

ArtPower
University of California San Diego

ARIEL QUARTET

April 21, 2017 at 8 pm

Department of Music's Conrad Prebys Concert Hall



ArtPower presents
Ariel Quartet
April 21, 2017 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

Gershon Gerchikov, *violin*
Alexandra Kazovsky, *violin*
Jan Grüning, *viola*
Amit Even-tov, *cello*

Program

Ludwig van Beethoven (1770–1827)

String Quartet in A Major, Opus 18, No. 5
Allegro
Menuetto-Trio
Andante cantabile con variazioni
Allegro

Mohammed Fairouz (B. 1985)

Prophesies (West Coast Premiere)
Yaqub
Saleh
Dawood
Yousef
Musa
Suleiman
Yishak
Ibrahim

INTERMISSION

Robert Schumann (1810–56)

String Quartet in A Major, Opus 41, No. 3
Adante espressivo
Assai agitato
Adagio molto
Finale: Allegro molto vivace

Thank You

Sponsor: Eric Lasley and Judith Bachner
UC San Diego Partner: International Center

About ArtPower at UC San Diego

ArtPower at UC San Diego builds creative experiences in music, dance, film, and food for our collective pleasure and inspiration. We engage diverse audiences through vibrant, challenging, multi-disciplinary performances by emerging and renowned international artists. Through extensive partnerships, ArtPower provides exciting opportunities for research, participation, and creation of new work, igniting powerful dialogue between artists, students, scholars, and the community.

About the Program

String Quartet in A Major, Opus 18, No. 5

Ludwig van Beethoven

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

Beethoven's first string quartets, a set of six written in Vienna during the years 1798–1800, inevitably show the influence of Haydn and Mozart, who had made the form a great one. Scholars have been unanimous in believing that the fifth quartet of Beethoven's set had a quite specific model: Mozart's String Quartet in A Major, K.464, composed in 1785. Beethoven greatly admired this particular quartet and had copied out the last two movements as a way of studying them. Carl Czerny reported that Beethoven once took up the Mozart score and exclaimed: "That's what I call a work! In it, Mozart was telling the world: Look what I could create if the time were right!" For his own quartet, Beethoven took both the key and general layout of Mozart's quartet: a sonata-form first movement, a minuet movement that comes second, a theme-and-variation third movement, and a sonata-form finale that—like Mozart's—ends quietly.

But it is unfair to Beethoven to see his Quartet in A Major as just an imitation of Mozart's masterpiece. Though the two composers were the same age when they wrote these quartets (29), Beethoven was still feeling his way with a form Mozart had mastered, and though he may have chosen Mozart as a model, this music sounds in every measure like young Beethoven. The opening Allegro is built on two nicely-contrasted ideas—a soaring opening theme and a darker, more melodic second idea—and Beethoven asks for a repeat of both exposition and development. The opening of the minuet belongs entirely to the violins, with the second violin gracefully following and commenting on the first's theme; the trio section—with the theme in the middle voices under the first violin's drone—is surprisingly short.

Longest of the movements, the Andante cantabile offers five variations on the simple falling-and-rising idea announced at the beginning; particularly effective are the fugal first variation, the first violin's staccato triplets in the second, the expressive fourth (which Beethoven marks *sempre pp*), and the exuberant fifth. A long coda leads to a restatement of the theme and a quiet close. The energetic and good-natured finale is in sonata (rather than the expected rondo) form. The opening melody leaps smoothly between instruments, and Beethoven offers a quiet chorale as the second theme. The writing for all four voices is extremely accomplished here, and on the energy of the opening idea the music rushes to its close, which brings a sudden and surprisingly quiet concluding chord

— Eric Bromberger

Prophesies

Mohammed Fairouz

Born November 1, 1985

Mohammed Fairouz's *Prophesies* is a musical journey through the heritage and history of the Islamic and Jewish spiritual roots, exploring their unique musical characteristics. The eight movements bear the titles of the two religions' different forefathers, highlighting the often-ignored fact that both faiths share some of their most prominent founding figures.

