale forms replacing Op 20's intellectual fugues. The Op 33 set appeared in Vienna just as the 26 year-old Mozart arrived there in pursuit of a freelance career. Haydn's new quartets catalysed Mozart into writing more quartets of his own, resulting in the famous set of six quartets that he dedicated to Haydn.

Haydn's B minor quartet is the most intense of the six Op 33 and the only one in a minor key. The *Allegro moderato* is one of Haydn's mono-thematic movements with the opening phrase providing much of the material. Though restricted, the material allows Haydn to lead us off in different tonal directions before settling on the home key of B minor. Where the contrasting second subject should occur, we get the same theme but now in D major. The lack of a contrasting second subject requires Haydn to be especially inventive in the second half of the movement.



The *Scherzo* second movement is a faster, forward-driving *Minuet* rather than the very fast, one-in-a-bar type of *Scherzo* that came later. The seventh bar contains an example of *bariolage* (variegated) bowing where the same note is alternated across adjacent strings. Haydn uses this technique extensively in a later quartet (op 50 no 6) leading to the nickname 'The Frog'. The *Presto* finale requires great dexterity from the upper strings with rapid arpeggios and more *bariolage*-like string crossings. The movement is in serious, sonata form and shows that the now almost 50-year old composer has significant alternatives for his last movements to the fugues of his Op 20 quartets.



Felix Mendelssohn (1809-1847) String Quartet No. 4 in E Minor, Op. 44, No. 2 (1837)

Allegro assai appassionato

Scherzo: Allegro di molto

Andante

Presto agitato

Mendelssohn composed his six four-movement string quartets over a period of twenty years, his first at eighteen in response to the death of Beethoven and his last at thirty-eight in response to the death of his sister Fanny during his own last year. In the middle, Mendelssohn, in his late twenties, happy, busy, successful and famous, wrote a mature set of three quartets, Op. 44. True to his spirit, talent and style revealed in full so early in this prodigy's creative life, the Op. 44 quartets are beautifully crafted works in an agile "late" classical style instantly recognizable for their Mendelssohnian character. Full of nervous, virtuosic passion, intimate Romantic lyricism, sprightly dance movements and an almost Neo-Baroque perpetual counterpoint, Mendelssohn's quartets are definitely final flowers of a style closer to Haydn and Mozart (with a tinge of Schubert) than Beethoven whose far-reaching innovations cast a long, forbidding shadow over the 19th century. While on his honeymoon in 1837, Mendelssohn composed the E Minor quartet, the first of three despite its published identity as "No. 2." Because of its outer movements in the minor mode, it is perhaps the most dramatic of the three with an urgent complexion it shares with Mendelssohn's last quartet as well as his two beloved piano trios, in this case, an aching urgency recalling Mozart.

The first movement begins with a soft melancholy with a syncopated pulse, a slightly unsettling "throbbing." In one form or another, a driving pulse runs through three of the four movements with a respite only in the slow movement. This recalls Schubert as does Mendelssohn's tendency for longer, lyrical themes, a definite romantic trait when compared with the clipped motives so characteristic of the first generation classical composers. Both the first and last movements are especially vivid sonata forms in that an agitated primary theme in a minor key melts into a lyrical secondary theme brightened by the major mode. Mendelssohn intensifies the darker strands with quicksilver motion in monochromatic unisons, trills and passionate concertante flourishes passing from the first violin to the other players like lightning flashes. And so the music oscillates between its two competing natures.

Mendelssohn's most obvious and frequent personal specialty is the scherzo made idiosyncratic by at least two recurring traits: a tensile effervescence and a nearly seamless, continuous formal design. The effervescence comes from the fleet tempo and the rapid flourish of notes in a shivering rhythmic embellishment. The seamless aspect dissolves the conventional boundaries between scherzo and trio into more of an intermezzo in perpetual motion with two different contrasting themes briefly appearing and disappearing like partially spied fairies flitting through lush foliage. A change to a major key further animates the proceedings.

Mendelssohn reflects his own contemporaneous Romantic context most clearly through his lovely slow movement "song without words." Here, resonant long notes in the bass and soft, steady figurations in the middle registers support a lyrical soprano soaring in song. But the music develops through a constantly shifting texture as figurations and solo line move around the ensemble and the collective sheds its bass, airborne into higher registers. The reedy voice of the viola grounds the music again, the violin responding from yet further aloft. The transparent delicacy of this music is singular, perhaps found only in one other place: Mozart's last three "Prussian" quartets.

