

IPO Summer @
Socially Distanced
Olympia Fields Country Club
2020

Stacy Garrop and Beethoven String Quartets
Performed in Memory of Rajeev Rao, beloved son of Doreen Rao

Stacy Garrop

Athena Triumphant (2012)

Ludwig Van Beethoven
(1770-1827)

String Quartet No. 1 in F Major (1799)
I. Allegro con brio
II. Adagio affettuoso ed appassionato
III. Scherzo
IV. Allegro

Musicians

Anna Carlson is an active violinist and teacher in the Chicago area. She holds a Master's in Violin Performance from the University of Michigan, and two Bachelor's degrees (in Violin Performance and Business) from Illinois Wesleyan University, and she is an alumnus of the Civic Orchestra of Chicago. She is currently a member of the Illinois Philharmonic Orchestra, Wisconsin Chamber Orchestra, South Bend Symphony Orchestra, and Milwaukee Ballet Orchestra. Anna is also an active freelancer and performs with a rock group and various dance bands and chamber groups throughout the area. A devoted teacher, Anna is on faculty at the People's Music School Uptown, and she maintains a private studio on the Northside of Chicago.

Violinist **Caroline Slack**, originally from Vashon Island, Washington, has established a performance career as an active chamber and orchestral musician in the Chicago area. Along with being a member of the Illinois Philharmonic Orchestra, Caroline performs with the Arizona Musicfest Festival Orchestra, Britt Festival Orchestra, Chicago Opera Theater, Chicago Philharmonic, Des Moines Metro Opera, Elgin Symphony, and the Milwaukee Symphony. As an avid chamber musician, she performs with the Grant Street String Quartet and has also collaborated with the International Chamber Artists, Fifth House Ensemble, and the Q Ensemble. Previous to living in Chicago, Caroline performed regularly with the Kansas City Symphony,

San Antonio Symphony, Austin Symphony, Austin Lyric Opera Orchestra, Victoria Bach Festival, and was a founding member of the Quartus Chamber Players in Houston. Caroline received degrees from Oberlin Conservatory of Music and the Butler School of Music at the University of Texas in Austin.

Romanian born violist **Oana Tatu** joined IPO in 2004 when she moved to Chicago to pursue her Master's Degree at DePaul University. She attributes her musical formation to the education she earned while playing summer festivals in the U.S. and the years with Chicago Civic Orchestra. While in Chicago, she had unique opportunities to play under conductors such as Pierre Boulez, JoAnn Falletta, Gerard Schwarz, and Seiji Ozawa, and learn a tremendous amount about performing with an orchestra from Cliff Colnott. Oana is grateful for being able to bring the gift of classical music to the beautiful communities of the South Suburbs.

Emily Lewis Mantell is a busy freelance cellist in and around Chicago. She is a member of the Illinois Philharmonic Orchestra and the Chicago Sinfonietta. Emily teaches cello adjunctly at local colleges and from her home studio in Orland Park. Her daughter Sonia, also a cellist, won a position with the Minnesota Orchestra and will be joining them this fall.

Program Notes

Athena Triumphant (2012)

Stacy Garrop

In Greek mythology, Athena was the goddess of war, wisdom, justice, and the arts. She was born out of the head of her father, Zeus, wearing a helmet and carrying a shield. More interested in strategy than bloodshed, Athena led armies that only fought for just causes. *Athena Triumphant* portrays Athena as she marches into battle and emerges victorious. This piece was commissioned by Michele and Rafiq Mohammadi for their daughter, Rabia.

-S.G.

String Quartet No. 1 in F Major (1799)

Ludwig Van Beethoven
(1770-1827)

The qualities that make Beethoven's late works so extraordinary can often cause us to underrate his earlier music. However, if Beethoven, in despair at encroaching deafness, had ceased composing after 1800, he would surely still be remembered as one of the greatest composers of the 18th century. Beethoven approached writing for string quartet with circumspection, aware no doubt of the magnificent quartets by Mozart and Haydn that were known and circulating in Vienna. He was 27 when he embarked on his first compositions for string quartet, by coincidence the same age as Mozart when he began (in 1782) the set of six quartets dedicated to Haydn. Beethoven already had a superb corpus works behind him, including most recently the string trios Op. 9, the three pianos sonatas Op. 10, the Sonata Pathétique Op. 13, and the violin and piano sonatas Op. 12. The suggestion for a quartet was first made to Beethoven in 1795 by Count Apponyi, the dedicatee of Haydn's quartets Op.71 and 74, but it was to be three years before Beethoven took up the challenge, in the autumn of 1798. The six quartets were published as his Op. 18 were to occupy him intensively until the summer of 1800 and were the product of meticulous care. The quartet in F major was among three performed in 1799. Still, it was considerably revised, as is shown by a letter from Beethoven to his friend Karl Amenda written in July 1801, asking him not to lend anyone his copy of the quartet 'because I have greatly changed it, having just learned how to write quartets properly.'

The F major quartet was the second of the set to be composed, after the D major (Op. 18 No. 3), and placed first in the published set no doubt because it was the most impressive in terms of size and expressive range, and perhaps also because it is the only one to have a slow movement in a minor key. The opening of the first movement bristles with the suppressed energy and explosive contrasts we expect from early Beethoven. At the same time, the music's continuity arises from the perpetual transformation of ideas, in particular the opening motif with its characteristic turn. The slow movement, in D minor, is a tragic operatic scene on the grandest scale inspired as (Beethoven told Amenda) by the tomb scene from *Romeo and Juliet*. Sudden changes of dynamic give the return of the main melody heightened drama, and in the coda by the coloratura embellishments of the first violin. The Scherzo is a sturdy dance twitching with humorous effects. The Trio opens by hammering out a rhythm whose four-bar phrase length underpins the swirling scales that follow on the first violin, with a sudden swerve to D flat leading the music into minor tonalities. The finale is Beethoven at his most effervescent, with a skittish opening tune that contrasts with the spiky second theme. First heard against legato undulations on the cello, this second theme is shared in imitation between the violins, and in the development becomes a contrapuntal passage in fugato style; this alternates with a gentler episode which later combines with the first theme to begin the final build-up.

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