



**JUPITER STRING QUARTET AND JASPER STRING QUARTET  
WITH MICHAEL CAMERON, BASS**

Thursday, October 4, 2018, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

## JUPITER STRING QUARTET AND JASPER STRING QUARTET WITH MICHAEL CAMERON, BASS

Johannes Brahms  
(1833-1897)

*String Sextet No. 1 in B-flat Major, Op. 18*  
Allegro ma non troppo  
Andante, ma moderato  
Scherzo: Allegro molto; Trio  
Rondo: Poco allegretto e grazioso

Osvaldo Golijov  
(b. 1960)

*Last Round for Two String Quartets and Double Bass (1996)*  
Movido; Urgente; Macho; Cool; Dangerous  
Death of Angels

*20-minute intermission*

Felix Mendelssohn  
(1809-1847)

*Octet in E-flat Major, Op. 20*  
Allegro moderato con fuoco  
Andante  
Scherzo: Allegro leggierissimo  
Presto

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*From soloists to quartets to chamber ensembles, the Classical Mix series creates a varied blend of outstanding musical experiences. The 2018-19 series includes Jupiter String Quartet and Jasper String Quartet with Michael Cameron, bass (October 4), Daniel Hope and Friends (October 25), Eroica Trio (November 13), Andersson Dance and Scottish Ensemble (April 2), and Canadian Brass (April 7). For more information about these events, please visit [KrannertCenter.com/calendar](http://KrannertCenter.com/calendar).*

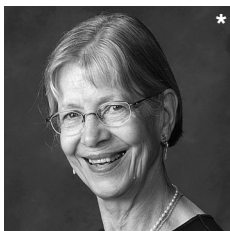
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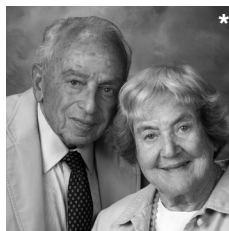
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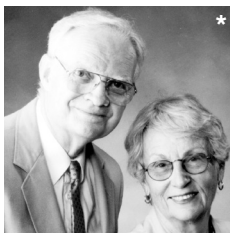
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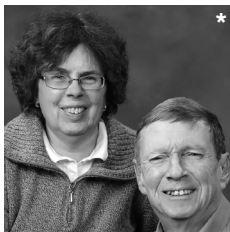
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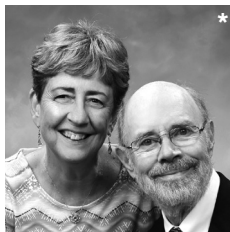


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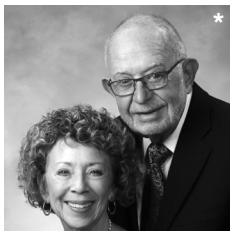
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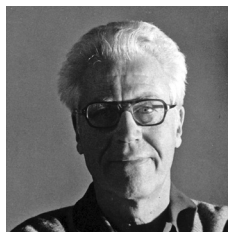
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# PROGRAM NOTES

Within the three works of this remarkable program, the Jupiter String Quartet, Jasper String Quartet, and Michael Cameron cover a wide span of music that reflects the Romantic and Modern periods of music, but slips outside those strict categories with great creativity. They also take on the challenge of the sextet, octet, and nonet forms that are less often addressed by composers than the string quartet. We welcome the opportunity to hear their efforts.

## JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna, Austria

*String Sextet No. 1 in B-flat Major, Op. 18*

No composer better represents a melding of Romantic style and Classical form than Brahms. Furthermore, within his lifetime he experienced both the waning of Romanticism and the birth of the controversial Second Viennese School led by Arnold Schoenberg. Nor was Brahms free from a part in this latter musical evolution as evidenced by some of his late works and by Schoenberg's bow to him in his essay "Brahms the Progressive." The famous, late 19th-century controversy that pitted Brahms against Wagner and divided the musical world would seem of less significance if it had not inspired the French to take a new path with Impressionism. Within all these developments, however, Brahms maintained his individual stamp of elegant form, adventurous harmony, gorgeous melody, and grand sweep of emotion.

