



**THE CHAMBER MUSIC SOCIETY
OF UTICA**

presents

THE JUPITER STRING QUARTET

Nelson Lee, violin
Meg Freivogel, violin

Liz Freivogel, viola
Daniel McDonough, cello

20 November 2016
2:30 PM

Museum of Art Auditorium
Munson-Williams-Proctor Arts Institute

Celebrating our 76th concert season

Program

String Quartet in G Major, K. 387

Allegro vivace assai
Minuetto: Allegretto
Andante cantabile
Molto allegro

Wolfgang Amadeus Mozart

(1756-1791)

String Quartet No. 1, "Metamorphoses nocturnes"

Allegro grazioso
Vivace capriccioso
Adagio mesto
Presto
Andante tranquillo
Tempo di valse - Moderato - Con eleganza - Un poco capriccioso
Allegretto, un poco giovale
Prestissimo

Gyorgy Ligeti

(1923-2006)

Intermission

Quartet in E-flat Major, Opus 127

Maestoso - Allegro
Adagio, ma non troppo e molto cantabile
Scherzando vivace
Finale

Ludwig van Beethoven

(1770-1827)



This concert is made possible in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and by the generous contributions of supporters listed on the back page.

Jupiter String Quartet is managed by the Arts Management Group; Bill Capone, managing associate.

www.jupiterquartet.com

MARYAN MCCARTHY

Our November concert is dedicated to the memory of Maryan McCarthy, master teacher, accomplished violist, superior musician and lover of chamber music. Maryan displayed and shared her talents generously as a board member of the Chamber Music Society of Utica. It was Maryan's dedication to the nurturing of future musicians and audiences of classical music which led her, many months ago, to arrange the Chamber Music Society's annual outreach program, working with the generous support of the John Winter Family Fund. The Jupiter String Quartet will perform for the Clinton Central School's music classes tomorrow. We honor and appreciate the legacy of Maryan McCarthy.

THE ARTISTS

The Jupiter Quartet has been performing together for fourteen years with no change in its membership, possibly because violinist Meg Freivogel and violist Liz Freivogel are sisters, with cellist Daniel McDonough the husband of Meg and brother-in-law of Liz. Violinist Nelson Lee completes the ensemble. The quartet is in residence at the University of Illinois, Champaign-Urbana, where they run the string chamber music program and maintain private studios. Shortly after the quartet formed, it won the grand prize in both the Banff International String Quartet and the

Fischhoff National Chamber Music Competitions (2004), followed by the Young Concert Artists Competition (2005), the Cleveland Quartet Award (2007), and an Avery Fisher Career Grant (2008). From 2007 to 2010 they were members of the Lincoln Center Music Two Society. The group has recorded on the Marquis, Deutsche Grammophon and Azica Labels. The ensemble chose its name because Jupiter was the most prominent planet in the night sky at the time of the quartet's formation.

PROGRAM NOTES

Mozart, Quartet in G Major, K. 387 (1782)

Mozart moved from Salzburg to Vienna in 1781. During the winter of 1782 the Viennese publishing house of Artaria published six new quartets by Joseph Haydn with the opus number 33. These innovative works represented a major breakthrough in the genre and must have made a deep impression on the twenty-five year old Mozart who greatly admired the older master who was not only a model but a dear friend.

New Years Eve of 1782 saw the completion of Mozart's Quartet in G Major, the first of ten quartets that would be among the finest works of his maturity. In 1785 the first six of the series were gathered for publication by Artaria, along with a moving dedication to Haydn written by Mozart in elegant Italian which begins: "To my dear friend Haydn,

A father, having decided to send his children out into the wide world, felt that he should entrust them to the protection and guidance of a famous man who by good fortune was also his best friend—Here they are, distinguished Man and dearest Friend, my six children.— They are, to be truthful, the fruits of long and laborious efforts..."--Translation by Robert Spaethling

Mozart normally wrote with facility and great speed. But the manuscript for the G-Major quartet is a virtual palimpsest, with notes and phrases changed and entire passages scratched out and rewritten, sometime more than once.

Mozart's efforts to emulate the master proved successful, and Haydn, who heard the quartets shortly

after their completion, told Mozart's father Leopold, "I tell you before God, as a honourable man, that your son is the greatest composer I know either in person or by name. He has taste, and besides that, the greatest understanding of composition."

The G-Major Quartet is an essentially cheerful work, with some of the witty touches of Haydn's Op 33, such as what James Keller describes as the "giggling figuration" of the first movement's second subject, which at the end of the recapitulation is "expanded into rising and falling gales of laughter". Loud and soft notes or passages alternate in the second movement, giving it a bit more drama than we normally expected in a *Minuetto*. These contrasts continue in the third movement before evolving into something more serene and rhapsodic. The quasi-sonata form of the final movement is combined with contrapuntal episodes inspired by the more cerebral side of Haydn. The first is based on a four-note motif introduced by the second violin, and the second based on a syncopated rhythm starting with the cello and working its way among the four instruments.

