THE DANIELLE K. RABEL MEMORIAL CONCERT

VEGA IN VIENNA PREVIEW

FRIDAY, NOVEMBER 6, 2015, 8:00 P.M.

Dedicated in loving memory of Danielle Kathleen Rabel, whose life was a testament to the possibilities of the human spirit. Her compassion and courtesy remained limitless and profound. Delightfully angelic in her grace, she is well missed by all who knew her.

The Vega String Quartet’s residency at Emory is made possible by the generosity of the Rebecca Madeline Katz-Doft Chamber Music Endowment.

EMERSON CONCERT HALL
SCHWARTZ CENTER FOR PERFORMING ARTS
PROGRAM

String Quartet in F Minor, op. 95, “Serioso”
   Allegro con brio
   Allegretto, ma non troppo
   Allegro assai vivace ma serioso; Più Allegro
   Larghetto espressivo; Allegro agitato; Allegro

Song of the Ch’in

i ain’t broke (but I’m badly bent)

thirteen fiddle tunes for string quartet (2009)
   drowsy maggie
   georgianna moon
   red-haired boy
   the day dawn
   red-haired boy (reprise)
   i ain’t broke (but i’m badly bent)
   —pause—
   the kid on the mountain
   shady grove
   saratoga hornpipe
   chinquapin hunting
   isle of mull
   the tenpenny bit
   sweet ‘taters in sandy land

—INTERMISSION—

Italian Serenade

String Quartet in E Minor, op. 44, No. 2
   Allegro assai appassionato
   Scherzo: Allegro di molto
   Andante
   Presto agitato

Ludwig van Beethoven
   (1770–1827)

Zhou Long
   (b. 1953)

David Kirkland Garner
   (b. 1982)

Felix Mendelssohn
   (1809–1847)

Hugo Wolf
   (1860–1903)
**Song of the Ch’in**

*Song of the Ch’in* won the first prize in the Chinese National Composition Competition in 1985. This work from Zhou Long’s earlier period was inspired and influenced by the music of his mentor, professor Chou Wen-chung, a pioneer in Chinese contemporary music. Deeply immersed in Chinese traditional culture, Chou was the first to apply the elements of ancient Chinese ch’in music into compositions for Western instruments, successfully bridging East and West.

The ch’in is a traditional seven-stringed, plucked zither, which was associated with sages and scholars. The sophisticated technique of ch’in playing, exemplified in the earliest manuscripts from the Tang Dynasty (618–906 AD), involves various ways of plucking the strings, as well as describing the instrument’s range, timbre, and the use of ornaments. In this composition for string quartet, Zhou captures the essence of these special musical gestures. The piece is based on a poem titled *Old Fisherman* by Liu Tsung-yuan (773–819 AD), who was a government official and outstanding thinker and writer during the middle of the Tang Dynasty. He was removed from his post for advocating reform, but he never became despondent. He traveled to many mountains and valleys in southwestern China and created profound and beautiful works. In the *Old Fisherman*, he wrote:

The old fisherman moors at night by western cliffs;
At dawn, draws water from the clear Hsiang, lights a fire
   with southern bamboo.
Mists melt in the morning sun, and the man is gone;
Only the song reverberates in the green of the hills and waters.
Look back, the horizon seems to fall into the stream;
And clouds float aimlessly over the cliffs.

**i ain’t broke (but I’m badly bent)**

In 2005, I inherited a banjo. Since then I have been absorbed in learning about music associated with the banjo—New Orleans jazz, old-time, bluegrass, and Celtic music, to name a few. Most of the tunes I encountered while learning to play bluegrass banjo were fiddle tunes, either American or Celtic in origin. More recently, I have been studying fiddle tunes and techniques and traveled to Cape Breton to learn to play and study the fiddling tradition of the island. The piece *i ain’t broke (but i’m badly bent)* is a result of my interest in the fiddle. The piece is broken up into thirteen separate fiddle tunes taken from many fiddling traditions except for *red-haired boy*, which is used twice in different settings. In each movement, I try to honor the fiddle traditions from which they are taken while experimenting with contrasting textures and techniques from concert music and string quartet repertoire. For example, in the opening measures the quartet plays dissonant, atonal chords in traditional tune-opening fiddling bow patterns. In *the day dawn* and *chinquapin hunting* the fiddle tune becomes textural instead of melodic. In addition, a few of the movements
borrow elements from other instruments in the American and Celtic traditions. In the isle of mull, for example, the cello plays a bagpipe tune and in shady grove the quartet imitates a clawhammer banjo. In my work, I seek to borrow and comment on elements of folk music while preserving its heart and soul.