Walter Willson Cobbett, in his *Cyclopedic Survey of Chamber Music*, speaks of the First String Sextet and its "pervading Olympian calm asserted in the opening and maintained

throughout at a height which annihilates the distinction between 'Classical' and 'Romantic' and which is as far above formality as it is above more tempting foolishness." A mouthful, indeed, yet the statement points directly to Brahms' genius in presenting the string sextet not as a string quartet plus two or a doubling of a string trio but in a form all its own, reflecting, if anything, the serenades of Mozart and Beethoven, but with an imprint singularly his own.

Form begets substance in both of Brahms' sextets, this one and the later *Op. 36*, as they reflect a certain leisureliness and luxury foreign to the stricter string quartet form Brahms wrestled with and did not bring to fruition until some 10 years after the sextets. The B-flat String Sextet was written between 1858 and 1860 during a particularly happy time in Brahms' life when he had accepted a brief position at the Court of Detmold deep in the Teutoburger forest. His despair over the death of Robert Schumann had abated, and even his unrequited love of Clara Schumann had been abandoned. To Clara he wrote: "Passions are not natural to mankind. They are always exceptions or excrescences. The ideal, genuine man is calm in joy and calm in pain and sorrow." So it is that this First Sextet exudes a certain sunniness and ease we seldom associate with Brahms because of the profound self-criticism he attached to all his writing. He continued to work on the First Sextet after he left Detmold, and the work had its premiere in Hanover in 1860 by an ensemble that included Brahms' great friend and musical advisor, violinist Joseph Joachim. Many critics consider this his most beautiful work.

The first movement is almost Schubert-like in its Viennese waltz time, except it bears Brahms' affinity for the linking of melodic motifs. The second movement is in the form of a theme and, in this case, six variations. The third movement Scherzo, with its vigorous intervening Trio section, is typical of Brahms' earlier period when he so honored Beethoven. Both respect for Classical style and a Romantic spirit are honored again in the carefree Rondo, although the first cello's opening announcement is a new effect.

## OSVALDO GOLIJOV

Born December 5, 1960, in La Plata, Argentina  
*Last Round for Two String Quartets and Double Bass* (1996)

Oswaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. After studying piano at the local conservatory and composition with Gerardo Gandini, he moved to Israel in 1983 where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. After moving to the United States in 1986, Golijov earned his PhD at the University of Pennsylvania where he studied with George Crumb; and was a fellow at Tanglewood, studying with Oliver Knussen.

Golijov has received numerous commissions from major ensembles and institutions in the United States and Europe. He is the recipient of a MacArthur Fellowship and the Vilcek Prize among other awards. In January and February 2006, Lincoln Center presented a sold-out festival called *The Passion of Oswaldo Golijov*, featuring multiple performances of his major works. In 2007, he was named first composer-in-residence

at the Mostly Mozart Festival. He has also been composer-in-residence at the Chicago Symphony Orchestra; Spoleto USA Festival; the Los Angeles Philharmonic's *Music Alive* series; and the Marlboro Music, Ravinia, Ojai, Trondheim, and Holland festivals. For the 2012-13 season, Golijov held the Richard and Barbara Debs Composer's Chair at Carnegie Hall in New York. Golijov is Loyola Professor of Music at College of the Holy Cross in Worcester, Massachusetts, where he has taught since 1991. He also taught for several years at Tanglewood, has led workshops at Carnegie Hall with Dawn Upshaw, and teaches in the summers at the Sundance Composers Lab. Golijov has scored the soundtracks for Francis Ford Coppola's *Youth Without Youth*, *Tetro*, and *Twixt*; for Alejandro Gonzalez Iñárritu's *11'09'01: September 11*; and for Laura Poitras' documentary *The Oath*. Other recent works include *Azul*, a cello concerto for Yo-Yo Ma and the Boston Symphony; *Rose of the Winds*, premiered by the Silk Road Ensemble and the Chicago Symphony; and *She Was Here*, a work based on Schubert *lieder* premiered by Dawn Upshaw and the Saint Paul Chamber Orchestra.

Golijov finished *Last Round* in 1996, but wrote the second movement in 1991 after learning about the stroke suffered by Argentinian composer Astor Piazzolla whom he greatly admired and who would die the following year. The elaborate tempo markings of the first movement—moving, urgent, macho, cool, dangerous—all ring true and aptly describe the music as the upper strings go wild and the double bass keeps things under control. The intensity of the movement increases before a smashing conclusion. Quite in contrast, the second movement, *Death of Angels*, is ominous with its strong sense of tragedy. A moment of sunshine intervenes before a death march underscored by the double bass ends this powerful piece of modern music at its best.



## FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg, Germany  
Died November 4, 1847, in Leipzig, Germany  
*Octet in E-flat Major, Op. 20*

There is nothing in Mendelssohn's famous Octet that suggests the work of a 16-year-old. Yet by that age, Mendelssohn had miraculously achieved the originality, freshness, Romanticism, and compositional maturity that infuse the Octet. Mendelssohn considered it the favorite of all his works. "I had a most wonderful time in the writing of it," he commented. That genius should sit so easily on a 16-year-old is a musical wonder surpassing even the early accomplishments of Mozart and Schubert.

The ease and joy with which the Octet was written, however, should not obscure its brilliant compositional technique or the virtuosic demands it makes on the performers. While Mendelssohn's chamber music—the wonderful string quartets and piano trios in particular—reflects some of his greatest achievements, this work is powerfully orchestral in its effect, evidenced most clearly by the concerto-like demands on the first violin.

The vigorous first movement is contrasted by the touching Andante before we are thrown into the famous Scherzo. It has been said that Mendelssohn wrote the Scherzo on one try without corrections, a plausible assumption indicated by its freshness, originality, and inventiveness. Inspired by the "Walpurgis-Nacht" of Goethe's *Faust* and played staccato and pianissimo from start to finish, this movement is the breathtaking jewel of the work. The unmitigated joyfulness of the Octet concludes with a fugue, which is yet another tribute to Mendelssohn's compositional genius. How ironic that Hitler suppressed Mendelssohn's music in the dark days of World War II and that musicologist Alfred Einstein chose to resurrect it in his important publication of 1941, *Greatness in Music*.

Written in 1825 for one of the weekly Sunday morning musicales in Mendelssohn's lavish home, the Octet remains today a consummate treasure of the chamber repertoire.

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## PROFILES

The **JUPITER STRING QUARTET** is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (Meg's older sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 16th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. In addition to their performing career, they are artists-in-residence at the University of Illinois at Urbana-Champaign where they maintain private studios and direct the chamber music program.

The quartet has performed across the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, Washington, DC's Kennedy Center and Library of Congress, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Caramoor International Music Festival, Music at Menlo, Maverick Concerts, Madeline Island Music Festival, Rockport Music Festival, the Banff Centre, Yellow Barn Festival, Skaneateles Festival, Encore Chamber Music Festival, and the Seoul Spring Festival, among others.

Their chamber music honors and awards include the grand prizes in the Banff International String Quartet Competition and the Fischhoff National Chamber Music Competition in 2004. In 2005, they won the Young Concert Artists International auditions in New York City, which quickly led to a busy touring schedule. They received the

Cleveland Quartet Award from Chamber Music America in 2007, followed by an Avery Fisher Career Grant in 2008. From 2007 to 2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two, and in 2009 they received a grant from the Fromm Foundation to commission a new quartet from Dan Visconti for a CMSLC performance at Alice Tully Hall. In 2012, they were appointed as artists-in-residence and faculty at the University of Illinois, where they continue to perform regularly in the beautiful Krannert Center for the Performing Arts.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartok string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts Institute of Technology, and the Lanaudiere Festival in Quebec. Also strongly committed to new music, they have commissioned string quartets from Syd Hodkinson, Hannah Lash, Dan Visconti, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert.

The quartet can be heard in numerous recordings on labels including Azica Records, Marquis Classics, and Deutsche Grammophon. Their next release is a recording of contemporary works with piano alongside Australian pianist Bernadette Harvey, to be released on Marquis Records in 2019.

The Jupiters place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and other community

centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for classical music to new audiences.

Early exposure to chamber music brought these four musicians together. Meg and Liz grew up playing string quartets with their two brothers, and they grew to love chamber music during weekly coachings with cellist Oliver Edel, who taught generations of students in the Washington, DC, area. Nelson's parents are pianists (his father also conducts) and his twin sisters, Alicia and Andrea, are both musicians. Although Daniel originally wanted to be a violinist, he chose the cello because the organizers of his first string program declared that he had "better hands for the cello" and is happy that he ended up where he did.

