



*Harrington String
Quartet*

Echoes & Horizons

2025-2026
SEASON

NOVEMBER
7

FEBRUARY
20

APRIL
10

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*If you do not wish to keep your program for future concerts,
please place program in basket by the doors after the concert.*



Scan QR code to visit the Harrington String Quartet webpage.



Welcome from Our Director

Welcome to the 2025–2026 season of the Harrington String Quartet! After a year of transition, we are thrilled to begin this new chapter with the arrival of our violist, Brenton Caldwell, whose artistry and spirit complete the ensemble once again. Brenton's addition ushers in a season that honors our tradition and looks confidently to the future.

Our concert opener on Friday, November 7, 2025, at 7:30 PM at *The Church in Austin Park*, includes a program that pairs the fresh brilliance of Caroline Shaw's *Valencia* with Shostakovich's gripping String Quartet No. 3 and Beethoven's bold Quartet in C minor, Op. 18 No. 4. This will be an outstanding evening in a venue that will complement the extraordinary sonorities of the program.

On Friday, February 20, 2026, at 7:30 PM, the Quartet performs in the lush setting of the *Amarillo Botanical Gardens*, bringing Mozart's radiant Quartet in E-flat major, K. 428, Kreisler's rarely heard Quartet in A minor, and Brahms's beloved Quartet No. 3 in B-flat major, Op. 67. Kreisler is best known for his charming violin miniatures (*Liebesfreud*, *Caprice Viennois*, etc.), not for large-scale chamber works. His quartet was written just after World War I, in lush harmonic style. While admired for its beauty, it has never entered the regular concert rotation the way other composer's quartets have. This will be a "must hear" performance of an outstanding work.

We conclude the season on Friday, April 10, 2026, at 7:30 PM in the *Northern Recital Hall* with a concert that blends timeless and new: Schubert's lyrical *Rosamunde* Quartet, Haydn's soaring "Lark" Quartet, and the world premiere of a new string quartet by composer BJ Brooks.

Now entering our 44th year, the Harrington String Quartet continues to uphold the vision of Sybil B. Harrington by bringing exceptional chamber music to the Texas Panhandle and beyond. We are deeply grateful to our Stringendo members and supporters, whose generosity makes these performances possible.

On behalf of the School of Music at West Texas A&M University, it is my pleasure to welcome you to a season of renewal, inspiration, and celebration with the Harrington String Quartet.

Sincerely,

A handwritten signature in dark ink, reading "BJ Brooks". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Dr. Benjamin J. Brooks
Director, School of Music



Message from Our Stringendo President

Hello to the 2025-26 season of the Harrington String Quartet! We welcome our new quartet member Brenton Caldwell on viola as we begin our thirteenth season.

Stringendo is defined as “quickening the tempo” in music. It is also the name of the modern-day patron for the HSQ, helping to support the ensemble’s travel as they perform in Korea, Italy, Spain, Germany, Bulgaria, and across the United States, including Seattle, Washington D.C., Wichita, and New York City.

We invite you to join Stringendo and continue your support for the Harrington String Quartet.

Victoria Thompson

A handwritten signature in black ink that reads "Victoria Thompson". The signature is written in a cursive, flowing style.

President
Stringendo Board

Advisory Board & Stringendo Members

Stringendo Board

Victoria Thompson - President
Richard McKay – President Elect
Carol Bruckner - Secretary
Alice Dawson
Robert Hansen

Beth Lauterbach
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Nancy Novak
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Patrick & Roni Swindell
Victoria Thompson
Edward Van Petten, Jr.
Neil & Lisa Veggeberg
John W. & Karen Walker

A Legacy of

The Harrington String Quartet is proud to honor the extraordinary generosity of Don and Dorothy Patterson, and Phillip Periman and Mary Jane Periman Hilfer, whose gifts have endowed the first violin and cello chairs—establishing a lasting foundation for artistic excellence. Their support ensures the Quartet's continued vitality and deepens its connection to both the community and West Texas A&M University.

Dr. Periman and Mrs. Hilfer are second-generation supporters of the Fine Arts in the Texas Panhandle, carrying on a legacy established by their parents, The Honorable Carl C. Periman and Mary Arless O'Keefe Periman.



*Dr. Phillip Periman and
Mrs. Judy Periman*



*Mary Jane
Periman Hilfer*

Harmony and Vision

Upon the recent announcement of the Patterson Professorship appointment, Dorothy Patterson shared: *"Don and I were such good friends of Sybil, and in fact, she inspired us to start giving back to the community and, particularly, to WT because of her belief in the importance of education. We hope this professorship will act in concert with her vision for the Quartet and provide sustainable funding to it for years to come."*

These meaningful gifts have named Rossitza Goza as the inaugural Dorothy and Don Patterson Professor of Violin, and Emmanuel Lopez as the Periman Distinguished Artist Chair in Violoncello—roles that celebrate both musical artistry and the enduring spirit of philanthropy.