String Quartet in A Major, Opus 41, No. 3

Robert Schumann

Born June 8, 1810, Zwickau

Died July 29, 1856, Endenich

Schumann's marriage to the young Clara Wieck in 1840 set off a great burst of creativity, and curiously he seemed to change genres by year: 1840 produced an outpouring of song, 1841 symphonic works, and 1842 chamber music. During the winter of 1842, Schumann had begun to think about composing string quartets. Clara was gone on a month-long concert tour to Copenhagen in April, and though he suffered an anxiety attack in her absence Schumann used that time to study the quartets of Haydn, Mozart, and Beethoven. Clara's return to Leipzig restored the composer's spirits, and he quickly composed the three string quartets of his Opus 41 in June and July of that year; later that summer he wrote his Piano Quartet and Piano Quintet. Writing string quartets presented special problems for the pianist-composer. The string quartets are his only chamber works without piano, and—cut off from the familiar resources of his own instrument—he struggled to write just for strings. Though he returned to writing chamber music later in his career, Schumann never again wrote a string quartet.

The Quartet in A Major, composed quickly between July 8 and 22, is regarded as the finest of the set and shows many of those original touches that mark Schumann's best music. The first movement opens with a very brief (seven-measure) slow introduction marked *Andante espressivo*. The first violin's falling fifth at the very beginning will become the thematic "seed" for much of the movement: that same falling fifth opens the main theme at the Allegro molto moderato and also appears as part of the second subject, introduced by the cello over syncopated accompaniment. Schumann's markings for these two themes suggest the character of the movement: *sempre teneramente* (always tenderly) and *espressivo*. Schumann's procedures in this movement are a little unusual: the development treats only the first theme, and the second does not reappear until the recapitulation. The movement fades into silence on the cello's *pianissimo* falling fifth.

The second movement brings more originality. Marked *Assai agitato* (Very agitated), it is a theme-and-variation movement, but with a difference: it begins cryptically—with an off-the-beat main idea in 3/8 meter—and only after three variations does Schumann present the actual theme, now marked *Un poco Adagio*. A further variation and flowing coda bring the movement to a quiet close. The *Adagio molto* opens peacefully with the soaring main idea in the first violin. More insistent secondary material arrives over dotted rhythms, and the music grows harmonically complex before pulsing dotted rhythms draw the movement to a close.

Out of the quiet, the rondo-finale bursts to life with a main idea so vigorous that it borders on the aggressive. This is an unusually long movement. Contrasting interludes (including a lovely, Bach-like gavotte) provide relief along the way, but the insistent dotted rhythms of the rondo tune always return to pound their way into a listener's consciousness and finally to propel the quartet to its exuberant close.

— Eric Bromberger

About the Artists

Ariel Quartet

Distinguished by its virtuosic playing and impassioned interpretations, the Ariel Quartet has earned its glowing international reputation. Formed in Israel nearly twenty years ago when its members were students, the Quartet was recently awarded the prestigious Cleveland Quartet Award. The Quartet serves as the Faculty Quartet-in-Residence at the University of Cincinnati's College-Conservatory of Music, where they direct the rigorous chamber music program and perform their own annual series of concerts in addition to their busy touring schedule.

In the 2016–17 season, the Ariel Quartet will perform the complete Beethoven cycle in Berlin, following a performance of the cycle for Napa's Music in the Vineyards, and will also tour with Alon Goldstein in performances of the Mozart piano concertos arranged for quartet and piano. The Ariel Quartet's 2015–16 season featured their debut at Carnegie Hall, as well as a major collaborative project with the clarinetist David Krakauer. Recent seasons included a groundbreaking Beethoven cycle performed at New York's SubCulture that featured a midnight performance of the Grosse Fuge; a performance featuring music by three generations of Israeli composers at the Kennedy Center in Washington, D.C.; and a tour of South America.

The Ariel Quartet performs widely in Israel, Europe, and North America, including two record-setting Beethoven cycles, performed before all the members of the quartet turned thirty, and has collaborated with the pianist Orion Weiss; violist Roger Tapping; cellist Paul Katz; and the American, Pacifica, and Jerusalem String Quartets. The Quartet has toured with the cellist Alisa Weilerstein and has performed a number of times with the legendary pianist Menahem Pressler. Additionally, the Ariel was quartet-in-residence for the Steans Music Institute at the Ravinia Festival, the Yellow Barn Music Festival, and for the Perlman Music Program, and was the Ernst Stiefel String Quartet-in-Residence at the Caramoor Festival.