The ruling minor key exerts its gravity once again with a driving gallop in a triple meter, and again, with a rhythmic flourish of notes to emphasize the downbeats with a restless urgency. The sonata form yields to a happier theme, but maintains a nearly consistent rhythmic drive either explicit or implied as a constant undercurrent. The surface excitement and appeal along with this practically steady pulse may easily distract one from noticing the continued fluidity of changing texture and range, the articulation of dynamic phrases, the shifting of foreground and background. Mendelssohn's music is smoothly polished, but so subtly intricate, so synaptic and alive. While it is not considered revolutionary, nor even, within his own oeuvre, necessarily evolutionary, it is as if Mendelssohn produced perfectly finished music from beginning to end, a uniquely eloquent voice within a classically rhetorical tradition.

Program Note: Kai Christiansen

Rolston String Quartet

Luri Lee, violin

Jason Issokson, violin

Hezekiah Leung, viola

Peter Eom, cello

With their debut album, *Souvenirs*, an all-Tchaikovsky release that was named Recording of the Year by *BBC Music Magazine*, the Rolston String Quartet continues to receive acclaim and recognition for their musical excellence. The quartet was awarded First Prize at the 12th Banff International String Quartet Competition, and was the recipient in 2018 of Chamber Music America's prestigious Cleveland Quartet Award. Other accolades include prizes in Astral Artists' National Auditions and the Chamber Music Yellow Springs Competition.

The Rolston String Quartet has performed at numerous important venues including Carnegie Hall, London's Wigmore Hall, the Freer Gallery in Washington, DC, and UCLA's Herb Alpert School of Music; at chamber music societies in Calgary, Vancouver, Houston, Detroit, Phoenix, and Philadelphia; and in such European cities as Paris, Leipzig, Berlin, Lucerne, Heidelberg, Barcelona, and Graz. Notable artistic collaborators have included David Shifrin, Janina Fialkowska, Gary Hoffman, Nobuko Imai, Miguel da Silva, and the St. Lawrence and Dover string quartets. The quartet's 2021-22 schedule includes concerts at Music Mountain (CT), Bay Chamber Concerts and the Collins Center for the Arts (ME), Chamber Music Raleigh (NC), Palm Beach State College (FL), Music at Kohl Mansion (CA), and the Doudna Fine Arts Center at Eastern Illinois University.

The quartet is an associated artist at the Queen Elisabeth Music Chapel in Waterloo, Belgium, and previously served as the Fellowship Quartet in Residence at the Yale School of Music. Previously, they were the graduate quartet-in-residence at Rice University's Shepherd School of Music. They have also taught at the University of Toronto and the Bowdoin (ME) International Music Festival.

Their primary mentors include the Brentano Quartet, James Dunham, Norman Fischer, and Kenneth Goldsmith, and they have received additional guidance from the St. Lawrence String Quartet, Barry Shiffman, Miguel da Silva, and Alastair Tait.

The Rolston String Quartet was formed in the summer of 2013 at the Banff Centre for Arts and Creativity's Chamber Music Residency. They take their name from Canadian violinist Thomas Rolston, founder and longtime director of the Music and Sound Programs at the Banff Centre. Luri Lee plays a Carlo Tononi violin, generously on loan from Shauna Rolston Shaw. The Rolston String Quartet is endorsed by Jagar Strings of Denmark.



Whether it's an elegant sit-down dinner, a charming bridal luncheon, or a gorgeous hors d'oeuvres reception, the Embassy Suites by Hilton San Francisco Airport-Waterfront will cater to your every whim!

