



College of Music
MICHIGAN STATE UNIVERSITY

ARTIST-FACULTY SERIES
Sponsored by WKAR

Erinys Quartet

Elizabeth Stewart, violin
Joosep Reimaa, violin
Marija Räsänen, viola
Stergios Theodoridis, cello

*Generously sponsored by
Sam and Mary Austin New Music Fund*

Thursday, March 26, 2026
Cook Recital Hall, 7:30 p.m.

PROGRAM

String Quartet No. 3, Sz. 85 (1927)

Béla Bartók

Prima parte

(1881-1945)

Seconda parte

Ricapitolazione della prima parte

Coda: Allegro molto

Carrot Revolution (2015)

Gabriella Smith

(b. 1991)

Intermission

String Quartet No. 12 in E-flat Major,

Ludwig van Beethoven

Op. 127 (1825)

(1770-1827)

Maestoso - Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale: Allegro

PROGRAM NOTES

Composed in 1927, *String Quartet No. 3, Sz. 85* is one of Béla Bartók's most concentrated and innovative works. Lasting barely fifteen minutes, the quartet unfolds as a continuous arc rather than as four clearly separated movements. The four sections—two main parts, a recapitulation, and a coda—are played without pause, creating an organic, tightly woven structure.

The work reflects Bartók's deep interest in folk music and his fascination with new sonorities. String players are asked to explore a wide range of extended techniques: glissandi, snapping pizzicatos (a.k.a. "Bartók pizz."), sul ponticello timbres, and dramatic rhythmic gestures. These effects create a vivid palette of colors that shifts constantly between raw energy and eerie stillness.

Despite its compact form, the quartet achieves remarkable structural balance. The third section mirrors the first in a compressed recapitulation, while the final coda transforms earlier material into a wild, dance-like conclusion. The result is a work of striking intensity—both modern in sound and rooted in the rhythmic vitality of Eastern European folk traditions.

- Zhou Tian

I wrote *Carrot Revolution* in 2015 for my friends, the Aizuri Quartet. It was commissioned by the Barnes Foundation in Philadelphia for their exhibition, *The Order of Things*, in which they commissioned three visual artists and myself to respond to Dr. Barnes' distinctive "ensembles", the unique ways in which he arranged his acquired paintings along with metal objects, furniture, and pottery, juxtaposing them in ways that bring out their similarities and differences in shape, color, and texture. While walking around the Barnes, looking for inspiration for this string quartet, I suddenly remembered a Cézanne quote I had heard years ago (though which I later learned was misattributed to him): "The day will come when a single, freshly observed carrot will start a revolution." And I knew immediately that my piece would be called *Carrot Revolution*. I envisioned the piece as a celebration of that spirit of fresh observation and of new ways of looking at old things, such as the string quartet - a 250-year-old genre - as well as some of my even older musical influences (Bach, Perotin, Gregorian chant, Georgian folk songs, and Celtic fiddle tunes). The piece is a

PROGRAM NOTES (cont.)

patchwork of my wildly contrasting influences and full of weird, unexpected juxtapositions and intersecting planes of sound, inspired by the way Barnes' ensembles show old works in new contexts and draw connections between things we do not think of as being related.

- Gabriella Smith

Beethoven's ***String Quartet No. 12 in E-flat Major, Op. 127*** marks the beginning of his celebrated late quartets—works that transformed the possibilities of chamber music. Written in 1824–1825, the quartet emerged during a period when Beethoven was almost completely deaf, yet composing with astonishing originality and depth.

The opening movement begins with a grand Maestoso introduction before launching into a vigorous Allegro filled with dramatic contrasts and lyrical themes. At the heart of the quartet lies the expansive second movement, a set of variations built on a deeply expressive melody. Here, Beethoven explores an extraordinary range of emotions and textures, moving from serene contemplation to moments of luminous intensity.

The third movement offers a playful scherzo with shifting rhythms and surprising accents, providing contrast before the lively finale. Throughout the quartet, Beethoven balances structural innovation with profound lyricism, creating music that feels both intimate and monumental.

Op. 127 opened the door to Beethoven's final quartet cycle—works that continue to challenge, inspire, and redefine the expressive possibilities of the string quartet.

