



Sunday, April 10, 7:00 pm

**Music at Kohl Mansion presents the  
Quatuor Danel**

**Mark Danel, Gilles Millet, violins  
Vlad Bogdanas, viola - Yovan Markovitch, cello**

**Program**

**String Quartet No. 3, Op. 30**

**Pyotr Tchaikovsky**

Andante sostenuto – Allegro moderato  
Allegretto vivo e scherzando  
Andante funebre e doloroso, ma con moto  
*Finale.* Allegro non troppo e risoluto

**INTERMISSION**

**String Quartet in D major**

**César Franck**

Poco lento – Allegro  
Scherzo: Vivace  
Larghetto  
Finale: Allegro molto

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Quatuor Danel is represented by MKI Artists, Burlington, VT 05401.

Recordings: CPO, Alpha Classics, Fuga Libera, Label Cypres, W.E.R.F. Records, Accord, Naïve Classique, Prima Facie Records,  
Marc Aurel, Megadisc Classics, Calliope, Stradivarius, and Metier  
<https://www.quatuordanel.eu/>

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

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No photography, video, or audio recording of the stage or artists without advance written permission.  
Please silence all cell phones and electronics, and take note of your nearest exit.

Sunday, April 10, 2022

Dear Friends,

This evening, we are honored to bring to the Music at Kohl stage for the first time, the distinguished Franco-Belgian ensemble, **Quatuor Danel**. The quartet members delighted us last season with a virtual concert, filmed at the historic Centre Chostakovitch in Paris. It is now with great pleasure that we welcome them live in Burlingame tonight.

In this our 39<sup>th</sup> annual season of chamber concerts, Music at Kohl's board of directors, staff, and musicians have proudly shared the joy, comfort, and healing power of live music with you. Music, as we know, is transformative. These performances provide a bridge that brings us together in these very challenging times for our world. We are grateful for your continued support and loyal patronage throughout the ups and downs of the past two years. Thank you for being such an integral part of our community.

Safety protocols through the end of this season continue to include the required proof of vaccination, wearing of tight-fitting, well placed 3-ply masks, and a greatly-reduced venue capacity, allowing for distanced seating. We're grateful for your cooperation as we do our utmost to keep you safe and comfortable.

Please feel free to contact our office with any questions or concerns at [info@musicatkohl.org](mailto:info@musicatkohl.org) or 650.762.1130, and check our website regularly for news and information at [www.musicatkohl.org](http://www.musicatkohl.org). We welcome your feedback and are always happy to engage in conversation with our patrons!



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**COVID-19 PROTOCOLS - FOR YOUR SAFETY AND COMFORT:**

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

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

All persons present (except artists on stage) must wear a well-fitted mask covering nose and mouth while indoors. Fabric masks, valves, gaiters, or scarves are not permitted. **N95 or KN95 masks are recommended.**

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. 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](mailto:info@musicatkohl.org).

## Program Notes

### Pyotr Tchaikovsky (1840-1993)

#### String Quartet No. 3, Op. 30 (1875)

Contradiction pervades Tchaikovsky's life and work. His homosexuality he called both a "natural tendency" and a "vice." His nine-week marriage was loveless, but his attachment to his patroness Nadezhda von Meck was profound. That relationship, though they agreed never to meet, resulted in her financial support of him between 1876 and 1890 and a collection of 500 passionate love letters. Even his death – suicide or cholera – remains in question, although there is much to support suicide since that fate was assigned to him, according to 1970 scholarship, by a so-called "court of honor" when he was caught *en flagrante* with the nephew of a high-ranking Russian official.

He sought and received the musical favor of Europe but remained deeply rooted in his native Russia. Despite this attachment to his homeland, the famous Mighty Five (Balakirev, Mussorgsky, Borodin, Cui, and Rimsky-Korsakov) eschewed his academic associations as an insult to their interest in Russian folk traditions. Yet in the West he was viewed as one of the prominent "young Russians."