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four. They are also proud to list among their accomplishments in recent years the addition of seven quartet children: Pablo, Lillian, Clara, Dominic, Felix, Oliver, and Joelle. You may spot some of these miniature Jupiters in the audience or tagging along to rehearsals, along with their grandparent babysitters. For more information on the quartet, visit [www.jupiterstringquartet.com](http://www.jupiterstringquartet.com).

Jupiter String Quartet will perform at Krannert Center for the Performing Arts twice more this season: Thursday, February 7, 2019, with Chungliang Al Huang, Tai Ji master; and Tuesday, April 23, 2019.

The **JASPER STRING QUARTET** from Philadelphia is the winner of the prestigious Chamber Music America Cleveland Quartet Award. The quartet is the professional quartet-in-residence at Temple University's Center for Gifted Young Musicians and the founder and artistic director of Jasper Chamber Concerts.

The Jaspers have been hailed as "sonically delightful and expressively compelling" (*The Strad*), and the *New York Times* named their latest album, *Unbound*, as one of the 25 Best Classical Recordings of 2017. The *New Haven Advocate* said, "The Jaspers . . . match their sounds perfectly, as if each swelling chord were coming out of a single, impossibly well-tuned organ, instead of four distinct instruments."

Formed at Oberlin Conservatory, the Jaspers began pursuing a professional career in 2006 while studying with James Dunham, Norman Fischer, and Kenneth Goldsmith as Rice University's graduate quartet-in-residence. In 2008, the quartet continued its training with the Tokyo String Quartet as Yale University's graduate quartet-in-residence. The Jasper String Quartet is named after Jasper National Park in Alberta, Canada, and is represented exclusively by Dispeker Artists.

The quartet launched their inaugural season of Jasper Chamber Concerts in 2016, a series in Philadelphia devoted to world-class performances of masterworks from Philadelphia and around the world, featuring Philadelphia-connected composers and performers in each concert. The quartet continues with the third season in 2018-19. They also look forward to their 2019 commission of Lera Auerbach, Akira Nishimura, Chris Theofanidis, and Joan Tower for *4 Seasons | 4 Composers*, a work bringing the brilliant muse of the seasons to the string quartet genre.

The quartet completed their latest commission tour of Aaron Jay Kernis' *String Quartet No. 3, "River"* at Wigmore Hall. Their Carnegie Hall Recital with the work received a glowing review in *The Strad*. The Jasper String Quartet's next album on Sono Luminus will feature Kernis' commission and Debussy's *Quartet*. This, their fifth album, completes the Kernis Quartet Cycle and adds to their recordings of Beethoven's *Op. 59, No. 3* and *Op. 131*; and Schubert's *Death and the Maiden*. Their 2017 album *Unbound* features the first recordings of quartets by Donnacha Dennehy, Annie Gosfield, Judd Greenstein, Ted Hearne, David Lang, Missy Mazzoli, and Caroline Shaw.

The quartet has performed hundreds of outreach programs in schools and enjoys educational work of all types. In 2018, the quartet received their second Picasso Project Grant from Public Citizens for Children and Youth. This grant supports the quartet's work with a South Philadelphia Public Elementary throughout the spring, culminating in a performance together. In addition, Fischhoff National Chamber Music Association recognized the quartet's "outstanding and imaginative programming for children and youth in the United States" with their 2016 Educator Award.

In 2008, the Jaspers swept through the competition circuit, winning the Grand Prize and the Audience Prize in the Plowman Chamber Music Competition, the Grand Prize at the Coleman Competition, First Prize at Chamber Music Yellow Springs, and the Silver Medal at the 2008 and 2009 Fischhoff Chamber Music Competitions. They were also the first ensemble

honored with Yale School of Music's Horatio Parker Memorial Prize, an award established in 1945 and selected by the faculty for "best fulfilling . . . lofty musical ideals." In 2010, they joined the roster of Astral Artists after winning their national auditions.

The quartet was the 2010-12 ensemble-in-residence at Oberlin Conservatory, and in conjunction with Astral Artists, was awarded a 2012 Chamber Music America grant through its Residency Partnership Program for work in Philadelphia schools. From 2009-2011, the Jaspers were the Ernst C. Stiefel string quartet-in-residence at the Caramoor Center for Music and Arts (Katonah, New York). They were the first ensemble to be invited for a second year as such.