Formerly the resident ensemble in the New England Conservatory's Professional String Quartet Training Program, Ariel has won a number of prestigious international prizes including the Cleveland Quartet Award, the Grand Prize at the 2006 Fischhoff National Chamber Music Competition, and the Székely Prize for their performance of Bartók, as well as the overall Third Prize at the Banff International String Quartet Competition. After that performance the American Record Guide described the Ariel Quartet as "a consummate ensemble gifted with utter musicality and remarkable interpretive power."

Mohammed Fairouz

Mohammed Fairouz, born in 1985, is one of the most frequently performed, commissioned, and recorded composers working today. Hailed by the *New York Times* as "an important new artistic voice" and by *BBC World News* as "one of the most talented composers of his generation," his large-scale works engage major geopolitical and philosophical themes with persuasive craft and a marked seriousness of purpose. Fairouz's cosmopolitan outlook reflects his transatlantic upbringing and extensive travels. His catalog encompasses virtually every genre, including opera, symphonies, vocal and choral settings, chamber and solo works.

As an artist involved with major social issues, Fairouz seeks to promote cultural communication and understanding. Recent major works have included his "grandly ambitious" (*Opera News*) third symphony, *Poems and Prayers* interweaves texts of Arab poets Fadwa Tuqan and Mahmoud Darwish, the Israeli poet Yehuda Amichai, and prayers such as the Aramaic Kaddish. His fourth symphony, *In the Shadow of No Towers* for wind ensemble, about American life in the aftermath of 9/11 premiered in 2013 at Carnegie Hall was described by Steve Smith of the *New York Times* as "technically impressive, consistently imaginative and in its finest stretches deeply moving."

Fairouz became the youngest composer on the Deutsche Grammophon label to have an album dedicated to his works with the 2015 release of *Follow, Poet*. The album includes two works that exalt the transformative power of language: his elegiac song cycle *Audenesque* and the ballet *Sadat*. The album has met with broad critical acclaim—praised as "captivating" by the *New York Times* and receiving "highbrow and brilliant" distinctions in *New York* magazine's taste-making Approval Matrix.

Since childhood, Fairouz has found musical inspiration in literary and philosophical sources and has composed an opera, an oratorio, fifteen song cycles, and hundreds of art songs. He describes himself as "obsessed with text" and has been recognized by *New Yorker* magazine as an "expert in vocal writing" and described by Gramophone as "a post-millennial Schubert." He has collaborated directly with distinguished poets Mahmoud Darwish, Wayne Koestenbaum, and Nobel Prize winner Seamus Heaney, and with writers Mohammed Hanif and David Ignatius. Among the eminent singers that have performed his vocal music are Kate Lindsey, Sasha Cooke, Isabel Leonard, Nathan Gunn, and Anthony Roth Costanzo. Fairouz's opera, *Sumeida's Song* has been performed at the Prototype Festival, the Pittsburgh Opera, the Boston Opera Collaborative, and recorded on Bridge. Anthony Tommasini of the *New York Times* called the work "an intensely dramatic 60-minute four-character opera with a searing score."

Prominent advocates of his instrumental music include the cellist Maya Beiser, the Borromeo, Del Sol, and Lydian String Quartets, the Imani Winds, violinists Rachel Barton Pine and Chloë Hanslip, flutist Claire Chase, and clarinetist David Krakauer, the Knights Chamber Orchestra, International Contemporary Ensemble, Ensemble LPR, and the Metropolis Ensemble. Commissions have come from the Detroit and Alabama Symphony Orchestras, the Indianapolis Symphonic Choir, and Indianapolis Symphony, Beth Morrison Projects, Dutch National Opera, Pittsburgh Opera, and the Metropolitan Museum of Art.

His music has been performed at major venues around the country including Carnegie Hall, Lincoln Center, Boston's Symphony Hall and The Kennedy Center, and throughout the United States, the Middle East, Europe, and Australia. Recordings are available on the Deutsche Grammophon, Naxos, Bridge, Sono Luminus, Albany, GM/Living Archive, and GPR labels.

Fairouz has been seen and heard on the BBC, NPR's *The World*, and has been profiled by the *Wall Street Journal*, *Agence France Presse*, *Los Angeles Times*, *Symphony*, *Strings*, and *New Music Box*, and been regularly featured on New York's WQXR and on SiriusXM Satellite Radio. He regularly blogs about the intersection of arts and international affairs for the *Huffington Post*.

