



Ludwig Van Beethoven: String Quartet No 15 in A Minor, Op 132

I Assai sostenuto – Allegro (A minor)

II Allegro ma non tanto (A major)

III "Heiliger Dankgesang eines Genesenen an die Gottheit, in der Lydischen Tonart". Molto adagio – Andante (F Lydian)

IV Alla marcia, assai vivace (attacca) (A major)

V Allegro appassionato (A minor – A major)

Readings from T. S Eliot: Four Quartets

Spoken Voice from T. S. Eliot's Four Quartets: Markus Schwabe

Violin 1: Beth Schneider- Gould

Violin 2: Melissa Schaak

Viola: Geoff McCausland

Cello: Dobrochna Zubec



Beethoven for pandemic times: How Opus 132 is journey through illness and healing

About Beethoven's String Quartet No 15 in A Minor, Op 132

Excerpted from: LA Times, BY MARK SWED, CLASSICAL MUSIC CRITIC

JULY 2, 2020

"In 1825, two years before he died, the ailing composer suffered from a dreadful bowel inflammation. Throughout spring and summer, he endured the ghastly Brunonian system of medicine that wound up killing more people than the Napoleonic wars. Once recovered, he wrote a string quartet in which he represented the psychology of pain and illness in all its transcendent transparency. His Opus 132, also known as String Quartet No. 15 in A Minor, neither has nor intends intrinsic healing power. Beethoven, instead, conveys the changes of perception wrought by disease.

The heart of the quartet might be translated from the German title Beethoven gave the central movement, "Song of Thanksgiving, in the Lydian Mode, Offered to the Divinity by a Convalescent." In a classic 1978 study of Beethoven's string quartets, musicologist Joseph Kerman wrote of the movement's "rarified atmosphere, whispered by a convalescent who has just, and barely, passed a supreme crisis. He still seems to be under oxygen." A visionary composer's spiritually uncompromising yet physically compromised vision is "of new strength, not attained and perhaps never."

The extraordinary middle movement of thanksgiving captures the state sufferers most crave: those unmistakable early stirrings of recovery. For Beethoven, lack of strength was a mystical void, a suspension between reality and unreality. The opening hymn tune of divine thanks is thus introduced as placid, bland, devoid of drama, drained of emotion. Being in the Lydian mode, it has no conventional harmonic tension.

The mode, which can be approximated by playing only the white notes on the piano, happens to be a scale developed by the ancient Greeks as a remedy for fatigue of body and soul. With its gloriously pure, equal intervals, it later found pious favor in the Medieval church music, becoming a way station in the development of the Western harmony."

<https://www.latimes.com/entertainment-arts/story/2020-07-02/how-to-listen-beethoven-string-quartet-opus-132-coronavirus>



TS Eliot

Program notes

“Distracted from distraction by distraction
Filled with fancies and empty of meaning
Tumid apathy with no concentration
Men and bits of paper, whirled by the cold wind
That blows before and after time,
Wind in and out of unwholesome lungs
Time before and time after.”

From Burnt Norton, Quartet #1

Analysis of T. S. Eliot’s Four Quartets

BY [NASRULLAH MAMBROL](#) on [JULY 4, 2020](#) • (1)

At the end of October 1943, in the midst of the terrible violence, destruction, and slaughter of World War II, Faber & Faber, Eliot’s publisher since the mid-1920s, released Four Quartets. A relatively slim volume of poetry, it nevertheless brought together between its covers a single, coherent poetic work that would prove to be the final fruits of a lifetime of creative endeavor on Eliot’s part as a poet. It was a singular publishing event, for the Four Quartets came to be regarded almost from the first as one of the great literary masterpieces of a very rich literary century.

<https://literariness.org/2020/07/04/analysis-of-t-s-eliot-s-four-quartets/>

Markus Schwabe:



Markus Schwabe got his start with CBC Radio as an intern while attending the School of Journalism and Communications at the University of Regina. After graduating, and working a short stint at Gemini News Service in London, England, he moved back to his hometown of Regina to work for CBC Radio as a part time researcher. The north called and Markus answered, working for CBC Radio in Northern Saskatchewan (LaRonge), Northern British Columbia (Prince George) and since 1996, Northern Ontario (Sudbury, which is the farthest south he's ever lived).

Markus enjoys the mornings, meeting people and sharing stories with listeners across the region. Since they bought a minivan in 2000, he and his wife have logged more than a quarter million kilometres shuttling their four children to school events, arts rehearsals, sports practices and cultural events.

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HOPES AND HIGH NOTES May 14, 2022 @ Fraser Auditorium

W. A. Mozart: (1786) Overture from the opera Der Schauspieldirektor (The Impresario)

Chan Ka Nin: (1995) Soulmate, Dobrochna Zubec, solo cello

Antonio Salieri: (1815) 26 Variations on 'La folia di Spagna'

W. A. Mozart: (1788) Symphony no. 41 "Jupiter"



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While in Sudbury, Ms Léonard chooses to stay at the
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AND CONFERENCE CENTRE



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