

ArtPower
University of California San Diego

QUATUOR MODIGLIANI

November 16, 2018 at 8 pm

Department of Music's Conrad Prebys Concert Hall





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.

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- ArtPower brings artists from around the world into UC San Diego classrooms
- ArtPower provides students with free artist master classes
- ArtPower integrates artist-led discussions into on-campus curricula



CELEBRATING DIVERSITY

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

UC San Diego

ArtPower presents
Quatuor Van Kuijk
October 5, 2018 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

Nicolas Van Kuijk, *violin*
Sylvain Favre-Bulle, *violin*
Emmanuel François, *viola*
François Robin, *cello*

Program

Franz Schubert (1797-1828)
String Quartet in E-flat Major, op. 126, no. 1, D. 87 (1813)
Allegro moderato
Scherzo: Prestissimo
Adagio
Allegro

Akira Nishimura (b. 1953)
String Quartet no. 2 "Pulses of Light" (1992)
First Part
Second Part

INTERMISSION

Maurice Ravel (1875-1937)
String Quartet in F Major (1902-3)
Allegro moderato. Très doux
Assez vif. Très rythmé
Très lent
Vif et agité

Thank You

Sponsors: Eric Lasley and
Judith Bachner; Josephine
Kiernan and Bjorn Bjerede

About the Program

String Quartet in E-Flat Major, opus 125, no. 1, D.87

Franz Schubert

Born January 31, 1797, Vienna

Died November 19, 1828, Vienna

Schubert came from a poor but resoundingly musical family. His schoolteacher father was an amateur cellist, and his older brothers Ferdinand and Karl were violinists. Young Franz was himself a violinist, but he preferred to play viola, and one of the family pleasures was playing quartets together. Franz had been sent off to boarding school in 1812, but he would come home for an extended vacation each fall, and during the fall of 1813—when he was 16—Schubert wrote a great deal of music for the family quartet to play. This included dances, minuets, and other brief works, but in November of that year Schubert wrote the Quartet in E-Flat Major, which has remained one of the most popular works of his youth.

Though this quartet is an early work, it shows hints of things to come. Schubert did not choose as his model the high classical quartets of Mozart and Haydn but appears to have been more drawn to the example of Beethoven, then 43 and also living in Vienna. Schubert writes no minuet movement for this quartet, offering a scherzo instead, and this becomes the second movement of the quartet rather than the expected third. Alert listeners may also detect some tentative but unmistakable thematic links between the movements. (The quartet's high opus number, by the way, tells us nothing about its place in the chronology of Schubert's works; the quartet acquired that number when it was published in 1840, thirteen years after Schubert's death. Its number in the Deutsch sequence—87—makes clear its early origin.)

The sonata-form *Allegro moderato* flows smoothly and serenely, with a soaring duet for violins in octaves occurring within the first moments. The second theme-group, however, dominates much of the development and brings the movement to a close. Schubert marks the scherzo *Prestissimo*, and it flies along, powered by grace notes and octave drops; a brief trio section leads to the return of the opening material. In the *Adagio*, the melodic interest is limited largely to the first violin, which arches gracefully over steady accompaniment from the lower voices. The beginning of the finale repeats the theme-shape that opened the quartet, now at a much faster tempo. The movement dances easily on triplet figures, and along the way Schubert introduces a little tune so infectious that it stays in the mind long after the quartet has rushed to its vigorous close.

Program notes by Eric Bromberger

String Quartet no.2, "Pulses of Light"

Akira Nishimura

Born September 8, 1953, Osaka, Japan

Akira Nishimura's String Quartet no. 2 "Pulses of Light" was commissioned by Casals Hall Tokyo and written for and given its premiere by the Arditti String Quartet in 1992. The work comprises two parts played without pause, the first part serving as an introduction to the latter.

The thematic ideas implied and prepared in fragments in the first part begin to form a distinctive shape, competing with each other, by the opening section of the second part. The short motif of the opening thus develops into various forms of pulses, changing chaos into order. The hiccup-like rhythm in the latter half of the second part rests on the rhythm structure of the Balinese Kecak, appearing as sudden, dissonant bursts set against a gradually and insistently unfolding backdrop. At the end of the second part appears a retrograde of the opening motif, recalling the first part and thus completing the cycle.