His principal teachers in composition have included György Ligeti, Gunther Schuller, and Richard Danielpour, with studies at the Curtis Institute and New England Conservatory. He has lectured and led residencies across the country at the Festival of New American Music and at Columbia, Brown, New York University, and University of California Los Angeles. He has served on the faculty at Northeastern University in Boston.

Fairouz's works are published by Peermusic Classical. He lives in New York City.



Bill T. Jones/Arnie Zane Dance Company

Thursday, May 25, 2017, at 8 pm
Mandeville Auditorium
Tickets: \$25-43

The Bill T. Jones/Arnie Zane Dance Company was born out of an 11-year collaboration between Bill T. Jones and Arnie Zane, who passed away in 1988. During this time, the two dancers redefined the duet form and foreshadowed issues of identity, form, and social commentary that would change the face of American dance.

The Bill T. Jones/Arnie Zane Dance Company returns to UC San Diego with *Play and Play: An Evening of Movement and Dance*, which includes two works—*Ravel: Landscape or Portrait?* and *Story/*. Both are accompanied by live music performed by Quartet Nouveau.

ARTPOWER DONORS 2016-17

VISIONARY (\$50,000+)

Joan and Irwin Jacobs Fund of the Jewish
Community Foundation

CATALYST (\$20,000-49,999)

Joan Jordan Bernstein
Judith Bachner and Eric Lasley
George Clement Perkins Endowment
Jon and Bobbie Gilbert
The Weil Family Foundation

CREATOR (\$10,000-19,999)

Amnon and Lee Ben-Yehuda
Sam B. Ersan
New England Foundation for the Arts

PERFORMER (\$5,000-9,999)

Epstein Family Foundation
Renita Greenberg
Hamburger Chamber Music
Series Endowment Fund

ADVOCATE (\$2,500-4,999)

Elaine Galinson and Herb Solomon Fund
of the Jewish Community Foundation
Wynnona and Ronald Goldman
Alexa Kirkwood Hirsch
Bjorn Bjerede and Jo A. Kiernan
Hans Paar and Kim Signoret-Paar

GUARDIAN (\$1,000-2,499)

Joyce Axelrod and Joseph Fisch
Teresa and Sam Buss
Ann Spira Campbell
Carol and Jeffrey Chang
Alain Cohen and Denise Warren
Ruth Covell
Martha and Edward Dennis
Christine de Pagter '90 and Bruce Woods '91
Wayne and Elizabeth Dernetz
Wita and Ed Gardiner
Norman J. Goldberg and Fusako Yokotobi
Mehran and Susan Goulian
Maryka and George Hoover
Lauren and Robert Resnik
Liz Lancaster and Eli Shefter
Barbara and Robert Nemiroff
Arlene and Edward Pelavin
Marilyn and Charles Perrin
Edith High Sanchez and Paul Sanchez
Barbara and Sam Takahashi

SUPPORTER (\$500-999)

Janice Alper and Charles Kantor
Anonymous in honor of Joyce Axelrod
Maureen and C. Peter Brown
Janice and Nelson Byrne
Bill Coltellaro and Eric Cohen
Sally Corson '79 and Steve Schreiner '80
Pat Jacoby
Ellen Lehman, Ph.D. and Charles Kennel, Ph.D.
William Michalsky
Phyllis and Ed Mirsky
Clayton and Susan Peimer
Sharon Perkowski
Anne Marie Pleska and Luc Cayet
Brenda and Gary Ratcliff
Robert and Lauren Resnik
Elaine and Jerry Schneider
Marilyn Schoepflin
Susan Shirk and Sam Popkin
Mr. and Mrs. Eli Strich
Ruth Stern and Mort Levy
Judith and Lee Talner
Sylvia Wechter

CONTRIBUTOR (\$250-499)

K. Andrew Achterkirchen
Mark Geyer '72
Richard L. Gomez, '79
Barry and Helen Lebowitz
Joani Nelson
Rod and Barbara Orth
Doug and Eva Richman
Maxine Snyderturner
James and Kathleen Stiven
Johanna Thompson

SPARK (\$100-249)