- Zhou Tian

ENSEMBLE BIO

Named for the Erinyes (a.k.a. the Furies) from the Greek tragedy *Oresteia* by Aeschylus, and with roots in Estonia, Lithuania, Greece, the United States, and Finland, the **Erinys Quartet** was founded in 2018 at the Sibelius Academy in Helsinki, where they worked closely with cellist Marko Ylönen. Since the autumn of 2023, they have been the Nina von Maltzahn String Quartet-in-Residence at the Curtis Institute of Music.

In the 2024-25 season, the Erinys Quartet performed throughout Europe and the United States, with concerts in Greece, Hungary, Germany, Spain, the United Kingdom, New York, New Jersey, Connecticut, Rhode Island, Pennsylvania, Delaware, Virginia, Florida, Minnesota, Colorado, New Mexico, and California. They have also been featured in festivals and concert series such as the Mimir Chamber Music Festival in Fort Worth, Texas, Festival Groba in Pontareas, Spain, the inaugural Dover Quartet Workshop at the Curtis Institute, as well as the Professional String Quartet Seminar with the Pacifica Quartet and Atar Arad (Cleveland Quartet) at Indiana University.

Since 2021, the Erinys Quartet has been supported by Le Dimore del Quartetto, where they are also a part of the European Union-sponsored MERITA platform. In addition to their studies at the Curtis Institute, the members of the Erinys Quartet are pursuing a diploma in chamber music at Escuela Superior de Música Reina Sofía in Madrid, Spain, under the tutelage of Günter Pichler (Alban Berg Quartett).

In 2023, the Erinys Quartet was awarded the Audience Prize Award of the City of Bad Tölz during the Bad Tölz International String Quartet Competition, the Esterházy Foundation Special Prize for best interpretation of a Haydn string quartet, and the Bronze Medal Prize in the 2024 Fischhoff Competition.

PRIVATE GIFTS play a vital role in our ability to maintain and enhance the quality of the programs we offer. Donations support student scholarships, fellowships, student travel and performance opportunities, instrument acquisitions, guest artists, outreach activities, operations, and other crucial areas that make the College of Music an exemplary place of learning.

THANK YOU TO OUR 2025-2026 SPONSORS

- **Sam and Mary Austin Fund for New Music** (Musique 21 concerts)
- **Ken and Sandy Beall** (Cello Plus Chamber Music Festival Series)
- **James and Susan Bonfiglio** (Symphony Orchestra, Oct. 26; Fall Opera)
- **Jenny Chung and Family for Human Rights Fund** (Rucker, Feb. 15)
- **Joanne and Bill Church** (West Circle Series)
- **April Clobes and Glen Brough** (USA at 250 Years)
- **Trustee Emerita Dee Cook in memory of her husband Byron Cook** (Four Seasons)
- **Susan Davis** (Spring Opera)
- **Dean Transportation** (Celebrating the Spectrum)
- **Alena Fabian, M.D.** (Votapek, Mar. 23; Khristenko, Mar. 30)
- **Jim Forger and Deborah Moriarty** (Lunar New Year Celebration Concert)
- **John and Gretchen Forsyth** (Wagner, Sept. 19)
- **Barbara and Bill Given** (Four Seasons; Alegría Navideña)
- **Anonymous** (Rucker, Feb. 15)
- **Howard and Pam Gourwitz** (Lulloff, Oct. 30)
- **Kevin and Amy Guskiewicz** (Alegría Navideña)
- **Hamilton-Dodson African Diaspora Endowment for the College of Music** (Musekiwa Chingodza, Oct. 2)
- **Lauren Harris** (Symphonic Dialogues; Celebrating the Spectrum)
- **Anne Hiller** (Celebrating the Spectrum)
- **Stanley and Selma Hollander Endowment for Chamber Music** (Gems for Cello)
- **Eileen G. Houston** (Wagner/Johnson/Wang, Sept. 19; Thompkins/Dease/Tang, Oct. 14; Trombone Ensemble, Nov. 8; Kanda, Nov. 18; Tuba/Euphonium, Jan. 28; Huiet, Feb. 24)
- **Taylor Johnston Early Music Series Endowment established by Taylor Johnston** (Taylor Johnston Early Music Series)
- **Mary and Ron Junttonen** (A Celebration of the Beautiful Voice)
- **Hari Kern and the late Ralph R. Edminster, M.D.** (Votapek, Mar. 23)
- **Henry Kopek and Patricia Foreman** (Red Cedar Organ Series)
- **Michael and Paula Koppisch** (Votapek Piano Festival, Aug. 15-17; Spectrum Festival)
- **Lansing Chapter of the American Guild of Organists** (Organist Nicole Keller, Sept. 14; Organist Peter Sykes, Mar. 22)
- **Jill Canny and Robert Last** (MSU Federal Credit Union Jazz Artist in Residence, A. Cohen, April 18; Jazz Spectacular Finale Concert)