Fiendishly complicated, the work demands of the musicians the use of a variety of techniques in the string players' arsenal, including pizzicato, percussive martellato sounds and artificial harmonics (sometimes vigorously bowed to magnify their glassiness).

Program Note Provided by Quatuor Van Kuijk

String Quartet in F Major

Maurice Ravel

Born March 7, 1875, Ciboure, Basses-Pyrenees

Died December 28, 1937, Paris

Ravel wrote his only string quartet in 1902–3, while still a student at the Paris Conservatory, and the first performance was given by the Heymann Quartet in Paris on March 5, 1904, two days before the composer's twenty-ninth birthday. Ravel's quartet is in many ways similar to the Debussy quartet, written in 1893—there are parallels between the structure, rhythmic shape, and mood of the two works—but Ravel dedicated his quartet "To my dear teacher Gabriel Fauré," who was directing Ravel's work at the Conservatory.

One of the most distinctive features of Ravel's quartet is its cyclic deployment of themes: the first movement's two main themes return in various forms in the other three movements, giving the quartet a tight sense of unity. Some have charged that such repetition precludes sufficient thematic variety, but Ravel subtly modifies the color, harmony, and mood of each reappearance of these themes so that from this unity comes enormous variety.

The first movement is marked *Allegro moderato*, but Ravel specifies that it should also be *Très doux* ("Very gentle"). The calm first subject is heard immediately in the first violin over a rising accompaniment in the other voices, and this leads—after some spirited extension—to the haunting second theme, announced by the first violin and viola, two octaves apart. The relatively brief development rises to a huge climax—Ravel marks

it triple forte—before the movement subsides to close with its opening theme, now gracefully elongated, fading gently into silence.

The second movement, *Assez vif-Très rythmé*, is a scherzo in ternary form. The opening is a *tour de force* of purely pizzicato writing that makes the quartet sound like a massive guitar. Some of this movement's rhythmic complexity comes from Ravel's use of multiple meters. The tempo indication is 6/8(3/4), and while the first violin is accented in 3/4 throughout, the other voices are frequently accented in 6/8, with the resulting cross-rhythms giving the music a pleasing vitality. The slow center section is a subtle transformation of the first movement's second theme. At the conclusion of this section comes one of the quartet's most brilliant passages, the bridge back to the opening material. Here the pizzicato resumes quietly, gathers speed and force, and races upward to launch the return of the movement's opening theme. This is wonderful writing for quartet, and the scherzo drives straight to its explosive pizzicato cadence.

The third movement—*Très lent*—is in free form, and perhaps the best way to understand this movement is to approach it as a rhapsody based loosely on themes from the first movement. Beneath these themes Ravel sets a rhythmic cell of three notes that repeats constantly, but it remains an accompaniment figure rather than becoming an active thematic participant. The movement's impression of freedom results in no small part from its frequent changes of both key and meter.

After the serene close of the third movement, the fourth—*Agité*—leaps almost abrasively to life. Agitated it certainly is, an effect that comes from its steadily-driving double-stroked passages, and this mood continues across the span of the movement. The basic metric unit here is the rapid 5/8 heard at the beginning, though Ravel changes meter frequently, with excursions into 3/4 and 5/4. Once again, material from the first movement returns, and after several lyric interludes the finale takes on once again the aggressive mood of its opening and powers its way to the close.

Ravel's quartet generated a mixed reaction at its premiere in 1904. One of those most critical was the dedicatee, Gabriel Fauré, who was especially bothered by the unorthodox finale, which he thought "stunted, badly balanced, in fact a failure." But when Ravel, troubled by such criticism, turned to Debussy for his estimation, the latter offered the best possible response: "In the name of the gods of Music and for my sake personally, do not touch a note of what you have written."

Program note by Eric Bromberger

About the Artists

Quatuor Van Kuijk

The Van Kuijk Quartet's international accolades boast First, Best Beethoven and Best Haydn Prizes at the 2015 Wigmore Hall International String Quartet competition, First Prize and an Audience Award at the Trondheim International Chamber Music Competition, as well as becoming laureates of the Aix-en-Provence Festival Academy. They were BBC New Generation Artists from 2015–17 and joined the prestigious ECHO Rising Stars roster for the 2017–18 season.