*Don and Dorothy
Patterson*



Introducing our New Violist

The Harrington String Quartet is delighted to welcome Brenton Caldwell as our new violist. With a rich background in chamber music and a passion for collaborative artistry, Brenton brings a vibrant new voice to the ensemble.

A seasoned performer and educator, he has appeared on stages across the world and is particularly known for his deep interest in the music of Paul Hindemith.

Brenton's arrival marks an exciting new chapter—for him, and for us. We look forward to the energy, insight, and artistry he brings to our performances, our students and our community.

Echoes & Horizons

New Threads in Old Tapestry

7:30 PM • November 7
The Church in Austin Park
2525 Wimberly Road - Amarillo, TX
(formerly Westminster Presbyterian Church)

Evolving Harmony

7:30 PM • February 20
Amarillo Botanical Gardens
1400 Streit Drive - Amarillo, TX

Blossoming

7:30 PM • April 10
Mary Moody Northern Hall
West Texas A&M University campus - Canyon, TX

For tickets or additional information,
contact WTAMU School of Music office at 806-651-2840.



School of Music
WEST TEXAS A&M UNIVERSITY™

HARRINGTON STRING QUARTET

New Threads in Old Tapestry

7:30 P.M. • FRIDAY, NOVEMBER 7

THE CHURCH IN AUSTIN PARK

2525 WIMBERLY ROAD • AMARILLO, TEXAS

(FORMERLY WESTMINSTER PRESBYTERIAN CHURCH)

**FOR TICKETS AND INFORMATION, CONTACT THE
SCHOOL OF MUSIC OFFICE AT 806.651.2840**

New Threads in Old Tapestry

7:30 PM • November 7

Westminster Presbyterian Church, Amarillo

Valencia.....Caroline Shaw
(b. 1982)

String Quartet No. 3..... Dmitri Shostakovich
(1906-1975)

Allegretto

Moderato con moto

Allegro non troppo

Adagio

Moderato

Intermission

String Quartet.....Ludwig van Beethoven
in C minor, Op. 18 No. 4 (1770-1827)

Allegro ma non tanto

Andante scherzoso quasi Allegretto

Menuetto: Allegretto - Trio

Allegro



Caroline Shaw

(b. 1982)

Valencia

(2012)

Caroline Shaw is one of the most compelling and imaginative voices in contemporary American music. Though she may not have initially been on our programming radar, it was Evgeny's persistent recommendation—three seasons running—that finally brought her work to our stage. And rightly so: Shaw's artistic reach is remarkable. Educated at Rice, Yale, and Princeton, she holds an honorary doctorate from Yale, has earned multiple Grammy Awards, and in 2013 became the youngest recipient of the Pulitzer Prize for Music.

Shaw describes herself as “a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed.” This guiding principle is not just a poetic aspiration—it's the very foundation of her compositional voice. Her music invites listeners into unfamiliar sonic landscapes, where texture, color, and gesture often take precedence over melody or traditional form.

Valencia, the exuberant six-minute work that opens our season, exemplifies this ethos. It is not a tribute to the Spanish city, but rather to the Valencia orange. Shaw writes:

*There is something exquisite about the construction of an ordinary orange...
Hundreds of brilliantly colored, impossibly delicate vesicles of juice, ready to
explode. It is a thing of nature so simple, yet so complex and extraordinary.*

Composed in 2012 for a chamber concert in Manchester-by-the-Sea, Massachusetts, *Valencia* channels Shaw's fascination with natural architecture—specifically, the intricate geometry and vibrant essence of fruit. Inspired by a performance with the musician Glasser at MoMA, Shaw sought to emulate Glasser's intuitive approach to melody and texture. The result is a piece that embraces the orange's form through shimmering harmonics and viscous, pulsing sonorities.

From the outset, listeners are immersed in a sound world that defies convention. The opening features bright, repeated harmonics in the violins and pizzicato gestures in the lower strings—playful, tactile, and almost pointillistic. The first sustained tone arrives around the 50-second mark, but even this “normal” sound is inflected with glissandi, lending it a slippery, organic quality. Shaw's focus is not on melody in the traditional sense, but on sonic color, density, and transformation. Each section offers a distinct auditory environment—vibrant, surprising, and alive.

Around the two-minute mark, the music shifts toward a rhythmic pulse, redirecting our attention from timbre to motion. Tone clusters bloom into quasi-chords that flirt with D major, and later, a reprise of earlier material provides a sense of structural cohesion without relying on conventional thematic development.

Valencia is a celebration of awareness—of the beauty in the ordinary, the complexity in the simple, and the richness of sound that lies just beneath the surface of everyday experience. Above all, it is an invitation to listen differently: to enter Shaw's imagined world of sound, one that has never been heard before, yet somehow feels deeply familiar.

Side note: In one of the more curious footnotes to her biography, Shaw is distantly related to Chang and Eng Bunker—the famous 19th-century conjoined twins from Siam. While this detail may seem unrelated to her musical output, it adds a layer of historical intrigue to an artist already known for embracing complexity and duality in sound.

