



**JUPITER STRING QUARTET
WITH JON NAKAMATSU, PIANO**

Tuesday, September 17, 2019, at 7:30pm
Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET WITH JON NAKAMATSU, PIANO

JUPITER STRING QUARTET

Nelson Lee, violin
Meg Freivogel, violin
Liz Freivogel, viola
Daniel McDonough, cello

Ludwig van Beethoven
(1770-1827)

String Quartet No. 1 in F Major, Op. 18, No. 1
Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto; Trio
Allegro

Leoš Janáček
(1854-1928)

String Quartet No. 1, "Kreutzer Sonata"
Adagio con moto
Con moto; Vivace
Con moto; Vivace; Andante
Con moto; Adagio; Più mosso

20-minute intermission

Johannes Brahms
(1833-1897)

Piano Quintet in F Minor, Op. 34
Allegro non troppo
Andante, un poco Adagio
Scherzo: Allegro; Trio
Finale: Poco sostenuto

From soloists to quartets to chamber ensembles, the Classical Mix series creates a varied blend of outstanding musical experiences. The 2019-20 series includes Jupiter String Quartet with Jon Nakamatsu, piano (September 17), The King's Singers: Finding Harmony (November 5), Michael Barenboim and the West-Eastern Divan Ensemble (February 25), Murray Perahia, piano (February 27), Fauré Quartett (March 31), and Takács Quartet with Erika Eckert, viola (April 21). For more information about these events, please visit KrannertCenter.com/calendar.

Jupiter String Quartet, the quartet-in-residence at the University Illinois School of Music, is represented by Jensen Artists, www.jensenartists.com.

Jon Nakamatsu is represented by Arts Management Group, William J. Capone, managing director; artsmg.com.



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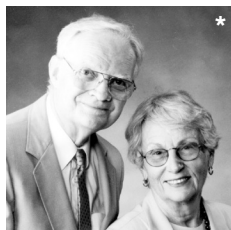
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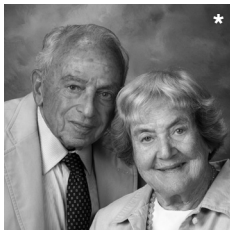
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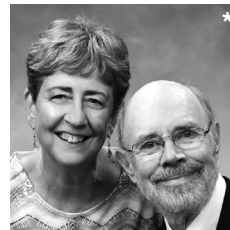
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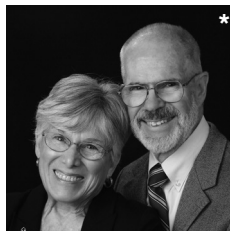
The Jupiter Quartet dedicates tonight's performance to the memory of Howard Osborn. Howard and his wife Jean welcomed the quartet with utmost kindness and generosity when we arrived eight years ago and have provided constant support and enthusiasm in the years since. Howard loved to play violin, and chamber music in particular, and it was a joy to discuss our favorite works together and see his smiling face in the audience. He and Jean recently donated a wonderful set of musical scores to the University of Illinois, amassed over many decades of music-making. Thank you, Howard and Jean, for all you have done to brighten our musical community.



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PROGRAM NOTES

In this inspiring program, the Jupiter String Quartet looks ahead to the 250th anniversary of Beethoven's birth with a performance of one of his earliest string quartets. The Jupiters continue with unexpected references to Beethoven within the uniqueness and modernity of Leoš Janáček. The culmination of 19th-century Romanticism is then honored in the Jupiter's performance of the Brahms Piano Quintet with pianist Jon Nakamatsu. Enjoy the broad spectrum of music offered in this program.

LUDWIG VAN BEETHOVEN

Born December 1770 in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

String Quartet No. 1 in F Major, Op. 18, No. 1

The conflict, despondency, and anger that the 28-year-old Beethoven experienced as he withdrew into a world of silence are undeniable in the F Major Quartet with its tragic Adagio and powerfully dramatic first movement. Op. 18, No. 1, composed between 1798 and 1800, bears its numbering because of impact rather than date of composition. Of the six quartets of Op. 18, the F Major was probably written second, but without question it is the most impressive of the group. In sheer size, the first and last movements are the longest of any in the opus. The Adagio is the most emotional and the Scherzo the fastest. Governing all is Beethoven's use of motifs and sharp contrast.

Motivic impact is most evident in the opening movement with its single controlling motto.

Sketches involving this motif fill 16 pages of Beethoven's notebook. He uses it no less than 104 times in the movement, a reduction from the 130 times of an earlier version. While he introduces three subsidiary themes and surprises us with a new one in the coda, the initial motif dominates the movement.

The second movement Adagio is monumental in its originality, its daring use of contrast, and its sheer beauty. We are shocked by its silences, torn by its harmonic shifts, and agitated by its rhythmic energy. Over a sketch of the Adagio, Beethoven wrote *les derniers soupirs* (the last sighs).

