

Sunday, October 11, 2015, 3pm  
 Hertz Hall

## Takács Quartet

Edward Dusinberre *first violin*  
 Károly Schranz *second violin*  
 Geraldine Walther *viola*  
 András Fejér *cello*

### PROGRAM

Joseph Haydn (1732–1809) String Quartet No. 57 in C major, Op. 74, No. 1  
 (H. III: 72) (1793)

Allegro  
 Andantino grazioso  
 Menuetto: Allegretto  
 Finale: Vivace

Dmitri Shostakovich (1906–1975) String Quartet No. 3 in F major, Op. 73 (1946)

Allegretto  
 Moderato con moto  
 Allegro non troppo  
 Adagio —  
 Moderato

### INTERMISSION

Franz Schubert (1797–1828) Quartet No. 14 in D minor, “Death and the  
 Maiden” (D. 810) (1824)

Allegro  
 Andante con moto  
 Scherzo: Allegro molto  
 Presto

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Joseph Haydn (1732–1809)  
 String Quartet No. 57 in C major, Op. 74,  
 No. 1 (H. III: 72)

*Composed in 1793.*

Haydn’s first triumph in London ended in July 1792, and he promised the impresario Johann Peter Salomon that he would return several months hence for another series of concerts. Haydn spent the intervening time at home in Vienna, composing, teaching a few pupils (including Beethoven), recouping his strength after the rigors of the London trip, and attending to domestic matters, especially seeing to the demand of his shrewish wife (he referred to her, privately, as the “House-Dragon”) for new living quarters. Anna Maria had discovered a house in the Viennese suburb of Gumpendorf that she thought would be perfect, she explained to her husband, when she was a widow. Haydn was understandably reluctant to see the place, but he found it pleasing and bought it the next year. It was the home in which, in 1809, a decade after Anna Maria, he died.

One of the greatest successes of Haydn’s London venture was the performance of several of his string quartets by Salomon, whose abilities as an impresario were matched by his virtuosity on the violin. Such public presentations of chamber works were still novel at that time, and their enthusiastic reception made it easy for Salomon to convince Haydn to create a half-dozen additional quartets for his projected visit in 1794–1795. Though composed for Salomon’s concerts, the new quartets were formally commissioned by Count Anton Apponyi, who had come to know Haydn and his music when he married one of the scions of the Esterházy clan, the composer’s employer for a half-century. Apponyi was an active patron of the arts in Vienna (he was a subscriber to Beethoven’s Op. 1 Piano Trios), owner of a fine collection of paintings, a good violinist, and a founder and president of the Gesellschaft der Musikfreunde, the city’s principal concert-giving organization. The six Quartets, divided into two sets as Op. 71 and Op. 74 when they

were published in London in 1795, were dedicated to Apponyi. Salomon had played them to great acclaim at his Hanover Square Rooms concerts the preceding year.

The Quartets, Opp. 71 and 74, occupy an important niche in the history of chamber music as the first such works written expressly for public performance. Haydn, who was always sensitive to accommodating his audiences, made the Quartets suitable for the concert hall by fitting several of them with introductions (to set the mood and alert the listeners to the start of the music), providing them with ample dramatic contrasts, basing them on easily memorable thematic material, allowing a certain virtuosity to the first violinist in the fast movements (to show off Salomon’s considerable skills), and giving them an almost symphonic breadth of expression. (In her study of the composer, Rosemary Hughes noted, “It is as if Haydn were pushing open a door through which Beethoven was to pass.”)

Though Haydn was a musical Classicist, he infused many works of his later years with stylistic elements that presaged the dawning Romantic age: instrumental virtuosity, chromatic harmonies, richness of sonority. The Quartet in C major, Op. 74, No. 1, for example, begins not with the conventional proclamation of the home key’s tonic chord, but with a bold, expectant harmony. The main theme, though lyrical and smoothly flowing, is inflected with enough chromatic half-steps to hint of deeper expressive regions. The same melody, transposed, is made to serve as the second theme (a favorite technique of the mature Haydn to achieve formal unity), and the potential of its chromaticism for strong emotional effect is realized in the development. The movement is rounded out by the return of the earlier material in the recapitulation. The opening of the sonata-form Andantino recalls the elegance of Haydn’s friend Wolfgang Mozart, dead less than two years when this Quartet was composed, but its quirky phrasing, unexpected dynamic changes and harmonic adventuresomeness indicate not only the distinctive voice of its creator but also the same Romantic spirit