

**Kyoka Misawa** | violin  
**Rintaro Kikuno** | violin  
**Itsuki Yamamoto** | viola  
**Ye Un Park** | violoncello

Between Continuity and Silence

Franz Schubert (1797-1828) String Quartet No. 11 in E major, D 353  
Toshio Hosokawa (\*1955) *Silent Flowers* (1998)  
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Ludwig van Beethoven (1770-1827) String Quartet Op. 59 No. 2 **OR** Op. 127

Does music require continuity? And, more fundamentally, what does continuity mean in music? This program approaches that question as a listening experience, asking where continuity may be felt — in melody, in silence, or in musical structure itself — through works by Schubert, Hosokawa, and Beethoven.

Dialogues of Genius

Wolfgang Amadeus Mozart (1756-1791) String Quartet in D minor, K. 421  
Péter Eötvös (1944-2024) *Korrespondenz* (1992)  
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Felix Mendelssohn Bartholdy (1809-1847) String Quartet No. 2 in A minor, Op. 13

Two young geniuses whose names both begin with M — Mozart and Mendelssohn — stand at the heart of this program with their radiant works. Between them comes Eötvös's *Korrespondenz*, a fascinating piece inspired by the letters exchanged between Mozart and his father.

A Romantic Undercurrent

Dimitrij Shostakovich (1906-1975) String Quartet No. 1 in C major, Op. 49  
Béla Bartók (1881-1945) String Quartet No. 1, Sz. 40  
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Robert Schumann (1810-1856) String Quartet in A minor, Op. 41 Nr. 1

Among twentieth-century composers, Shostakovich and Bartók stand out for having placed the string quartet at the very center of their creative work. Their First String Quartets stand at the threshold of a new musical century, yet retain a vivid Romantic intensity of expression. Placed at the close of the program, Schumann, one of the defining voices of Romanticism, offers a retrospective lens.