



Quartet No. 63 in B-flat Major, Op. 76, No. 4 - Joseph Haydn

Austrian-born composer Haydn is renowned as the inventor of the string quartet, popularizing the genre and writing a whopping 68 quartets over his lifetime. Haydn’s Opus 76 string quartets fill a particularly interesting space in the transition period at the end of the Classical Era of Western art music.

In 1796, at the time Haydn was composing the six Opus 76 quartets, Mozart had already been dead for more than five years, and Beethoven was working on his three Opus 10 piano sonatas, with his famous Pathétique

Sonata being published only two years later. While progressive musical tastes were moving to newer ground, an honored place was still reserved for the master classicist, the “father” of the string quartet.

Haydn’s String Quartet in B-flat Major, also known as the “Sunrise” quartet, encapsulates the beauty of the rising sun. The first movement begins with a soft, single chord, followed by the solo violin outlining the rising sun theme. This theme builds throughout the movement until the sun is shining with a blinding light. The Adagio that follows is a somewhat somber hymn, almost a gentle sunset. Haydn begins the Minuet with a German-like dance, later transitioning into a pastorale. The piece concludes with a jolly finale, growing faster and more thematic near the piece’s end.

Haydn’s final ‘six pack’ of string quartets, Op. 76, may well be the finest works of the genre before Beethoven’s middle period. Written in the latter part of Haydn’s career, the quartets are bold and burnished, composed for public performance at the height of his international fame. The six quartets fill a unique space in the String Quartet canon: post-Mozart, yet before Beethoven revolutionized the genre.



**ELM CITY
STRING QUARTET**
Haydn, Mozetich & Borodin

- Quartet No. 63 in B-flat Major, Op. 76, No. 4 Joseph Haydn (1732 – 1809)
- I. Allegro con spirito
 - II. Adagio
 - III. Menuetto, Allegro
 - IV. Finale, Allegro ma non-troppo

Lament in the Trampled Garden Marjan Mozetich (b. 1948)

— Intermission —

- String Quartet No.2 Alexander Borodin (1833 – 1887)
- I. Allegro moderato
 - II. Scherzo
 - III. Notturmo
 - IV. Finale

Upcoming events:

Concert #6: Cello Quintets with guest India Gailey - May 29 - 31, 2024

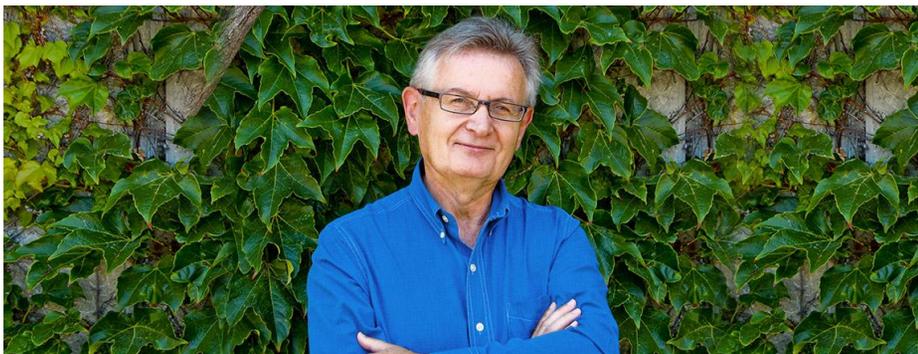
featuring two newly commissioned quintets written for the ECSQ!

May 29: Moncton - Centre culturel Aberdeen, 7:30PM

May 30: Saint John - Saint John Arts Centre, 7:30PM

May 31: Fredericton - Wilmot United Church, 7:30PM





Lament in the Trampled Garden - Marjan Mozetich

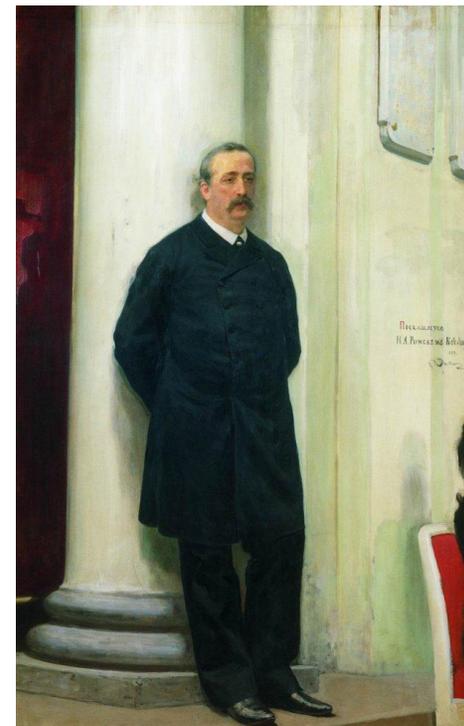
Marjan Mozetich is one of the most broadcasted composers in Canada. Born in Gorizia, Italy, his family moved to Hamilton, Ontario, where he grew up from the age of four. Following studies at the University of Toronto, he spent time in Europe with the avant-garde Italian composer Luciano Berio. Around 1980, Mozetich made an abrupt change in his approach to composition and found his own voice with a style that has been variously labelled as postmodern, Romantic and minimalist. No matter how it is described, it has proven equally popular with musicians and audiences. From 1991 through 2018, Mozetich taught at Queen's University in Kingston, Ontario.

Lament in the Trampled Garden was composed in 1992, and was commissioned by CBC Radio for the 4th Banff International String Quartet Competition. "My goal in writing this work was to offer a poetical and dramatically lyrical piece that puts accent on the performers' interpretive skills. The work starts simply with a slow and expressive theme, with an arpeggiated accompaniment that gradually unravels into a series of variants of the theme, reflecting what the title implies. There is ample room for various interpretations of a music which moves from sweet sorrow to anger and aggression, to despair, to an up-beat swing, to a sense of resignation and a longing for lost beauty."

Lament in the Trampled Garden was recorded by the Penderecki String Quartet (incidentally, the string quartet Emily studied under during her time at Wilfrid Laurier University!). The PSQ's recording of the work won the 2010 Juno Award for Classical Composition of the Year.

String Quartet No.2 - Alexander Borodin

Alexander Borodin was the illegitimate son of a Russian prince, and as a result had a comfortable if not unorthodox upbringing. His childhood was full of music and scientific pursuits (he apparently loved to make fireworks) and his wide-ranging education made him a precocious polyglot scientist and musician. While he ended up pursuing a distinguished career as a chemist, music always remained an important part of his life; he married a virtuoso pianist, and was close friends with composers like Mussorgsky and Rimsky-Korsakov. Borodin was considered to be the most naturally gifted of all Russian composers in his generation - yet for him composing was only a hobby, writing music in his spare time.



Generally, it would require years for Borodin to finish a composition. However, his beloved String Quartet No. 2 in D Major was written in a rapid flush of activity during a summer vacation. The quartet was dedicated to his wife, and it's thought that it was a 20th anniversary gift, with a subtle narrative depicting the first time the couple met.

The cello was Borodin's instrument, and it is clearly his "voice" in this radiantly lyrical work. It has the first theme of the first movement, for example, and also introduces the passionate melody of the Notturmo, one of the best known and most often arranged movements in the repertory. The quartet's cello solo was also prominently featured in the 1987 James Bond film *The Living Daylights* (the one with the iconic scene where Bond sleds down a mountain in a cello case, and deflects a bullet with the cello!).