~ Rossitza Goza



Dmitri Shostakovich

(1906-1975)

String Quartet No. 3 in F Major, Op. 73

(1946)

Dmitri Shostakovich was a leading Soviet composer whose fifteen symphonies and fifteen string quartets hold an important place in the classical repertoire of the 20th century. He was born in 1906 in Leningrad and died in 1975 in Moscow. His entire life and career unfolded under the

Communist regime, and he survived two official denunciations of his music in 1936 and 1948. The difficult political atmosphere, combined with constant fear for his own and his family's safety, led Shostakovich to embed subtle "messages" in his music as a form of protest against the Soviet regime, and especially against Stalin. Several examples include the klezmer-like finale of Piano Trio No. 2, which responded to Stalin's anti-Semitic policies; the *Suliko* song (a favorite of Stalin) in his Cello Concerto; the *Dies Irae* motif in Symphony No. 14; and, of course, his famous DSCH motif, representing his initials "Dmitri Shostakovich" in German. He used this motif in many works, including String Quartet No. 8 and Symphony No. 10 (written in 1953, the year of Stalin's death).

String Quartet No. 3 in F Major, Op. 73, was composed in 1946, the same year that Pasternak began writing *Doctor Zhivago*. It was dedicated to and premiered by the

Beethoven String Quartet, who had performed almost all of Shostakovich's quartets (except No. 15, which was premiered by the Taneev String Quartet). This was the only piece Shostakovich composed that year. The quartet was withdrawn from public performance for a time and was often played in private settings. At its premiere, it was presented as a "war quartet," with movements given descriptive subtitles: "Calm unawareness of the future cataclysm," "Rumblings of unrest and anticipation," "The forces of war unleashed," "Homage to the dead," and "The eternal question: Why? And for what?"

The structure of the quartet is unusual, with five movements (Allegretto, Moderato con moto, Allegro non troppo, Adagio, Moderato). The writing is technically demanding, often using high registers, and each movement presents a distinct character: light and joy, anger, mysticism, darkness, aggression, and pain. The quartet ends in a fading, questioning manner, leaving the audience to reflect.

~ Evgeny Zvonnikov



Ludwig van Beethoven

(1770-1827)

String Quartet Op. 18, No. 4 in C Minor

(1800)

In his late twenties, Beethoven had made his reputation as a great virtuoso pianist. He played many concerts where he impressed his audiences with dazzling improvisations and a vast repertoire which included Mozart piano concertos as well as his own early works.

He became keenly aware that in order to establish his name as a serious composer in the creative but highly competitive environment of early 19th century Vienna, the string quartet medium was the most legitimate and genuine to achieve such a reputation.

Although still adhering to the traditional Eighteenth Century forms of musical structure, his forays into new areas of development clearly showed a desire to extend the musical experience because he was also trying to solidify his own stylistic identity.

The first movement of the C minor quartet titled *Allegro ma non tanto*, is an eloquent example of this creative purpose. Its musical character appears to be focused on a relentless drive toward excitement and lyricism. There is a wonderful balance

between the main two themes. The drama of the first theme played by the first violin, shows an operatic quality of angst and turbulence. The lyricism of the second theme, this time featured in the darker register of the second violin, highlights perfect symmetry between the two melodies. The development section exploits the qualities of these themes even further conveying a sense of argument and discord between the voices.

The *Andante scherzoso quasi Allegretto*, shows Beethoven in an elegant and conversational vein. All four voices engage, through fugal writing, in a delightful and animated exchange highlighted by sparkling textures at first but also more forceful and disputatious later.

The third movement, *Allegretto-Trio*, shows Beethoven at his best, contrasting between quarrel and dialogue.

The final movement, *Allegro*, continues this inexorable and forward driving quality where the melody is sometimes interrupted with a reflective pause followed immediately by sections of vocal and lyrical characteristics. The triumphant ending is underlined by a concluding *Prestissimo* in the coda.

~ Emmanuel Lopez

Harrington String Quartet

EVOLVING

Harmony

7:30 p.m.
Friday,
February
20

AMARILLO
BOTANICAL
GARDENS



WT School of Music
WEST TEXAS A&M UNIVERSITY™

For tickets and information, contact WT Music Office at 806-651-2840.

Evolving Harmony

7:30 PM • February 20, 2026

Amarillo Botanical Gardens

String Quartet Wolfgang Amadeus Mozart
in E-flat major, K 428 (1756-1791)

Allegro non troppo

Andante con moto

Menuetto: Allegro - Trio

Allegro vivace

String Quartet in A minor Fritz Kreisler
Fantasie: Moderato – Allegro moderato (1875-1962)

Scherzo: Allegro vivo, con spirito

Einleitung und Romanze: Langsam

– Allegretto. Andante con moto

Finale: Allegro molto moderato

Intermission

String Quartet No. 3 Johannes Brahms
in B-flat major, Op. 67 (1833-1897)

Vivace

Andante

Agitato (Allegretto non troppo) – Trio – Coda

Poco Allegretto con Variazioni



Wolfgang Amadeus Mozart

(1756-1791)

String Quartet in E-flat Major, K. 428

(1783)

In the early 1780s, shortly after leaving Salzburg and the service of the Archbishop Colloredo, Mozart settled in Vienna in search of greater musical and financial opportunities.

