



Matilda Kaul  
*Violin*

Jessica Thompson  
*Viola*

Min-Young Kim  
*Violin*

Thomas Kraines,  
*Cello*

**January 31, 2020 – 8:00 p.m.**  
**ahha Tulsa**

The Daedalus Quartet's concert weekend is underwritten by  
Amanda and Kenneth Lawrence.

The Friday Gallery Series is underwritten in part by Soohyun and Marvin Jin  
with additional assistance from Vicki and Tom Warburton.

Tonight's program is dedicated to the world of dreams. Haydn's Quartet Op. 50 No. 5 is nicknamed "The Dream" for its luminous and otherworldly slow movement, and Mazzoli's *Quartet for Queen Mab* celebrates a mythical fairy queen who travels through the dream realm and brings visions of love (or disaster) to sleeping humans. And Korngold's Quartet in D major is strongly linked both to the Golden Age of Hollywood – a factory of dreams if ever there was one – and the universal human dream of an end to war and suffering.

**Franz Joseph Haydn (1732-1809)**

**Quartet Op. 50 No. 5, "Ein Traum" ("A Dream") (1787)**

*Allegro moderato [Moderately Fast]*

*Poco adagio [A Little Slow]*

*Menuetto: Allegretto – Trio [Menuet: Fairly Brisk]*

*Finale: Vivace [Finale: Lively]*

Austrian composer Franz Joseph Haydn is often credited with the invention of the string quartet as we know it. Tonight's work comes from a set of six quartets written in 1787 when Haydn was a comfortably middle-aged, comfortably well-established luminary on the Central European music scene. They are known collectively as the "Prussian" quartets due to their dedication to King Frederick Wilhelm II of Prussia, who was an enthusiastic amateur cellist. Overall, the Prussian quartets have a stately and dignified character, and often convey a more serious mood than the quartets from earlier in Haydn's career.

Quartet No. 5 is in four movements. The first movement announces itself with a fanfare-like opening phrase, then ambles along like a spirited but congenial debate among friends. The second movement, which earned the piece its nickname as "The Dream," features a soaring melody in the first violin supported by rich, sinuous harmonies in the lower voices. The harmonies change and progress in a way that creates a feeling of instability, evoking a serene, daydream-like atmosphere. The third movement brings us abruptly back down to earth with a rustic minuet, and the finale continues in that same good-humored and folkloric vein, with repeated trills passed from voice to voice like contagious laughter.

**Missy Mazzoli (b. 1980)**

***Quartet for Queen Mab* (2015)**

The mythological figure of Queen Mab comes from the ancient folk legends of Ireland and Britain, and appears throughout centuries of literature and poetry. She is Edmund Spenser's Fairie Queene, and Morgan le Fay in the King Arthur stories. In Irish mythology she is Maeve, last Queen of the Otherworld. She rules in the fairy realm, in the parallel dimension alongside humans but invisible to them, the boundary of which is believed to be permeated by dreams.

Eventually William Shakespeare dethroned her as queen of the fairies in the popular imagination by replacing her in *A Midsummer Night's Dream* with Titania, a character loosely borrowed from Ovid and connected to the Roman moon goddess Diana. But he paid homage to Mab with a humorous soliloquy in *Romeo and Juliet*:

*She is the fairies' midwife, and she comes  
In shape no bigger than an agate stone  
On the forefinger of an alderman,  
Drawn with a team of little atomi  
Over men's noses as they lie asleep...*

American composer Missy Mazzoli has earned consistent critical acclaim for the originality and emotional immediacy of her work, and for an eclectic style that frequently blends her classical roots with contemporary influences from pop and rock music. She often includes instruments with electronic elements in her work, but tonight's work was written for the traditional acoustic string quartet. The piece is in one continuous movement. Mazzoli's musical homage to Queen Mab evokes the eerie and other-wordly aspects of her legend: the strings play hesitant, fleeting figures that recall a flutter of fairy wings and suggest the sound of the woods at night.

Mazzoli says about her approach to composition: "*I want people to find something out about themselves through my music, something that was inaccessible before, something that they were suppressing, something that they couldn't really confront....*"

Something, in other words, that may be found through the interpretation of dreams.

**Erich Wolfgang Korngold (1897-1957)**

**String Quartet No. 3 in D Major, Op. 34 (1945)**

*Allegro moderato [Moderately Fast]*

*Scherzo: Allegro molto [Fast Dance; Literally "Joke"]*

*Sostenuto: Like a folk tune [Sustained]*

*Finale: Allegro con fuoco [Fast "with Fire"]*

A "dream" is not only an idle fantasy, or the unconscious wanderings of a sleeping brain. It is also the defiant and passionate embrace of hope.

The Austrian-Jewish composer Erich Wolfgang Korngold displayed a brilliant talent from a very young age. At 11, he wrote a ballet which became a sensation in Vienna. By 18, he had already premiered two operas. At 23, he wrote what is widely considered his masterwork, the opera *Die tote Stadt* (The Dead City). At 35, in 1933, he watched as Hitler rose to power in Germany.

He was fortunate enough to be invited to Hollywood in 1934 to work on a film score, and continued composing for the movies over the next several years. By 1937, when it became clear that staying in Europe was no longer an option, he had a new career waiting for him in California, and successfully relocated himself and his family to safety.

The Great Depression was raging in America at the time, but business was booming in the "dream factory" of the movies. People needed escapism and fantastical stories to distract them from the struggles of their lives. Korngold made a name for himself as a scorer of Errol Flynn swashbucklers. But by the late 1930s and early 1940s, he had fallen into a deep depression. His homeland was falling ever deeper into the murderous grip of fascism, and he felt creatively stifled. Between 1937 and 1944, he did not write a single piece of "his own" music for the concert hall, only the film scores he was commissioned to do.

He began work on his String Quartet No. 3 in 1944. Musicologist Dorothy Crawford wrote that he began to sketch the piece "as he watched the lights of night shift aircraft workers' cars streaming over the Cahuenga Pass from Los Angeles to the Lockheed aircraft factory in North Hollywood, and exclaimed to his wife, "This will be Hitler's end!" Crawford describes the work as representing "the freeing of Korngold's spirit" and his recovery from depression as the war finally drew to a close.

The quartet is in four movements.

The first movement begins with an unsettling, nervous phrase, which is followed by a hesitant but more optimistic second theme. Both motifs are developed and exaggerated over the course of the movement – the first becomes more agitated, the second more confident – resulting in a portrait of intense emotional and mental turmoil.

The second movement is a lively scherzo, by turns nervous and witty. All four instruments make frequent use of the "ricochet" bowing technique, in which the bow is bounced across the strings to create a snappy, snare-drum effect. A lyrical middle section seems to offer a glimpse of hope.

The third movement quotes directly from Korngold's score for the film *The Sea Wolf*, a moody drama about a doomed crew of sailors. The atmosphere becomes subdued, even mournful, but in its mournfulness finds a sense of peace. Later in the movement, a theme based on the interval of an ascending fourth is introduced: this is a direct reference to a "musical signature" Korngold invented for himself as a teenager, and – crucially – which he named "The Motif of the Cheerful Heart."

The fourth movement begins with a driving rhythm rushing forward in excitement. The energy builds as the theme is restated and varied. Just before the end of the piece, the tormented dissonant material from the opening of the first movement reappears threateningly – only to be overthrown and defeated by a triumphantly joyful, liberating conclusion.

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