- **Eleanor H. and Harold E. Leichenko Opera Endowment established by Lauren Julius Harris** (Fall and Spring Opera)
- **Ann, John and Abby Lindley** (Alegria Navideña)
- **Merritt Lutz** (Celebrating the Spectrum)
- **Joseph and Jeanne Maguire** (A Jazzy Little Christmas)
- **Marshall Music Co.** (Symphonic Dialogues)
- **Pat and Mary McPharlin** (Jazz Infusion; Jazz: Spirituals Prayer and Protest)
- **Friends of Jay D. Meetz** (Fall Opera)
- **Dr. Roy and Christine Meland** (Four Seasons)
- **Gordon E. Miracle** (Four Seasons; Votapek, Mar. 23)
- **MSU Federal Credit Union** (Showcase Series; Spartan Spectacular; Celebrating the Spectrum; MSU Music on The Road in Detroit)
- **George Orban and Rae Ramsdell** (Jang/Moriarty, Feb. 8)
- **Liz and Tony Raduazo** (Pass a Good Time, Oct. 5; Sensory Friendly Spartan Concerts)
- **Charles and Nancy Seebeck** (Bagratuni, Mar. 16)
- **Leonard and Sharon Tabaka** (Jazz Spectacular Finale Concert)
- **TechSmith** (Celebrating the Spectrum)
- **Dr. Robert W. Uphaus and Dr. Lois M. Rosen** (Symphonic Dialogues; Four Seasons; Beethoven; Happy Birthday Mozart!; Yehuda/Warren, Jan. 29; Bagratuni, Mar. 16; and Bagratuni, Mar. 31)
- **Linn Van Dyne and Mike Knox** (Happy Birthday Mozart!)
- **Barbara E. Wagner** (Wagner Chamber Music Competition)
- **Anonymous** (Beacon Hill Music Series)
- **Richard Witter** (A Celebration of the Beautiful Voice)
- **Richard and Joan Witter Endowment for MSU Opera Theatre** (Fall and Spring Opera)
- **WKAR** (Artist-Faculty and Guest Recital Series)
- **Worthington Family Foundation** (Opera Season)
- **Andrea L. Wulf** (Piano Monster)

SPONSORSHIPS AND RECOGNITION

Sponsorships are available at \$1,000, \$2,500, and \$5,000. Sponsors will receive recognition in the form of event publicity, promotions, programs, and through online recognition. For information about event sponsorships and giving to the college, please call (517) 353-9872 or e-mail music.giving@msu.edu.



UPCOMING EVENTS

3/30 Monday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Piano Etudes: A Musical Journey Through Time

Cook Recital Hall, 7:30 p.m. \$

3/31 Tuesday

Artist-Faculty and Guest Recital Series sponsored by WKAR

Bach Cello Suites

Alumni Chapel, 7:00 p.m. \$

4/2 Thursday

Viridis & Campus Choir

Fairchild Theatre, 7:30 p.m. \$

4/7 Tuesday

Mosaic & Singing Spartans

Fairchild Theatre, 7:30 p.m. \$

4/12 Sunday

Competition – Barbara Wagner

Wagner Chamber Music Competition

Cook Recital Hall, 1:00 p.m. \$

4/13 Monday

Joanne and Bill Church West Circle Series

West Circle Series: USA at 250 Years

Fairchild Theatre, 7:30 p.m. \$\$

4/14 Tuesday

Sensory Friendly Concert

Community Music School, 10:00 a.m., free

*Please visit our **official, secure ticket website** to purchase tickets:
music.msu.edu/events*

Avoid fraudulent sites by always using this link.

TICKET PRICES

\$ \$14 Adults, \$12 Seniors (age 60 and older), Students with ID and anyone under age 18 are free but require a ticket for admission.

\$\$ \$19 Adults, \$17 Seniors, \$9 Students with ID and anyone under age 18.

\$\$\$ \$24 Adults, \$22 Seniors, \$14 Students and those under age 18.

Please note: *All events scheduled in Murray Hall are general admission seating.*