Ligeti, Quartet No. 1, "Metamorphoses nocturnes"

(1953-54)

The path to becoming one of the most admired composers of the last 100 years was not an easy one for György Ligeti. The Transylvanian town where he was born was later transferred for Hungarian to Romanian Administration, Despite being Jewish in a Hungary dominated by the Nazis, he managed to graduate from the Cluj Conservatory in 1945 and later studied at the

Franz Liszt Academy in Budapest. Between the end of WWII and 1949 when Hungary became a communist country dominated by Stalin, Budapest was a culturally cosmopolitan city, exposed to all the latest in musical innovation. During the years before he joined the 1956 Hungarian exodus and fled to Germany and eventually settled in Vienna, Ligeti often followed his older compatriot Bartok's example in combining folk music with more experimental means, though his more avant-garde works found little official favour.

Having suffered the closed systems of fascism and communism, Ligeti resisted the strict discipline of post-war serialism, but did compose electronic music and even a *Poème Symphonique* (1962) for 100 metronomes. His later music ranges over a number of diverse idioms. The influence of American minimalism appears most notably in his surrealist opera *Le Grande Macabre* (1978). In spite of a vocabulary unfamiliar to many, listeners usually respond positively to the sensuous appeal of Ligeti's music. Without the composer's permission, Stanley Kubrick used music by Ligeti in both his *2001: A Space Odyssey* (1968) and his *The Shining* (1980).

The '*Metamorphoses nocturnes*' was written in 1953-54 while Ligeti was still in Hungary, but was not heard publicly until it received a Vienna performance by the Ramos Quartet in 1958. It was rarely performed for another two decades, but has found increasing favour in recent years. Composed as one continuous movement, the work can be heard as eight sections. Ligeti's debt to Bartok is transformed in a musical language all his own.

Beethoven, Quartet in E-flat Major, Op. 127 (1822-25)

On 9 November 1822, Prince Nicholas Galitsin, an amateur cellist, wrote from St. Petersburg to ask Beethoven if he would be willing to compose for him "one, two, or three new quartets, for which labour I shall be glad to

pay you what you think proper". This request revived Beethoven's interest in a genre that he had neglected for a dozen years. In addition to the three for Prince Galitsin he would compose two more during the last five years of his life. He indicated to Prince Galitsin that he would deliver the first of the three in March of 1823, giving himself three months to complete the quartet. Beethoven missed the deadline by two years, during which period he was working on his Ninth Symphony and the *Missa Solemnis*. By 1822, Beethoven was living in a world of his own, isolated by his deafness and utterly absorbed in a uniquely personal musical and emotional world.

In the Op. 127 Beethoven adheres to the four movement format of the classical quartet: a fast first and fourth movement (in this case with a *maestoso* introduction to the first), separated by a slow movement and a scherzo. The first theme of the sonata-form first movement is preceded by the solemn *maestoso* which is repeated at the end of the exposition in G and half-way through the development section in C. In his late works, Beethoven did not repeat the opening exposition in the concluding recapitulation, but found new ways to consider the thematic material. The *adagio* is equally innovative in its treatment of a theme and variations. There are no repeats, the length of the variations is not constant, and the relation to the initial theme often seems remote. The third movement, *Scherzando vivace*, also departs from the familiar *Minuetto* in three sections, though it does show startling fluctuations in mood and changes in tempo. Similarly, Beethoven finds novel means to handle the *rondo* form in the final movement. The lyrical main theme is refashioned in each reappearance. In the concluding coda, instead of being accelerated, the theme is stretched out to enhance its lyrical character.

Notes compiled by Rand Carter, with thanks to, inter alia, James M. Keller, Heinz Becker, Robin Golding and Richard Whitehouse.

THE B# MUSICAL CLUB will present a program at the **New Hartford Presbyterian Church** on **Sunday, December 11, 2016, at 2:30 PM**. Performing will be Lisa Jones, Joanna Robertson, Beth Evans, Kristin Hahn, Rayna Schneider, Fiola and Bob Peters, Stephanie Mata and Arthur Durando
www.bsharpny.org Ph: 315-569-1789.

HAMILTON COLLEGE will present many events in the next few weeks.
Please consult their website:
www.hamilton.edu/performingarts Ph: 315-859-4331.

PLAYERS OF UTICA is staging **Agnes of God** at **Players of Utica Theatre**, 1108 State St., Utica, NY, on **February 10-12 and 17-19, 2017**.
For performance times, visit their website:
www.playersofutica.org Ph: 315-724-7624.

CHAMBER MUSIC SOCIETY OF UTICA will continue its 76th season on **Sunday, January 29, 2017, at 2:30 PM** in this hall. **Spanish Brass** will perform works by Daquin, Handel, J.S. Bach, Verdi, Montsalvatge, Albeniz, Gimenez, Stravinsky, Cardo, Piqueras and Morgan.
www.uticachambermusic.org. Ph: 315-507-3597 or 315-794-9741.