In his chamber music Tchaikovsky is his least "Russian," or, that is to say, his most "German" in the sense of his indebtedness to Brahms and the great Classical tradition that sprang out of Germany, a notion that in itself is confusing in light of the "Russianness" that we still associate with his music. Like other nationalistic composers when they turn to chamber music, Tchaikovsky was, in that genre, his most intimate and universal. At the same time, an identifiable Russian spirit remains in his three string quartets and his sextet, "Souvenir de Florence." As Stravinsky said of him, "Tchaikovsky understood the art of wearing a top hat and at the same time, of wearing a Russian shirt and belt."

The Quartet No. 3 of 1876 was dedicated to Ferdinand Laub, who had championed Tchaikovsky's chamber music as the first violinist of the Russian Music Society's quartet. Both Laub's untimely death at the age of 43 and Bizet's at 37 the year before had shaken Tchaikovsky, but the fact remains that the third quartet was conceived before those events, making it more of an elegy on Tchaikovsky's life than on anyone else's. Despite its triumphant reception, Tchaikovsky had said to his brother Modest: "...I am not completely satisfied [with the third quartet]. It seems to me I have written myself out and am beginning to repeat myself...Is my song really already sung and I won't come upon anything else?" Although there was much to come, including *The Nutcracker* and the Symphony *Pathétique*, Tchaikovsky was already experiencing the disillusion that would haunt his life.

The expressive first movement, with its slow opening, heralds the elegiac quality that persists throughout the work despite happier moments. Even the second movement with its lively scherzo full of virtuosic leaps from one instrument to another, contains a middle section with a poignant melody for the dark-voiced viola. But it is in the funeral march of the third movement that Tchaikovsky reaches the profound despair with his quotation from the Russian Orthodox liturgy for the dead. Life returns in the spirited Finale with its slightly altered version of the second movement leaps. Here Tchaikovsky dons his Russian shirt and belt for a folk dance. Suddenly the dance stops. There is a moment of contemplation before the spirited race to the end. Still, this is not the Tchaikovsky of *The Nutcracker*.

-- Lucy Miller, © 2003

## **César Franck (1822-1890)**

### **String Quartet in D major (1889-1890)**

The Belgian-born Franck came to Paris in 1835, shortly thereafter entering the Paris Conservatory, and soon was amassing a number of prizes for his precocious keyboard abilities, eventually becoming a member of the organ and composition faculty of the school.

After 1858, he also served as organist of the large church of St. Clotilde, where his imaginative improvisations during Sunday Mass on the great instrument, located high in the west gallery, drew throngs of admiring listeners. He was also one of the first French musicians to perform the organ music of Bach.

Although Franck was not a prolific composer, confining himself mostly to piano or organ music, he did leave three chamber music masterpieces: a violin sonata, a piano quintet, and the present quartet, completed less than seven months before his untimely death at 68 as a result of a traffic accident.

Franck's well-known penchant for writing works of a cyclic nature, in which a thematic idea is metamorphosed and appears in various guises throughout a work, is heard in the very first bars of the D Major Quartet, in the first violin part, with a rich, full accompaniment in the other instruments. The theme is wide-ranging and highly expressive, sonorous and immediately arresting, and it is referenced over and over in a number of different appearances, providing the thread which binds together the entire work.

The first movement, divided into three distinct sections (slow, fast, slow), presents the main theme in a number of guises. Particularly effective is its employment as material for a series of slow-moving, highly expressive fugal entries led off by the viola, followed in turn by second violin, cello, and finally first violin. The writing is complex, rhythmically differentiated and rigorously controlled, as befits one who admired the contrapuntal workmanship of the immortal Bach. The return of the opening at the completion serves to round out the three-part form.

The second movement is an elfin-like Scherzo with strong hints of Mendelssohn, containing scurrying, staccato passages contrasted with a more reposeful trio in the middle, which is also repeated again at the end.

The third movement is one of those great hymnic slow movements in the tradition of the late Beethoven quartets, a veritable paean of intense fervor and rich harmony, combined with intricate contrapuntal manipulation in which all four instruments intertwine in a complex web of thematic development. The constantly modulating passages rise eventually to a fever pitch of dramatic intensity as the soaring first violin, accompanied by arpeggiated chords and ever-increasing volume in the three lower instruments, ascends to its highest pitches. The movement finally concludes with the return of the opening material.

