



# White Rock Concerts *Presents*

The Jupiter String Quartet



*Friday, March 17, 2006*

## Jupiter String Quartet

**Nelson Lee, violin; Meg Freivogel, violin; Liz Freivogel, viola; Dan McDonough, cello**

The **JUPITER STRING QUARTET** is “one of the strongest young string quartets in the country,” wrote *The New York Sun*. The Quartet captured First Prize in the 8th Banff International String Quartet Competition in 2004, as well as the Szekely Prize for the best performance of a Beethoven quartet. Their award includes a debut CD and a concert tour of Canada in the 2005-06 season. The Quartet was also awarded Grand Prize at the 2004 Fischhoff National Chamber Music Competition, resulting in tours of the United States and Italy.

The Quartet won First Prize in the 2005 Young Concert Artists International Auditions. They were also awarded the Jerome L. Greene Foundation Prize, which will sponsored their debut at Carnegie’s Zankel Hall on September 27, 2005, as well as the Paul A. Fish Memorial Prize, the Buffalo Chamber Music Society Prize, the La Jolla Music Society Prize, and the Cape Cod Chamber Music Festival Prize. The Quartet holds YCA’s Helen F. Whitaker Chamber Music Chair.

In August 2005, the Quartet made their Lincoln Center debut, performing *Eine kleine Nachtmusik* as part of the Mostly Mozart Festival. Their 2005-2006 season also includes appearances at the Chamber Music America/Western Arts Alliance Showcase in Albuquerque, the Library of Congress and the Corcoran Gallery in Washington, DC, the Isabella Stewart Gardner Museum in Boston, and Chamber Music Cincinnati, among others.

The Quartet has performed in such prestigious venues as Boston’s Jordan Hall and London’s Wigmore Hall and has been enthusiastically received at major music festivals including the Aspen Music Festival, the Caramoor International Music Festival, the Great Lakes Chamber Music Festival, the Honest Brook Music Festival, and the Yellow Barn Music Festival. Last season, the Quartet performed abroad in Austria, France, and Italy. They have been heard on NPR’s Performance Today, on Chicago’s classical station, WFMT 98.7, and on WQXR in New York. The Jupiter String Quartet holds the position of Graduate String Quartet in Residence at the New England Conservatory in Boston, where they have worked with members of the original Cleveland Quartet. They place a strong emphasis on developing relationships with future classical music audiences through outreach work in the school system and educational performances at NEC for the Boston community.

## *Programme*

Quartet in Bb Major op. 76 #4 "Sunrise" **Franz Joseph Haydn**  
(1732-1809)

*Allegro con spirito*

*Adagio*

*Menuet, Allegro*

*Finale – Allegro ma non troppo*

Quartet no. 3 sz.85

**Béla Bartók**  
(1881 – 1945)

*Prima parte – Moderato*

*Seconda parte – Allegro*

*Recapitulazione della prima parte: Moderato*

*Coda – Allegro Molto*

## *Intermission*

String Quartet in D Minor D.810  
(Death and the Maiden)

**Franz Schubert**  
(1797-1828)

*Allegro*

*Andante con moto*

*Scherzo - Allegro*

## *Programme Notes*

**Franz Joseph Haydn**

**Quartet in B flat major, Op. 76/4 "Sunrise"**

*Allegro con spirito*

*Adagio*

*Menuet: Allegro*

*Finale: Allegro ma non troppo*

In recent years, the traditional view of Haydn has undergone a radical re-appraisal. Biographical research has shown him to have been a progressive and sophisticated thinker, a freemason and the owner of a library of banned philosophical texts. It's far from the traditional image of the benign old "Papa Haydn", but, to those who know his music, shouldn't really have come as such of a surprise. His long creative life was one of the most inventive careers in the history of art. As well as revolutionising the symphony and sonata, he effectively created an entire art form – the String Quartet. As the violinist Hans Keller writes "so far as the art of string quartet writing is concerned, he was not only the first, but actually turned what seemed an unpromising medium into what was to become the most expressive form of western instrumental composition – and it became that in his own hands too!"

Haydn's Opus 76 is a set of six string quartets written between 1796 and 1799 and dedicated to Count Joseph Erdödy. It is the culmination of the classical string quartet and of the numerous phases in Haydn's artistic development. Of the set, Nos. 2, 3 and 4, the three "named" quartets, are amongst the most popular of all string quartets, and of these, none demonstrates better than the "Sunrise" the originality and breadth of Haydn's mature imagination. The quartet takes its name from the long, ascending melody at the very opening of the work. It sounds so effortless and natural that the comparison with a sunrise suggested itself easily to the work's earliest listeners; but for relevant musical comparisons we have to look a quarter-century ahead to Mendelssohn's Octet (1825) before we find a symphonic opening of such breadth. That the second subject is simply this opening theme turned upside down is a splendid example of Haydn's economy of means. The second movement, Adagio is one of Haydn's great hymn-like late slow movements; a gentle sextuplet-figure brings poignancy to the central and closing sections of this profound meditation. The menuet, as so often in late Haydn, is more a scherzo than a courtly dance, and this one has more than a hint of waltz-rhythm about it. The trio evokes the pungent harmonies of Haydn's native Hungary. The quartet concludes with a brief but

thoroughly worked sonata finale; itself rounded off by an unusually lengthy coda which actually increases in inventiveness as the final bar approaches.

