

ArtPower
University of California San Diego

AEOLUS QUARTET

January 19, 2018 at 8 pm

Department of Music's Conrad Prebys Concert Hall



ArtPower

ArtPower at UC San Diego presents performing arts that engage, energize, and transform the diverse cultural life of the university and San Diego.

Through vibrant, challenging, multi-disciplinary performances, ArtPower seeks to develop more empathetic students and community members who are better prepared to engage in the world around them through their participation in high-quality artistic, educational, and engagement programs that broaden thinking and awareness, deepen understanding, and encourage new dialogues across UC San Diego and the community.

OUR IMPACT

- **ArtPower brings artists from around the world into UC San Diego classrooms**, teaching students to promote diversity and employ empathy by embracing a variety of cultures, art forms, and beliefs.
- **ArtPower provides students with free artist master classes**, fostering innovation and growth, and breaking boundaries to heighten creativity and encourage experimentation.
- **ArtPower integrates artist-led discussions into on-campus curricula**, providing frameworks for young minds to explore and experience art as a method of self-discovery, cultivating societal awareness as a means of interaction.

CELEBRATING DIVERSITY

In 2016, ArtPower was honored with the UC San Diego Equal Opportunity/Affirmative Action and Diversity AWARD.

UC San Diego

ArtPower presents
Aeolus Quartet
January 19, 2018 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

Nicholas Tavani, *violin*
Rachel Shapiro, *violin*
Caitlin Lynch, *viola*
Alan Richardson, *cello*

Program

Wolfgang Amadeus Mozart (1756–91)
Adagio and Fugue in C minor, K. 546 (1788)
Adagio
Fuga (Allegro)

Charles Ives (1874–1954)
String Quartet no. 2, S. 58 (1913–15)
Discussions
Arguments
The Call of the Mountains

INTERMISSION

Ludwig van Beethoven (1770–1827)
String Quartet in C-sharp minor, op. 131 (1826)
Adagio, ma non troppo e molto espressivo
Allegro molto vivace
Allegretto moderato
Andante, ma non troppo e molto cantabile
Presto
Adagio quasi un poco andante
Allegro

Thank You

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About the Program

String Quartet in C-sharp minor, op. 131

Ludwig van Beethoven

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

Beethoven had been commissioned in 1822 by Prince Nikolas Galitzin of St. Petersburg to write three string quartets, though he had to delay them until after he finished the *Missa Solemnis* and the Ninth Symphony. He completed the three quartets for Galitzin in 1825, but those quartets had not exhausted his ideas about the form, and he pressed on to work on another. Begun at the end of 1825, the Quartet in C-sharp minor was complete in July 1826. This is an astonishing work in every respect. Its form alone is remarkable: seven continuous movements lasting a total of forty minutes. But its content is just as remarkable, for this quartet is an unbroken arc of music that sustains a level of heartfelt intensity and intellectual power through every instant of its journey. This was Beethoven's favorite among his quartets.

On the manuscript he sent the publisher, the composer scrawled: "zusammengestohlen aus Verschiedenem diesem und jenem" ("Stolen and patched together from various bits and pieces"). The alarmed publishers were worried that he might be trying to palm off some old pieces he had lying around, and Beethoven had to explain that his remark was a joke. But it is at once a joke and a profound truth. A joke because this quartet is one of the most carefully unified pieces ever written, and a truth because it is made up of "bits and pieces": fugue, theme and variations, scherzo, and sonata form among them.

The form of the Quartet in C-sharp minor is a long arch. The substantial outer movements are in classical forms, and at the center of the arch is a theme-and-variation movement that lasts a quarter-hour by itself. The second and third and the fifth and sixth form pairs of much shorter movements, often in wholly original forms.

The opening movement is a long, slow fugue, its haunting main subject laid out immediately by the first violin. There is something rapt about the movement (and perhaps the entire quartet), as if the music almost comes from a different world. In a sense, it did. Beethoven had been completely deaf for a decade when he wrote this quartet, and now—less than a year from his death—he was writing from the lonely power of his musical imagination. *Molto espressivo*, he demands in the score, and if ever there has been expressive music, this is it. The fugue reaches a point of repose, then modulates up half a step to D major for the *Allegro molto vivace*. Rocking along easily on a 6/8 meter, this flowing movement brings relaxation—and emotional relief—after the intense fugue. The *Allegro moderato* opens with two sharp chords and seems on the verge of developing entirely new ideas when Beethoven suddenly cuts it off with a soaring cadenza for first violin and proceeds to the next movement. The *Allegro moderato* seems to pass as the briefest flash of contrast—the entire movement lasts only eleven measures.

The longest movement in the quartet, the *Andante ma non troppo e molto cantabile* is one of its glories. Beethoven presents a simple theme, gracefully shared by the two violins, and then writes six variations on it. At times the variations grow so complex that the original theme almost disappears; Beethoven brings it back, exotically decorated by

first violin trills, at the very end of the movement. Out of this quiet close explodes the *Presto*, the quartet's scherzo, which rushes along on a steady pulse of quarter-notes; this powerful music flows easily, almost gaily. Beethoven makes use of sharp pizzicato accents and at the very end asks the performers to play *sul ponticello*, producing an eerie, grating sound by bowing directly on the tops of their bridges.

There follows a heartfelt *Adagio*, its main idea introduced by the viola. Beethoven distills stunning emotional power into the briefest of spans here: this movement lasts only 28 measures before the concluding *Allegro* bursts to life with a unison attack three octaves deep. In sonata form, this furiously energetic movement brings back fragments of the fugue subject (sometimes inverted) from the first movement. It is an exuberant conclusion to so intense a journey, and at the very end the music almost leaps upward to the three massive chords that bring the quartet to its close.

Program notes by Eric Bromberger

About the Artists

Aeolus Quartet

Formed in 2008 at the Cleveland Institute of Music, the Aeolus Quartet has been praised by *Strad* Magazine for their "high-octane" performances and by the Dallas Morning News for their "sophisticated and committed" music-making. The Aeolus Quartet was the Graduate String Quartet-in-Residence at the University of Texas (Austin) in 2011 and at the Juilliard School from 2013–15. Luke Quinton of the *Austin-American Statesman* writes, "The Aeolus Quartet is a powerful and thoughtful group of young musicians who are plotting an ascending course . . . this vibrant group shows great promise."

Aeolus Quartet was the Grand Prizewinner of the 2011 Plowman Chamber Music Competition and 2011 Chamber Music Yellow Springs Competition. In 2015, the Aeolus Quartet was awarded the CMA Residency Partnership Grant and the 2015 Guarneri Quartet Award for Artistic Excellence.

Highlights of the 2015–16 season include residencies at OK Mozart, Bay Chamber Concerts in Rockport, Kneisel Hall, Jeju Island in South Korea, and the Chamber Music Society of Detroit.

The Quartet is named for the Greek god Aeolus, who governed the four winds. This idea of a single spirit uniting four individual forces serves as an inspiration to the members of the Aeolus Quartet as they pursue their art.

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*Donor list as of January 9, 2018.
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Smetana Trio

Fri. March 2, 2018 at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

"The passion for music of their homeland was matched by musical skill, flawless ensemble, and exceptional communicative ability."

— American Record Guide

PROGRAM

Alexander Zemlinsky: Trio in D Minor, op. 3
Dmitri Shostakovich: Piano Trio no. 1, op. 8
Felix Mendelssohn: Piano Trio no. 1 in D Minor, op. 49

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