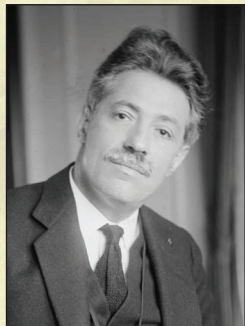
It was here that he became acquainted with Franz Joseph Haydn, whose recently published Op. 33 quartets had set a

new standard for the genre. The two composers famously played quartets together, with Haydn on first violin, Dittersdorf on second, Vanhal on cello, and Mozart on viola. Deeply inspired, Mozart embarked on his own set of six quartets dedicated to Haydn—works he described as the “fruit of a long and laborious effort.” Written between 1782 and 1785, these “Haydn” Quartets remain cornerstones of the repertoire, balancing intellectual rigor with lyrical beauty. The third of the set, Quartet in E-flat major, K. 428, was completed in 1783, a key Mozart often reserved for works of special warmth and grandeur, including his *Sinfonia Concertante* for Violin, Viola, and Orchestra, Symphony No. 39, and Piano Concerto No. 22.

The opening movement (*Allegro ma non troppo*) unfolds with noble spaciousness, beginning with an ascending octave that drops unexpectedly to a tritone. Chromaticism pervades the movement, the theme touching nine of the twelve pitches of the chromatic scale, while Mozart weaves buoyant optimism, rhythmic freshness, and masterful counterpoint into the sonata design. The second movement (*Andante con moto*, A-flat major) offers intimacy and warmth, its serene opening theme soon deepened by chromatic inflections. A contrasting middle section in F minor introduces poignancy and restlessness before the return of the opening restores calm. The third movement *Minuet* juxtaposes bold, angular rhythms with playful energy, while the *Trio*, in C minor, plunges into darker territory colored by chromatic lines.

The finale (*Allegro vivace*) sparkles with wit and vigor. Cast in rondo form, its fragmented opening theme undergoes lively transformations as Mozart spins out episodes full of harmonic adventure and contrapuntal interplay. The quartet closes with spirited brilliance, balancing intellectual depth with the charm and vitality that mark the finest of Mozart’s chamber works.

~ Brenton Caldwell



Fritz Kreisler

(1875-1962)

String Quartet in A minor

(1922)

On April 26, 1941, just after midday, on the corner of 57th street and Madison Avenue in New York City, a sudden commotion arose as a result of a traffic accident where someone had been struck by an egg-delivery truck throwing the victim several feet onto the pavement. The pedestrian

was an elegant middle aged man with sandy hair and a well-groomed moustache. People immediately began to help him, wiping away the blood on his face and carefully holding his head. He was moved to the lobby of a near-by building and everyone anxiously waited for the ambulance to arrive. When his identity was discovered as Fritz Kreisler, everyone knew instantly who he was. The driver of the truck, one Patrick Lucadamo, began to weep inconsolably. "I'll give everything I got to see that this man lives," he said, as he and everyone there knew that the man lying on the floor was the most celebrated artist of his time.

Fritz Kreisler was a household name. His fame permeated every aspect of life in America, as a cherished emblem of beauty and elegance. "BELOVED KREISLER" was the *Daily News* headline depicting the accident but also reflecting the universal admiration and appreciation of his artistry especially at a time when the world was plunging into the horror of another global war.

His recovery was slow and uncertain. He was in a coma for a month. At first, everyone worried about his hands, whether or not they had been injured (they hadn't been) and if his injuries would be severe enough to preambule the end of his career. His wife Harriet oversaw every aspect of his recovery, especially at the hospital where no one was allowed to visit until he was out of danger. He eventually recovered. Thankfully, when Harriet brought his violin to his hospital room, he was able to play it as though nothing had happened.

Kreisler finished the string quartet in 1922, a full-length work of four movements and his most serious composition. Based primarily on the pentatonic scale, it is an earnest attempt at a kind of Viennese-styled impressionism quite popular at the time. Using a full episodic range of ideas, some familiar from his earlier violin pieces, a truly coloristic character develops throughout establishing his unique musical personality recognized by all.

The first movement, *Fantasy* begins with a cello solo interrupted by an explosive interjection from the upper strings. Almost antithetically, a second solo of similar character may give the impression that we are being led down a dark path unforeseen and perplexing. Soon the mood changes and sensuous episodes emerge

with assurances of melody and beauty. The rest unfolds in melodies and textures that evoke images of “South Pacific” and other familiar musicals of the time. The *Scherzo* is a crisp and fast movement with a poetic middle section featuring solos in all the parts.

The *Prelude and Romance* depicts Kreisler’s unique and soothing handling of slow lyrical phrases. His mastery at melodic contour is evident in the way he weaves the voices imperceptibly arising from one instrument to be completed by another.