Following such high success early in their career, the ensemble is an established presence in major international venues, performing at the Wigmore Hall in London, Philharmonie de Paris, Auditorium du Louvre, Théâtre des Champs Elysées, and Salle Gaveau in Paris, Tonhalle in Zurich, Wiener Konzerthaus and Musikverein in Vienna, Royal Concertgebouw in Amsterdam, Berliner Philharmonie, Kölner Philharmonie, Elbphilharmonie in Hamburg, Tivoli Concert Series in Denmark, Konserthuset Stockholm, and at festivals including the BBC Proms, Cheltenham, Heidelberg, Lockenhaus, Davos, Verbier, Aix-en-Provence, Montpellier/Radio France, Evian, Auvers-sur-Oise, Stavanger (Norway), Concentus Moraviae (Czech Republic), Haydn/Esterházy in Fertod (Hungary), Eilat (Israel). Further afield they tour each season to North America, appearing at the Frick Collection in New York, The Phillips Collection in Washington DC and Salle Bourgie in Montreal, amongst others, and will make their Lincoln Center debut in February 2019. This season they will also return to Australia and Taiwan, and make their first tours to Japan and China.

The Van Kuijk Quartet records exclusively for Alpha Classics. Their debut recording, Mozart, was released to outstanding critical acclaim—CHOC de Classica, DIAPASON D'OR DECOUVERTE—and followed by a CD of French music. This season they present a highly anticipated disc of Schubert's 10th and 14th Quartets, launching at Paris' Théâtre des Bouffes du Nord.

Van Kuijk Quartet is supported by Pirastro and SPEDIDAM and is grateful to Mécénat Musical Société Générale for their sponsorship.



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

Donor list as of September 21, 2018.

List reflects giving from October 1, 2017.

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Special Event / U.S.A.

Vijay Iyer & Matt Haimovitz

Thursday, March 7, 2019, at 8 pm
Dept. of Music's Conrad Prebys Concert Hall
Tickets: \$45-59; UCSD Student: \$9

Cellist Matt Haimovitz—an artist whose barrier-breaking performances have taken him around the world—joins forces with genius jazz composer-performer pianist Vijay Iyer in a program that truly defies definition. This special event showcases Iyer's own composition alongside the music of Zakir Hussain, John McLaughlin, J. S. Bach, Ravi Shankar, Billy Strayhorn, and others to create a program of unprecedented virtuosity and depth. Duets are the centerpiece, but also expect solo performances by each of these mesmerizing players.



Hermitage Piano Trio

Fri. Feb 2, 2019, at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

"Three of Russia's most spectacular young soloists...turned in a performance of such power and sweeping passion that it left you nearly out of breath."—Washington Post

PROGRAM

Pyotr Ilyich Tchaikovsky: Piano Trio in A Minor, op. 50; Sergey Rachmaninoff: *Trio élégiaque* in D Minor, op. 9



St. Lawrence String Quartet with Stephen Prutsman

Fri. April 26, 2019, at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

PROGRAM

Robert Schumann: Quintet in E-flat Major, op. 44; Joseph Haydn: String Quartet in F Minor, op. 55 no. 2 "The Razor"; Stephen Prutsman: *Color Preludes* for Piano and Strings



Quatuor Modigliani

Fri. November 16, at 8 pm
Conrad Prebys Concert Hall
Tickets: \$45–59;
UCSD Student: \$9

*"A gripping and persuasive
performance, played with awesome
individual and communal brilliance."*

—The Strad

PROGRAM

W.A. Mozart: Quartet in C Major, K.
465 "Dissonance"; Igor Stravinsky:
Three Pieces for String Quartet;
Pyotr Ilyich Tchaikovsky: String
Quartet no. 3 in E-flat Minor, op. 30



Ariel Quartet

Beethoven Cycle, Part 1

Fri. January 18, 2019, at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40–54;
UCSD Student: \$9

*"... a blazing, larger-than-life
performance ..."*

—The Washington Post

PROGRAM

Ludwig van Beethoven: Quartet
in F Major, op.18, no. 1; Quartet in
G Major, op. 18, no. 2; Quartet in F
Minor, op. 95; Quartet in F Major,
op. 135