The Jasper String Quartet performs pieces emotionally significant to its members, ranging from Haydn and Beethoven through Berg, Ligeti, and living composers. They have commissioned string quartets from some of today's best composers, including Aaron Jay Kernis, Andrew Norman, Nicholas Omiccioli, Conrad Tao, and Annie Gosfield. Critics and audiences commend the Jasper String Quartet's "programming savvy" ([clevelandclassical.com](http://clevelandclassical.com)), and they have performed throughout the United States and in Canada, England, Italy, Japan, Korea, Norway, and Panama.

For more information, please visit [www.jasperquartet.com](http://www.jasperquartet.com) or [www.facebook.com/jasperstringquartet](http://www.facebook.com/jasperstringquartet).

**MICHAEL CAMERON** (bass) “. . . has a reputation as one of the most promising of the world’s bassists in both traditional and contemporary repertoire . . .” wrote *The Strad* (London). He has premiered dozens of works for bass, including pieces by Ben Johnston, Allan Segall, Violeta Dinescu, Yehuda Yannay, Herbert Brun, Erik Lund, Andrew Simpson, Stephen Taylor, and many others. Cameron has also performed a number of American premieres, among them works by Sofia Gubaidulina, Kaija Saariaho, Gyorgy Kurtag, Luciano Berio, Sir Peter Maxwell Davies, and Gavin Bryars. His “Sonata Project” initiative funded a new sonata by Lita Grier that premiered at the 2013 International Society of Bassists conference at the Eastman School of Music and *Noir Vignettes* by Stacy Garrop in 2015. In 2017, he premiered *Lament* and *Excursions* for double bass and piano by Pulitzer Prize-winning composer Ellen Taaffe Zwilich.

Cameron has appeared in over 20 recordings, beginning with his debut on Gasparo with Claude Baker’s *Hommage e Fantasia*. His recording *Progression* includes works by Bach, Hindemith, Johnston, Segall, and Shostakovich. *The Strad* wrote “. . . Cameron performs with panache and flair . . . all these pieces are dispatched with chameleon-like facility of style and understanding.” His disc *Basso Solo* includes unaccompanied works of Bach, Donatoni, Berio, Perle, Morton, and Thelonius Monk and is described as “A fascinating recital for the serious listener . . . Cameron demonstrates a real mastery of the art of pizzicato and a fine control of rhythm and vibrato” (*American Record Guide*). He has also recorded three discs of works by Anthony Braxton and Guillermo Gregorio for the Hat Art label and a new disc of music by Thomas Fredrickson.

Cameron has performed with the Grammy-winning groups Ensemble Modern, Albany Symphony, and Pacifica Quartet, and has served as principal bassist of the Sinfonia da Camera, Champaign-Urbana Symphony Orchestra, and Slee Sinfonietta. He has performed in the Edinburgh Festival, June in Buffalo, Asian Contemporary Music Festival (Seoul), Musikfestwochen (Lucerne), the National Gallery of Art in Washington, DC, and London’s Warehouse. He has given dozens of master classes at major music schools (Cleveland Institute of Music, Oberlin, Manhattan School of Music, Indiana University, DePaul University, Northwestern University, University of Michigan, and Royal Conservatory of Music in London) and International Society of Bassists conventions, including headline recitals at the 2011 convention in San Francisco and the 2015 event in Colorado. His former students include prominent soloists Catalin Rotaru, Marcos Machado, Henry Chen; several double bass professors at prominent institutions; and members of many symphony orchestras. More than 50 of his arrangements and editions are published by BassScores Editions.

He is an active freelance writer with over 400 articles published in the *Chicago Tribune*, *Musical America*, *Fanfare*, *American String Teachers*, *Chicago Classical Review*, and *Bass World*. After double bass studies with Allan Dennis in upstate New York, he attended Indiana University, studying with Murray Grodner, Eugene Levinson, Barry Green, Lucas Drew, and Stuart Sankey. He was appointed National Endowment for the Humanities Distinguished Visiting Professor at the State University of New York at Potsdam for the fall of 1996, and is now professor of double bass at the University of Illinois at Urbana-Champaign.