The *Finale* is the quintessential elegant statement reflecting an era of grace and civility. Here Kreisler introduces pentatonic progressions that give the music an Asian character so popular at the time. People loved all things Chinese and exotic and Kreisler kindly obliged. The end of the quartet is highlighted with the same cello solo from the first movement. And then, the indication “like a distant memory” evokes a feeling of familiar beauty.

~ Emmanuel Lopez



Johannes Brahms

(1833-1897)

String Quartet in B-flat Major, Op. 67

(1875)


By the time Brahms completed his String Quartet in B-flat major, Op. 67 in 1875, he had firmly established himself as the heir to the Classical chamber tradition. Following Beethoven’s towering legacy, Brahms labored intensely over the string quartet genre—destroying some twenty attempts before finally publishing his three mature quartets. The first two, Op. 51, are weighty and stormy works, deeply serious in tone. By contrast, the B-flat major Quartet is sunnier and more playful, balancing Brahms’s Classical discipline with Romantic warmth and wit. Far from a retreat, this “lighter” quartet demonstrates his mastery of form and texture, while offering a rare glimpse of Brahms in a more relaxed, good-humored mood.

The first movement (*Vivace*) bursts with buoyant optimism, its rustic main theme marked by syncopations and off-beat accents. Lighter and clearer in texture than much of Brahms’s chamber music, it has a cheerful, pastoral quality, enlivened by rhythmic play. The second movement (*Andante*, F major) unfolds with a prayerful, almost religious lyricism, cast in ternary form. A darker, stormier middle section interrupts the serenity before the opening theme returns with renewed calm. The

third movement (*Agitato – Allegretto non troppo*, B-flat minor) serves as a scherzo–intermezzo hybrid, restless and passionate. Here Brahms places the viola in a starring role, weaving a lyrical, sighing melody against muted strings.

The finale (*Poco Allegretto con variazioni*) is a theme and variations, a form Brahms loved for its blend of invention and structure. The theme is presented with simplicity, allowing Brahms to spin it into a series of transformations that are by turns contrapuntal, syncopated, playful, and lyrical. Critics have noted the “kittenish” quality of this finale, recalling the wit of Mozart and Haydn, even as Brahms’s voice remains unmistakably his own. The quartet closes with brightness and elegance, a testament to how Brahms could honor the Classical tradition while infusing it with his own Romantic spirit.

~ Brenton Caldwell

A background image of pink peonies in various stages of bloom, with some petals scattered around. The flowers are soft pink and white, creating a delicate and elegant aesthetic.

WT School of Music
WEST TEXAS A&M UNIVERSITY™

presents

Blossoming

*with the
Harrington String Quartet*

7:30 PM

Friday, April 10

Mary Moody Northen Hall

**For tickets and information, contact
WT School of Music Office at 806-651-2840.**

Blossoming

7:30 PM • April 10, 2026

Mary Moody Northen Hall

String Quartet Franz Schubert
in A minor, D 804 (1797-1828)

Allegro ma non troppo

Andante

Menuetto: Allegretto – Trio

Allegro moderato

Intermission

String Quartet in D major, Joseph Haydn
Op. 64 No. 5, "The Lark" (1732-1809)

Allegro moderato

Adagio cantabile

Menuetto: Allegretto – Trio

Finale: Vivace

String Quartet Premiere..... Benjamin Brooks
(b. 1975)



Franz Schubert

(1797-1828)

String Quartet in A minor, D. 804

"Rosamunde"

(1824)

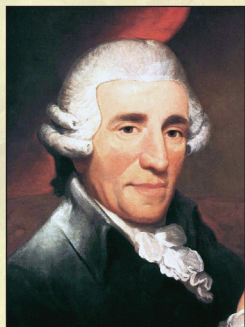
Franz Schubert lived only 31 years (1797–1828), but in that short time he changed every style he worked in: song, symphony, string quartet, and more. He was a composer who stood between the Classical and Romantic periods. His new ideas in vocal, symphonic, and chamber music influenced many later composers of the Romantic period, including Mendelssohn, Schumann, and Brahms.

String Quartet No. 13 in A minor, "Rosamunde," was written in 1824 and premiered by the Schuppanzigh Quartet, who had also premiered most of Beethoven's quartets. The "Rosamunde" quartet belongs to the last four of Schubert's fifteen quartets, where he introduced many of his most important innovations in voicing, form, and harmony. The nickname "Rosamunde" comes from the second movement, whose theme is based on Schubert's earlier incidental music for the play *Rosamunde, Princess of Cyprus*. In the first and third movements, he also quotes two of his earliest songs: *Gretchen am Spinnrade* and *Die Götter Griechenlandes*. Schubert often re-used themes from his songs in chamber music, with other famous examples including the "Trout" Quintet, "Death and the Maiden," and the Octet in F major. The "Rosamunde" quartet was the first and only string quartet not only publicly performed during Schubert's lifetime but also published in parts.

In String Quartet No. 13, Schubert continues his move toward a grander style. The second movement uses a modified exposition–recapitulation form, the same approach he later applied in the slow movement of his "Great" C Major Symphony. Here, the composer prolongs melodic material and expands the movements, adding more shifts in character and expression.