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Upcoming Events: Next on the Tom & Laura Gilman Stage at Kohl Mansion:

Sunday, December 12 - **Lee Trio**
Schumann ~ Beethoven ~ Edmund Finnis (World Premiere)

Sunday, January 16 - **Mesa-Yakushev Duo**
Rachmaninoff ~ Brahms ~ Chopin ~ Joaquín Nin ~ Andrea Casarrubios

Sunday, February 13 - **Ida Kavafian and Peter Wiley with Curtis on Tour**
Schubert ~ Richard Danielpour

Sunday, March 6 - **Musicians from the San Francisco Symphony**
Dvořák ~ Rossini ~ Florence Price ~ Jessie Montgomery

Sunday, April 10 - **Quatuor Danel**
Tchaikovsky ~ César Franck

Tickets and information: www.musicatkohl.org ~ 650.762.1130

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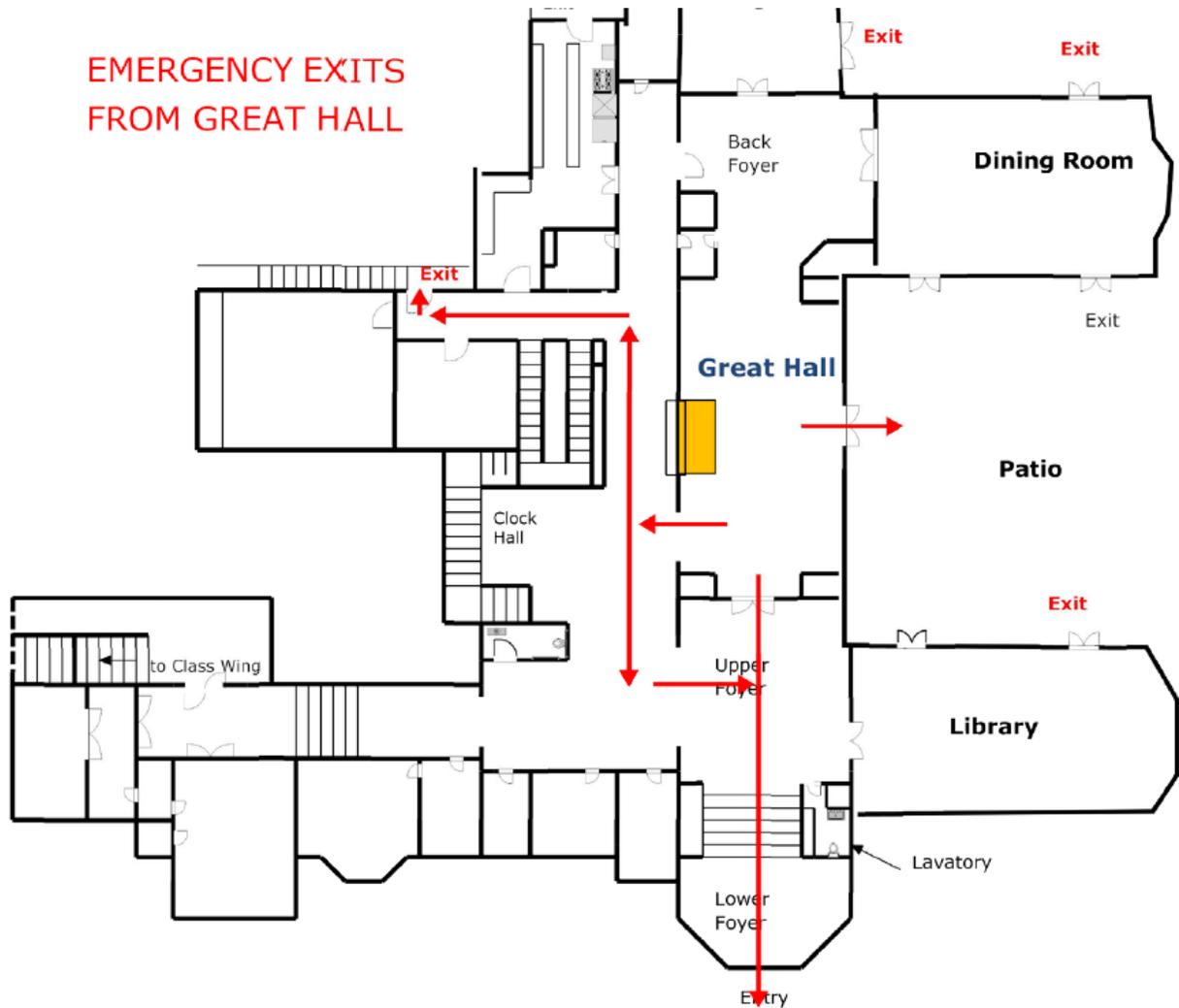
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Music at Kohl Mansion
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