—David Kirkland (D. K.) Garner

An Atlanta native, D. K. Garner writes music for a variety of ensembles and occasions including chamber, orchestral, electroacoustic, and vocal works. Most often, Garner draws on the music of the American South as inspiration, focusing on performance, specifically style, technique, tuning, and timbre, rather than the tunes themselves. He is interested in the rich recorded history of early roots music and our cultural fascination with, as Greil Marcus puts it, the “old, weird America.” Even when he is not using traditional music as inspiration, Garner strives to write music with the qualities many traditional musics exude: emotional clarity, visceral rhythmic energy, and melody rooted in song. In the future he hopes to develop this language through large ensemble, chamber, and electroacoustic compositions.

Garner has worked with world-renowned ensembles including the Kronos Quartet, which commissioned a work based on the music of the Scottish diaspora. Awards include a Charles Ives Scholarship from the American Academy of Arts and Letters; an ASCAP Young Composer Award; and first prizes in the OSSIA, Red Note, and NACUSA competitions. His music has been performed by the Ciompi Quartet, Vega String Quartet, San Diego Symphony, Locrian Chamber Ensemble, the Wet Ink Ensemble, the Boston New Music Initiative, and the yMusic ensemble. With degrees from Duke University, University of Michigan, and Rice University, Garner currently teaches at Elon and Duke Universities and lives in Durham, North Carolina, with his wife Bronwen, son Rhys, and dog Niko.
THE VEGA STRING QUARTET
DOMENIC SALERNI AND JESSICA SHUANG WU, VIOLINS;
YINZI KONG, VIOLA; GUANG WANG, CELLO

The Vega String Quartet, quartet in residence at Emory University, is creating and cultivating a new generation of passionate and educated chamber music lovers. The New York Times raved that their “playing that had a kind of clean intoxication to it, pulling the listener along. . . the musicians took real risks in their music making . . .” and the Los Angeles Times praised their “triumphant L.A. debut.” The quartet has toured throughout Asia, Europe, and North America, and has performed in major cities such as Brussels, Cologne, London, New York, Mexico City, Paris, Seoul, Tokyo, and Vancouver; major venues including Weill Hall and Zankel Hall at Carnegie Hall, Bargemusic, and Duke Hall at the Royal Academy of Music in London. The quartet is a frequent guest at numerous music festivals including Amelia Island, Aspen, Brevard, Highlands-Cashiers, Kingston, Mostly Mozart, Rockport, San Miguel de Allende, and SummerFest La Jolla, among others. They have been the quartet in residence at the Van Cliburn Institute, on the artist roster of Carnegie Hall’s New York City Neighborhood Concert series, the Community Concerts Association roster, and most recently, the Woodruff Arts Center’s Art for Learning program that serves the greater Atlanta area.

The quartet’s major projects since being named quartet in residence at Emory in 2006 include the complete cycle of Beethoven Quartets, a Bach-Bartók cycle, and the commissions and premieres of works by numerous leading composers. They started the Youth Chamber Music Program and have developed innovative performances collaborating with other art forms including dance, painting, poetry, and theater.

The quartet’s live broadcast credits include NPR’s Performance Today (USA), the National Radio of China, Shanghai TV, Radio France, France Musiques, the Westdeutscher Rundfunk, and the National Radio of the Czech Republic. The quartet captured four of the top six prizes at the 1999 Bordeaux String Quartet Competition (including the international music critics’ prize), as well as top prizes at the Coleman Chamber Ensemble Competition, the Carmel Chamber Music Competition, and the National Society of Arts and Letters String Quartet Competition.

The members of the Vega String Quartet frequently collaborate with some of the world’s finest musicians including Andres Cardenes, Eliot Fisk, Robert McDuffie, Christopher O’Riley, William Preucil, Richard Stoltzman, Robert Spano, Charles Wadsworth, the Eroica Trio, and the St. Petersburg Quartet.

Emory’s String Quartet in Residence is made possible by the generosity of the Rebecca Madeline Katz-Doft Chamber Music Endowment.
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Heartfelt thanks to the following supporters of the Alexander J. and Phyllis Katz Foundation’s $1 million matching challenge grant to permanently endow a string quartet in residence at Emory.

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