The "Rosamunde" Quartet also blurs the line between chamber music and symphonic writing—a path that Schubert began and that would be further developed by composers of the 19th and 20th centuries.

~ Evgeny Zvonnikov



Joseph Haydn

(1732-1809)

String Quartet Op. 64 No. 5 in D Major,

"The Lark"

(1790)

It is always a privilege to return to the quartets of Joseph Haydn. His music, brimming with wit, elegance, and invention, continues to challenge and delight performers and audiences alike. Haydn's string quartets are often described as "conversational"—each instrument given a voice, a personality, and a role in the unfolding drama. The six quartets of Op. 64, composed in 1790, are no exception.

Many of Haydn's quartets have acquired nicknames over time—*Sunrise*, *The Rider*, *The Dream*—not from the composer himself, but from devoted listeners who found vivid imagery in his musical gestures. Op. 64 No. 5, affectionately known as *The Lark*, was the first quartet I studied as a student at the Cleveland Institute of Music, during my very first semester. Our ensemble was mismatched in age, experience and musical maturity, yet Haydn's quartet did what his music has done for generations of string players: it taught us how to listen, how to respond, and how to play as one.

Opus 64 was dedicated to Johann Tost, a violinist and entrepreneur who was the principal second violinist in the Esterházy court orchestra during the 1780s, where Haydn served as Kapellmeister. Tost became a prominent patron of the arts at a time when such roles were typically reserved for aristocrats. Just before departing for London, Haydn asked him to oversee the publication of Op. 64. In April 1791, the quartets were published in Vienna with a formal dedication to Tost in acknowledgment of his support and influence.

A testament to the enduring vitality of the string quartet genre and to the collaborative spirit between composer, performer and patron, this set of quartets also presents Haydn at the height of his powers: playful yet profound, refined yet daring. Among the quartets of Op. 64, *The Lark* stands out with its radiant charm and melodic grace. The nickname derives from the opening theme, where the first violin takes flight with a high, lyrical line that seems to hover and soar like a bird greeting the morning. Beneath this airy surface, however, lies Haydn's signature craftsmanship: motivic interplay, rhythmic wit, and subtle shifts in character that keep the listener engaged from start to finish. The slow movement offers a moment of introspection, while the final *Vivace* bursts forth with rustic energy and clever surprises. *The Lark* exemplifies Haydn's ability to balance elegance with exuberance, making it one of his most beloved and frequently performed quartets.

~ Rossitza Goza



BJ Brooks

(b. 1975)

String Quartet No. 2, "Harrington"

(2026)

Commissioned for the Harrington String Quartet, BJ Brooks's *String Quartet No. 2* is subtitled "*Harrington*" in tribute both to the Quartet's namesake and to the ensemble itself. Each of the four movements is inspired by the initials of the Quartet's members, transforming letters into musical ideas and shaping distinctive portraits of the players who bring the music to life.

The first movement, **R.G.**, for violinist Rossitza Goza. Built on the ascending interval between Re (D) and G, the music presents violin lines that harness buoyant energy that, sets a confident tone for the work.

The second movement, **E.Z.**, for violinist Evgeny Zvonnikov. Built on darting motifs in E in a zingarese style with zig-zag melodic lines that echo his initials, this scherzo is full of wit and quick interplay that is playful yet precise.

The third movement, **B.C.**, for violist Brenton Caldwell. Here the half-step between B and C becomes the motif for an expansive, lyrical meditation. The viola sings a heartfelt melody that grows from tension into warmth. This is the quartet's emotional center.

The finale, **E.L.**, for to cellist Emmanuel Lopez. Utilizing the descending interval of E to La (A), this movement conveys strength of the cello's presence. Rhythmic drive and a resonant bass line gives way to a triumphant conclusion.

These four movements create a living portrait of the Harrington String Quartet. Four voices, each with a distinct character, are woven into one work. Intimate and expansive, *String Quartet No. 2 "Harrington"* celebrates the legacy of the Quartet and embraces its future.

~ BJ Brooks



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The Harrington

A gem in the cultural landscape of West Texas, the Harrington String Quartet was established through a generous gift from the late Sybil B. Harrington to benefit the Panhandle community. Since its founding in 1981, the quartet has brought “stellar credentials” and “a refined sense of ensemble and musical integrity” to performances across the nation and internationally.

In the summer of 2015, the quartet returned to Europe as performing guests at the International Festival of Chamber Music (Plovdiv, Bulgaria), Sofia Music Weeks (Sofia, Bulgaria), and Musica in Università (Pavia, Italy). In 2016, they performed at the concert series of the Bulgarian Embassy in Washington, D.C., and in 2017, the University of Central Arkansas hosted a series of master classes and performances featuring HSQ members. In spring 2018, the quartet performed at the Second City Chamber

Series in Tacoma and completed a two-day residency at Whitman College in Walla Walla, Washington. In spring 2019, they toured South Korea with performances at the University of Suwon and Changwon National University.