Anonymous
Linda Cory Allen
Gregory Athens
Paulyne Becerra
Mary Beebe
Laurie Coskey and Beth Kransberger
Francine Deutsch and Carole Leland
Russell and Eloise Duff
Meg and Allan Goldstein
Carol F. Hinrichs
Cynthia Kroll
Stefanie Levine and Michael Breslauer
Elaine and Howard Maltz
Kathe Oesterreicher
John Payne and Susan Payne '08
Sue Rosner
Janet Smarr
Jimmy Tran '02
Mary and Joseph Witztum

YORK SOCIETY

*Donors who make provisions for ArtPower in
their estate*
Joyce Axelrod and Joseph Fisch
Judith Bachner and Eric Lasley

CORPORATE SPONSORS

SUPPORTING SPONSORS (\$5,000-9,999)

National Performers Network
New England Foundation for the Arts

CONTRIBUTING SPONSORS (\$2,500-4,999)

Mid-Atlantic Arts Foundation

SPONSORS (\$1,000-2,499)

Allianz Global Investors
urbanKITCHEN Group
Bottles & Wood
Association of Performing Arts Presenters,
Andrew W. Mellon Foundation

ARTPOWER STAFF DONORS

Molly Clark
Carolena Deutsch-Garcia
Jordan Peimer
Joanna Szu '06

POWERPLAYERS

*PowerPlayers are an exceptional group
of donors that have made a three year
commitment to support ArtPower. This
multi-year support is crucial to ArtPower's
continued success and growth.*

Joyce Axelrod and Joseph Fisch
Joan Bernstein
Alain Cohen and Denise Warren
Martha and Ed Dennis
Phyllis and Daniel Epstein
Elaine Galinson and Herb Solomon
Bobbie and Jon Gilbert
Norman Goldberg
Renita Greenberg and Jim Alison
Eric Lasley
Hans Paar and Kim Signoret-Paar
Robert and Lauren Resnik
Paul and Edith H. Sanchez
Molli Wagner
Zelda Waxenberg
Pat Weil and Christopher Weil

A portion of funding for ArtPower is provided
by the UC San Diego Student Services Fee
Committee.

ARTPOWER STAFF

Molly Clark, Associate Director of
Artistic Planning & Education
Carolena Deutsch-Garcia, Associate
Director of Development
John Morgan, Box Office Manager
Sean Nash, Ticketing Coordinator
Jordan Peimer, Executive Director
Joanna Szu '06, Associate Director of
Marketing & Communications

STUDENT STAFF

Matthew Albaira '17, Marketing Intern
Erin Brown '17, Marketing Intern
W.J. Glen Carlisle '18, Production Assistant
Riley Dewitt-Rickards '18,
Production Assistant
Austin Eamnarangkool '17, Marketing Assistant
April Huang '18, Marketing Intern
Nadia Kurihara '17, Curatorial Assistant
Derrick Lieu '18, Marketing Intern
Emily Small '17, Marketing Assistant
Bryant Vu '17, Marketing Assistant
Sumin Wang '17, Marketing Intern

Donor list as of March 26, 2017.

List reflects giving from March 26, 2016.

SUPPORT ARTPOWER Become an ArtPower donor today!

Beyond the stage, ArtPower provides
UC San Diego and K-12 students with:

- Master Classes
- Workshops and Panels
- Listening Parties in Dorms
- K-12 Matinees
- Guest Lectures in Class

For more information, please
contact Carolena Deutsch-Garcia at
858.534.7657 or carolena@ucsd.edu,
or donate now at [artpower.ucsd.edu/](http://artpower.ucsd.edu/support)
support.



St. Lawrence String Quartet

Friday, May 5, 2017, at 8 pm

Department of Music's Conrad Prebys Concert Hall

Tickets: \$40-54

Back by popular demand, the “witty, buoyant, and widely attentive” (*The Gazette*, Montreal) St. Lawrence String Quartet has developed an undisputed reputation as a truly world-class chamber ensemble. Serving as ensemble-in-residence at Stanford University since 1998, the quartet continues to build their reputation for imaginative and spontaneous music making through an energetic commitment to the established quartet literature, as well as the championing of new works by such composers as John Adams, Osvaldo Golijov, Ezequiel Viñao, and Jonathan Berger.

PROGRAM

John Adams: Second Quartet; Ludwig van Beethoven: String Quartet No. 16 in F Major, Op. 135; Camille Saint-Saëns: String Quartet No. 1, Op. 112