The ensuing Scherzo is as charming as the Adagio is tragic. A Trio in a surprising minor key abounds with comic leaps reminiscent of the Op. 1, No. 1 Piano Trio before the repeat of the opening theme.

In the opening statement of the final movement, there is a relationship to the powerful motto of the first movement, almost a variation on it, as well as a recollection of the Adagio. It also includes an exquisite sonata-rondo form complete with a section of double counterpoint.

Overwhelming in Op. 18, No. 1 is the realization that it is only the second of Beethoven's string quartets and the mere beginning of his genius in that form.

LEOŠ JANÁČEK

Born July 3, 1854, in Hukvaldy, Moravia
Died August 12, 1928, in Ostrava, Czech Republic
String Quartet No. 1, "Kreutzer Sonata"

"I proclaimed freedom in harmonic progressions long before Debussy and really do not need French Impressionism," Leoš Janáček said in a 1926 letter to Jan Mikota. The statement reveals Janáček not only as the Modernist he was, but also as the independent spirit defying categorization. Even his nationalism was unique since he was not readily grouped with Czech composers Smetana and Dvořák because of his Moravian background. The Moravian folk music that shaped his music, however, is incorporated in such a way that it underscores Janáček's idiosyncratic approach. Janáček did his finest work in the 20th century—namely his four great operas, the *Sinfonietta*, *Glagolitic Mass*, the song cycle *The Diary of One Who Disappeared*, and the two great string quartets of 1921 and 1928. His earlier music may have had a Late Romantic tinge, but these later works put him squarely in the ranks of 20th-century music.

As the ink dries on the musical history of the 20th century, Janáček's place in it becomes more and more substantial as one of the most original and effective composers of the era. Nor is his impact confined to the realm of great Czech composers.

The musical reference to Beethoven's "Kreutzer Sonata" for violin and piano comes in the third movement of Janáček's *String Quartet No. 1* with a canon for violin and cello based on the second theme of Beethoven's first movement. The pervading reference, however, is to Tolstoy's

novella of the same name, a story of failed marriage, infidelity, and murder. Janáček had treated the subject earlier in 1908 with a piano trio that was lost. He returned to the subject in 1923 with this first quartet written between October 30 and November 7 in a burst of creativity.

While the musical reference suggests the entrance of the suave violinist in Tolstoy's story, to represent Janáček's quartet as programmatic music is hardly accurate. Rather than telling a story, the quartet reflects Janáček's profound interest in psychological drama and his own unconventional thinking, both musically and philosophically. In other words, the work is expressionistic rather than programmatic. It follows no traditional order and remains, like its composer, inscrutable. To complicate the interpretation even more, it has been reported that Janáček told Josef Suk, whose quartet premiered the work, that he intended the quartet as a protest against Tolstoy's attitude toward women.

While the two outer movements are generally more vigorous than the reflective inner ones, anything can happen at any time in this work as suggested by the contrasting tempos within each movement. The "Kreutzer Sonata" had as its muse Janáček's great passion, Kamila Stosslova, whom he met in 1917.

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna, Austria

Piano Quintet in F Minor, Op. 34

In the F Minor Piano Quintet, composed between 1862 and 1864, we see Brahms at his most Romantic, lyrical, and accessible. Yet the work is governed by his mastery of form, veiled though it may be by sheer beauty and Romantic spirit.

In his last article, “New Roads,” published in 1853, Robert Schumann said of Brahms: “He is a performer of genius who can make of the piano an orchestra of lamenting and loudly jubilant voices.” Schumann might well have been predicting the F Minor Piano Quintet with its massive declarations for the piano, its sweeping melodies, great sonority, and rhythmic complexity. Yet prior to its publication in 1865, the work had undergone many changes of instrumentation before it found its way to a quintet for piano and strings. Brahms first cast it as a string quintet (1862) that came under fire from Joseph Joachim, then as a sonata for two pianos (1864) to which Clara Schumann had objections. The self-critical Brahms burned the string quintet version but the two-piano version survives as Op. 34b published in 1865. However circuitous the route to its final version, the F Minor Quintet bears all the imprints of Brahms at his best and constitutes a crowning achievement in Romantic chamber music.

Complexity, diversity, and unity characterize the entire work from the massive first movement with its noble opening statement, rich harmonic, melodic, and rhythmic developments, and brilliant climax. Simplicity and tenderness with an underlying tension mark the second movement. Then we are hit with the rhythmic and even melodic eccentricities of the wonderful Scherzo with its sudden silence before the return of a lovely cantabile melody from the Trio section and a repeat of the Scherzo section. Brahms pulls out all the stops in the grand final movement, which moves from a forbidding opening to happier times and a whirlwind conclusion.