In 2022, HSQ and Chamber Music Amarillo presented a concert featuring a quartet of instruments made by Amarillo-based luthier Kruno Kupresanin. Highlights from past seasons include a New York debut in Carnegie’s Weill Hall, the PBS documentary *A Sound Collaboration – The Harrington String Quartet*, and the commission and premiere of Samuel Jones’s *First String Quartet*. The quartet has also enjoyed collaborations with world-renowned artists David Shifrin, Pepe Romero, James Dick, William Preucil, James Dunham, Leonid Shukaev, Robert Levin, Alon Goldstein, Guy Yehuda, Arthur Rowe, Ludmil Angelov, and members of the Cavani, Miró, and Pro Arte String Quartets.



String Quartet

For over thirty years, the quartet has delighted audiences with its finely blended sound and heartfelt interpretations of a wide spectrum of repertoire, ranging from Bach and Purcell to Bartók and Crumb. HSQ's collaborative recording with the Phoenix Chorale, Northern Lights, was named iTunes' Best Classical Vocal Album of 2012. In 2005, the quartet also released a Grammy-nominated album of works by American composer Daniel McCarthy on the Albany Records label.

The Harrington String Quartet is in residence as string faculty at West Texas A&M University. Committed to both performing and teaching, the quartet regularly offers concerts, master classes, lecture-recitals, and presentations for audiences of all ages, as well as collaborative projects with artists from various disciplines.

In 2024 season, the Harrington Quartet was featured as soloists with the Amarillo Symphony Orchestra in a performance of Christopher Theofanidis's Concerto for String Quartet and Orchestra, under the direction of its music director, George Jackson. Commissioned by the Amarillo Symphony, this work stands as a special gift to the quartet in recognition of its more than forty years of cultural service to the community.

The quartet also received two major gifts from the Periman and Patterson families, which are endowing two distinguished chairs at the School of Music at West Texas A&M University. Looking ahead, HSQ is planning a video project that will showcase a multidisciplinary collaboration, further expanding its artistic reach and educational mission.



Dr. Rossitza Jekova-Goza

Violinist



Dr. Rossitza Jekova-Goza is the newly appointed Patterson Professor of Violin at West Texas A&M University. A Bulgarian-born violinist, her dynamic career spans solo, chamber, and orchestral performance across the United States and Europe. She has held concertmaster positions with the Baton Rouge, North Arkansas, and Amarillo Symphony Orchestras, as well as with the Verbier Festival Orchestra in Switzerland. She also served as principal second violin of London's Royal Philharmonic Orchestra. Since 2010, Dr. Jekova-Goza has been the first violinist of the Harrington

String Quartet, earning critical acclaim for her performances both nationally and internationally. Most recently, she premiered a violin concerto by Arsentiy Kharitonov with the Tulsa Symphony Orchestra.

Dr. Jekova-Goza is deeply grateful to her mentors—violinists Kevork Mardirossian, David and Linda Cerone, Simon Fischer, and musicologist Stephen Hefling—for their guidance and inspiration. She graduated *summa cum laude* from Louisiana State University, where she also completed her graduate studies. During her time at LSU, she served as concertmaster of the Baton Rouge Symphony Orchestra, won the LSU Concerto Competition, and co-founded the Bulgarian String Quartet. In 1999, the ensemble won first prize at the national finals of the Music Teachers National Association Competition in Los Angeles. Her doctoral studies at the Cleveland Institute of Music culminated in a faculty appointment at the prestigious Encore School for Strings, where she taught Sirena Huang, Benjamin Beilman, and Joel Link, among many other outstanding young violinists who grace today's international stages.

Her academic appointments include the University of North Texas, the University of Oklahoma, and the University of Arkansas. A frequent guest specialist for advanced students at the Suzuki Music Institute of Dallas, Dr. Jekova-Goza has also served on the artist faculty of the Lone Star Young Artist Program (Dallas), the Heber Springs Chamber Music Festival, the Semper Music Festival (Italy), the Sulzbach-Rosenberg International Festival (Germany), the Global Summer Institute of Music (Austria) and the Suzuki Workshop in Costa Rica. She has held teaching residencies at the Sofia School of Music (Bulgaria), Indiana University, and the Conservatorio de Tatuí (Brazil). She is the founder of *FiddleFaddle*, a summer chamber music camp at West Texas A&M University for advanced string students.

Dr. Jekova-Goza currently performs with the Harrington String Quartet and serves on the faculty at West Texas A&M University. She also commutes to Tulsa, where she has served as concertmaster of the Tulsa Symphony Orchestra since 2006. A frequent soloist with the TSO, she regularly appears in the orchestra's chamber music series, *101 Unplugged*. Since 2023, she has been featured on the artist roster of the Listeso Music Group.

Evgeny Zvonnikov

Violinist

Evgeny Zvonnikov joined West Texas A&M University in 2017 as Lecturer of Violin and a member of the Harrington String Quartet. He received his music degree from the Saint Petersburg State Conservatory in Russia.