### ***Bela Bartok***

#### ***Quartet No. 3***

Bartók's String Quartet No. 3 shared first prize with a quartet by Alfredo Casella at the 1927 Musical Fund Society of Philadelphia Competition. Its striking qualities could not have escaped the judges' notice. Of Bartók's six quartets, the third is the most concentrated in thematic material and structure. In this quartet, Bartók subjected folk-style themes and motifs to a technique he called "expansion in range," wherein melodic shape and intervallic relations were stretched to produce themes that develop freely without compromising musical unity. Bartók scholar Elliott Antokoletz suggests that this new approach was partly due to the Treaty of Trianon, signed in 1920 by the Allied forces and Hungary. The Treaty's punitive partition of Hungary effectively moved much of Bartók's folk-music hunting grounds outside the borders of Hungary (which in fact lost two-thirds of its land and population under the Trianon terms). With his primary source cut off, Bartók integrated folk material into a more cosmopolitan style, such as he had encountered during his tours of post-war Europe.

The String Quartet No. 3 is in a single movement, lasting a little more than a quarter of an hour. It is divided into two main parts, marked respectively *Moderato* and *Allegro*, plus a recapitulation of the first part and a short coda that reprises material from the second part.

### ***Franz Schubert***

#### ***String Quartet in D minor "Death and the maiden"***

As morbid as it may seem today, preoccupation with death was quite fashionable in the nineteenth century. The Romantic movement in music, drama, art, and literature embraced the idea of death as transcendent and fulfilling rather than fearsome. Medical science was still in its infancy, and the only real cure for many illnesses was the end of life. Death was gentle. Death was peace. Death was an end to suffering.

Since the still-youthful composer was not yet consigned to the grave, he continued to develop his musical genius, and in this same month he completed the original version of the String Quartet in D minor, "Der Tod und das Mädchen" (Death and the Maiden). Based on the opening theme from his song of the same name (1817), this quartet clearly illustrates Schubert's sympathy, even longing, for death. By appropriating the music of the song, Schubert also imbues the quartet with the sentiments of the original text, in which Death urges a frightened maiden to trust him: He means her no harm, and she will sleep soundly in his arms.

This work is significant for several reasons. It is considered one of

## **Programme Notes continued/**

Schubert's finest chamber works, and it has always occupied a favored spot in the string quartet repertory. It's frankly programmatic content connects it with later nineteenth century works, in which structural concerns yielded to extramusical and dramatic influences. Finally, the quartet is a striking reminder to those who like to pigeonhole Schubert as a miniaturist or as a "song composer": It stands alongside the "Unfinished" Symphony and the Wanderer-Fantasia as a testament to his sense of large-scale organization and to the promise unfulfilled as a result of his early death.

The work begins aggressively, with full-throated gestures that establish both the thematic and rhythmic structure of the first movement. Schubert makes use of one of his signature rhythmic devices, a quarter note followed by triplet eighths. The second theme is sweetly lyrical, joyful and upbeat, full of life and energy. The movement ends breathlessly but sweetly.

The second movement, a fourteen-minute *Andante con moto*, introduces the "Death" theme, which corresponds to the opening piano introduction of "Der Tod und das Mädchen." Five variations on the theme follow, all of which vary only slightly from the original, as if Death is insistent — not swayed or deterred.

At less than four minutes, the third-movement scherzo is abrupt and puzzling, as if its only function is to serve as prologue to the driving, almost demonic finale. It is rhythmically challenging, and features unexpected accents and cadences.

In the final movement, Schubert applies his customary momentum and drive to first establish and then build an inexorable rush. The figure of a dotted eighth note followed by a sixteenth note is used throughout as the driving force, though it is frequently interrupted. In the end, Death is relentless, and the movement swirls to a massive but abrupt conclusion.

## **Concert Etiquette**

When the music starts, please don't talk or whisper, don't get up from your seat, and don't clap until the piece is over.

Please turn off your cell phone, pager, and alarm watch before the concert begins. If you have a cough, bring cough drops and unwrap them and place them in a handkerchief before the concert begins. Also, it is okay to cough between selections or between movements but not during. If you hear a high pitched sound coming from your neighbor, it is their hearing aid. During a break in the performance you may ask them to adjust it. And please remember that we cannot open the doors to the hall before 7:15 so do not arrive too early!

## A Message From the President

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**Albert Einstein**

*US (German-born) physicist (1879 - 1955)*

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**Rick Gambrel,  
President**

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