The final movement is by far the longest and most involved, though lacking the tightness of construction of the first. It begins by employing the exact procedure by which Beethoven opens the last movement of the Ninth Symphony: a loud passage in unison introduces, in turn, short reminiscences of all the previous movements, beginning with the slow movement, then presenting the scherzo, and finally the

opening movement, at which moment we hear again the primary theme in the cello and first violin, followed by the viola and second violin in a quicker tempo.

A number of thematic areas are developed, particularly two extraordinary sets of materials, one a persistently repeated set of very full, rich, almost organ-like sonorities, and the other a continuing theme which gets tossed back and forth between the upper and lower strings. These fascinating episodes are constantly juxtaposed against the main theme to provide a mosaic of evolving formal structure combining the best elements of unity and diversity. *-- Franklin S. Miller, © 1991; edited by Kate Barnes*

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## Meet the Musicians

### Quatuor Danel

**Mark Danel, Gilles Millet**, violins

**Vlad Bogdanas**, viola - **Yovan Markovitch**, cello

The Quatuor Danel has been at the forefront of the European music scene for decades and is celebrating its 30<sup>th</sup> anniversary in 2022. Anniversary festivities include major performances in Paris and Amsterdam together with longtime collaborators Leif Ove Andsnes, François Frédéric Guy, Clemens Hagen, and Pascal Moraguès. Additional touring activities this season include performances in Ireland, Finland, Denmark, Germany, France, and the United Kingdom, as well as longer tours in Japan, Taiwan, and North America.

The Danel is known for its deeply personal interpretations of the string quartet cycles of Haydn, Beethoven, Schubert, Shostakovich, and Weinberg, and its lively and fresh vision of traditional quartet repertoire has won the Danel lavish praise from both the public and the press. In addition, Russian composers have a vital place in the Danel's repertoire: they have championed the string quartets of Shostakovich, and their recently reissued recording of the complete cycle is considered one of the benchmark interpretations of these quartets.

Uniquely among string quartets, the Danel has worked closely with both Valentin Berlinsky from the Borodin Quartet as well as Irina Shostakovich to refine the deeply personal interpretations of Russian music for which the ensemble is revered in Europe. Their long personal relationship and exceptionally close work with Dmitri Shostakovich's widow Irina informed these performances in a specific and profoundly personal way, offering a very rarely accessed glimpse into Shostakovich's genius.

Over the past three years the Quatuor Danel has recorded the previously unknown quartet oeuvre of Mieczysław Weinberg, the neglected contemporary of Shostakovich, for the CD label CPO. The Quartet will continue to offer this breathtakingly beautiful repertoire in coming seasons. In addition, they have collaborated with major contemporary composers such as Wolfgang Rihm, Helmut Lachenmann, Sofia Gubaidulina, Pascal Dusapin, and the stars of the younger generation including Jörg Widmann and Bruno Mantovani.

The Quatuor Danel is a regular guest at the major European festivals, and performed at the Ottawa ChamberFest in 2016, 2018, and 2019. Recent and upcoming recording projects consist of the three Tchaikovsky quartets, the quartet and piano quintet by Franck with pianist Paavali Jumppanen, and a longer-term project combining all the string quartets of Haydn with late Beethoven.

At the very heart of the Quatuor Danel's work lies its ambassadorship for young musicians in general and string quartets in particular. As the artist-in-residence at the University of Manchester (England) since 2005,

the Quartet works closely with students, with teaching and master classes as a fundamental part of its activities.