Mr. Zvonnikov has won several international competitions, including second prize in the Maria Udina Concerto Competition and second prize in the American Protégé Concerto Competition. In 2012, he won the Ft. Hays University Orchestra Young Artists Competition and performed Mendelssohn's Violin Concerto with the Ft. Hays University Symphony. As a soloist, he has appeared with the Saint Petersburg State Philharmonic Orchestra, the Symphony Orchestra of the Karelian State Philharmonic, the National Conservatory of Mexico City Orchestra, Wichita State University Orchestra, Itasca Symphony Orchestra and Amarillo Symphony.

From 2010 to 2014, he served as second violinist of the Grammy-nominated Saint Petersburg String Quartet. Mr. Zvonnikov is also a founding member of The Orfeo Trio, alongside pianist Julie Bees and cellist Leonid Shukaev. He has presented masterclasses in Dallas, Eureka Springs, the San Francisco Conservatory, the Yong Siew Toh Conservatory of Music in

Singapore, and at other universities across Southeast Asia. He has collaborated with many renowned musicians, including pianists Anton Nel, Misha Dichter, Leon Fleisher, Gilbert Kalish, and Peter Donohoe.

From 2011 to 2017, he worked as Adjunct Faculty at Wichita State University. He also served as Associate Concertmaster of the Wichita Symphony Orchestra and Concertmaster of the Wichita Grand Opera. His recent appearances include guest concertmaster engagements with Asheville Symphony and Boise Philharmonic. He currently serves as Principal Second Violin of the Lubbock Symphony.

Brenton Caldwell

Violist

Brenton Caldwell is the newly appointed violist of the Harrington String Quartet and Instructor of Viola at West Texas A&M University. Praised for his “attractive and memorable sound” and “fluid command of the fingerboard,” he has appeared as soloist, chamber musician, and pedagogue on five continents. He earned degrees from the Cleveland Institute of Music (BM), Lynn University (MM), and the Curtis Institute of Music (Artist Diploma), and is currently completing his doctorate at the University of North Texas, where his research focuses on the legacy of violist Karen Phillips. Caldwell was an inaugural fellow in Carnegie Hall and the Juilliard School’s Ensemble Connect, where he balanced interactive educational work in New York City public schools with chamber music performances at both institutions.

Caldwell has performed chamber music with artists such as Toby Appel, Roberto Díaz, Daniel Hope, Ida Kavafian, Stefan Jackiw, Menahem Pressler, Steven Tenenbom, Yuja Wang, and Donald Weilerstein. Orchestral appearances include the Dallas Symphony, Santa Fe Opera, National Symphony Orchestra, and the New York Philharmonic, with festival performances at Banff, Ravinia, Verbier, Music@Menlo, and the Perlman Music Program.

A former teaching assistant and one of legendary violist Karen Tuttle’s last pupils, Mr. Caldwell is dedicated to teaching the next generation of musicians. A native of Tyler, Texas, where his family founded the Caldwell Zoo, Brenton also has a lifelong fascination with crocodilians and enjoys yoga, walking, and Camp Gladiator workouts.



Emmanuel Lopez

Cellist

Emmanuel Lopez has spent the last thirty-five years as a member of the highly acclaimed Harrington String Quartet and as the Periman Endowed Distinguished Artist Chair in Violoncello at West Texas A&M University.

He holds degrees from Yale University, University of Connecticut and Juilliard School.

He has won numerous cello competitions, including the Janos Starker-Aldo Parisot International Cello Competition, the Debut Competition of Los Angeles, the Wurlitzer Collegiate Artist Competition, second prize at the Louis McMahon International String Competition, and others.

As a member of the Harrington Quartet, Lopez has received top accolades from most of the world's top string quartets, including the Juilliard and the Tokyo quartets, earning their highest esteem.

His work with the legendary Amadeus String Quartet, led cellist Martin Lovett to write that Lopez is a "fine cellist and musician - it was a pleasure to work together."

Peter Salaff, formerly of the Cleveland Quartet, stated that "this quartet is composed of four excellent instrumentalists who perform with warmth, sincerity, temperament, beautiful sound, and at a high technical level."

The Dallas Morning News wrote "...in Beethoven's C Major 'Razumovsky' Quartet, the impression was of elegant conversation, sometimes ebullient, sometimes deeply reflective."

As a recording artist, Lopez was nominated for a Grammy Award on Delos' Bach/ Bachianas with soprano Arlene Auger and the Yale Cellos and more recently as a member of the Harrington Quartet for their recording of the string quartets by Daniel McCarthy on Albany Records.

He has also been featured on the latest release of the Phoenix Chorale's Northern Lights for Chandos, to critical acclaim. For Delos, he recorded Tchaikowsky's Rococo Variations for cello and orchestra with the Paraiba Symphony under the direction of Eleazar de Carvalho and also received critical acclaim for his recording of Samuel Jones' Cello Sonata with pianist Denise Parr-Scanlin on the Naxos label.

Most recently, with the Harrington Quartet, he can be heard on a release of the Mendelssohn Viola Quintets with guest artist James Dunham on Centaur Records also earning critical acclaim.



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