For further information see [www.quatuordanel.eu](http://www.quatuordanel.eu)

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

- Saturday, April 30, 3:00 PM – A Musical Conversation with the American String Quartet at the San Mateo Public Library
- Saturday, April 30, 8:00 PM- Up Close with the American String Quartet at the Peninsula JCC
- Sunday, May 1, 7:00 PM – **American String Quartet** concert at Kohl Mansion  
Works by Haydn, Brahms, Samuel Barber, George Walker

**Tickets and information: [www.musicatkohl.org](http://www.musicatkohl.org) ~ 650.762.1130**

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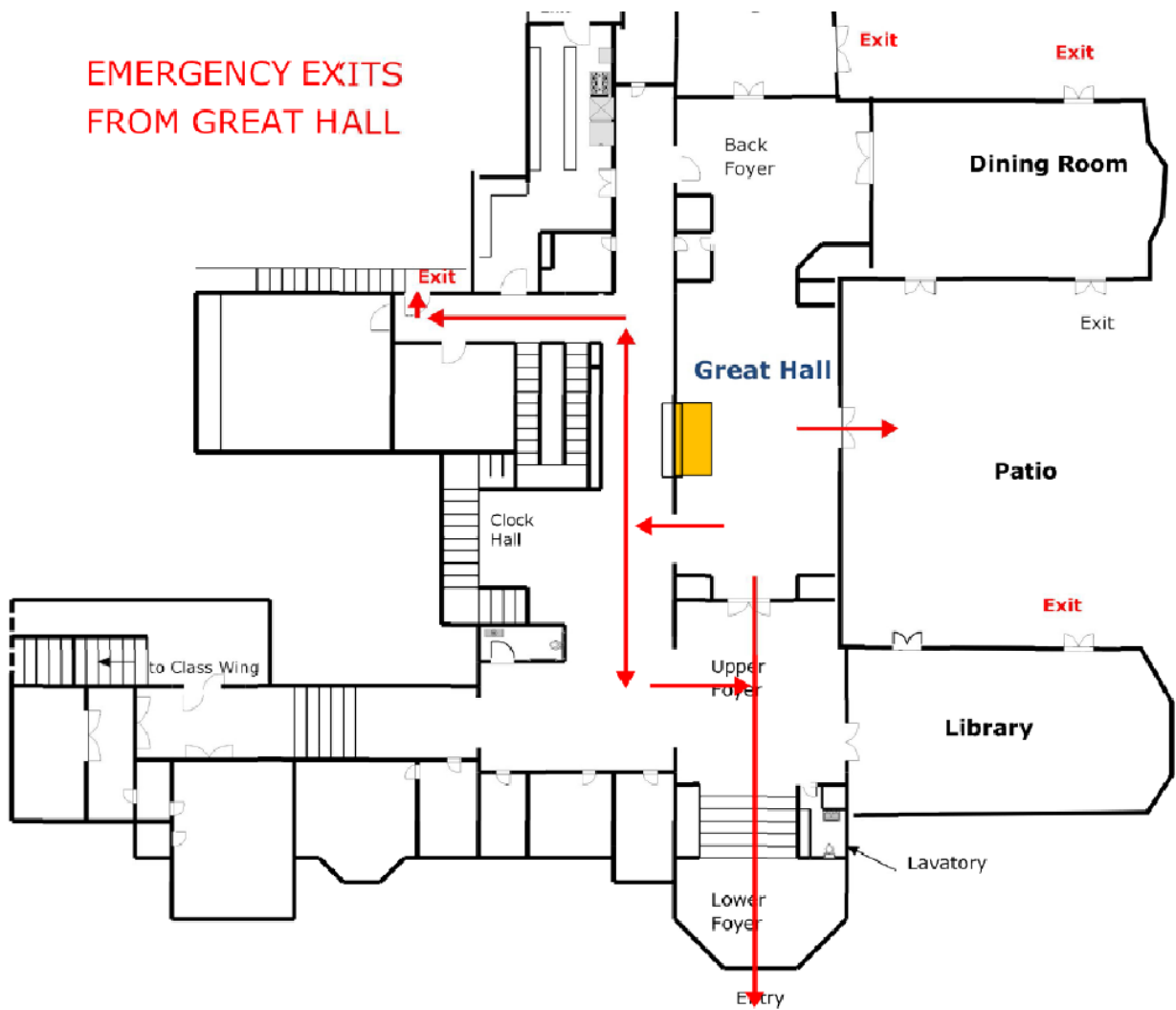
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