With all its complexity and diversity, the work has a satisfying unity not easily defined but still palpable to the listener. Here again are the two faces of Brahms—Brahms the Classicist and Brahms the Romantic. Add to this, of course, a suggestion of Brahms the Progressive.

The F Minor Piano Quintet was premiered at the Leipzig Conservatory on June 22, 1866, although the piano duet version was performed earlier by Brahms and Carl Tausig on April 17, 1864, at the Vienna Singakademie.

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PROFILES

The **JUPITER STRING QUARTET** is a particularly intimate group, consisting of violinists Nelson Lee and Megan Freivogel McDonough, violist Liz Freivogel (Meg older's sister), and cellist Daniel McDonough (Meg's husband, Liz's brother-in-law). Now enjoying their 17th year together, this tight-knit ensemble is firmly established as an important voice in the world of chamber music. *The New Yorker* claims, "The Jupiter String Quartet, an ensemble of eloquent intensity, has matured into one of the mainstays of the American chamber music scene."

The quartet has performed 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, Cape Cod Chamber Music Festival, Rockport Music Festival, the Banff Centre, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Skaneateles Festival, Madeline Island Music Festival, Yellow Barn Festival, Encore Chamber Music Festival, the inaugural Chamber Music Athens, and the Seoul Spring Festival, among others. In addition to their performing career, they have been artists-in-residence at the University of Illinois at Urbana-Champaign since 2012 where they maintain private studios and direct the chamber music program.

Their chamber music honors and awards include the grand prizes in the Banff International String

Quartet Competition and the Fischhoff National Chamber Music Competition; the Young Concert Artists International auditions in New York City; the Cleveland Quartet Award from Chamber Music America; an Avery Fisher Career Grant; and a grant from the Fromm Foundation. From 2007 to 2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire; they have presented the complete Bartók and Beethoven string quartets on numerous occasions. Also strongly committed to new music, they have commissioned works by Syd Hodkinson, Hannah Lash, Dan Visconti, Mark Adamo, Pierre Jalbert, and Kati Agócs.

The quartet's latest album *Alchemy* (Marquis Classics, 2019) with Australian pianist Bernadette Harvey features world premiere recordings by Pierre Jalbert, Steven Stucky, and Carl Vine. *EarRelevant* proclaims, "Performed with great sensitivity and attention to detail, this album marks an important addition to the recorded repertory of new chamber music." The quartet's discography also includes numerous recordings on labels including Azica Records, Marquis Classics, and Deutsche Grammophon.

The Jupiters 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. The quartet has also held numerous masterclasses for young musicians at Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber

Festival, Madeline Island Music Festival, and Peabody Conservatory.

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 information, visit www.jupiterquartet.com.

American pianist **JON NAKAMATSU** continues to draw unanimous praise as a true aristocrat of the keyboard, whose playing combines elegance, clarity, and electrifying power. A native of California, he came to international attention in 1997 when he was named Gold Medalist of the Tenth Van Cliburn International Piano Competition, the only American to have achieved this distinction since 1981. Nakamatsu has performed widely in North and South America, Europe, and the Far East, collaborating with such conductors as James Conlon, Marek Janowski, Raymond Leppard, Stanislaw Skrowaczewski, Osmo Vänskä and Hans Vonk. He also performed at a White House concert hosted by President and Mrs. Clinton.

Nakamatsu's extensive recital tours throughout the United States and Europe have featured appearances in New York's Carnegie Hall and Lincoln Center; Washington, DC's Kennedy Center; and in Boston, Chicago, Cincinnati, Paris, London and Milan. He has worked with various chamber ensembles—among them the Brentano, Tokyo, Kuss, Jupiter, Cypress, Prazak

and Ying String Quartets—and has toured repeatedly with the Berlin Philharmonic Wind Quintet. Together with clarinetist Jon Manasse, Nakamatsu tours continually as a member of the Manasse/Nakamatsu Duo. The Duo also serves as artistic directors of the esteemed Cape Cod Chamber Music Festival in Massachusetts. Nakamatsu records exclusively for harmonia mundi usa, which has released 13 CDs to date. His all-Gershwin recording with Jeff Tyzik and the Rochester Philharmonic featuring *Rhapsody in Blue* and *Concerto in F* rose to number three on Billboard's classical music charts, earning extraordinary critical praise. Other acclaimed releases include an all-Liszt disc featuring the "Dante Sonata," a recording of Brahms' *Piano Sonata in F Minor*, and Rachmaninoff's *Piano Concerto No. 3* and *Rhapsody on a Theme of Paganini*. His 2008 recording of Brahms' Clarinet Sonatas with Jon Manasse was chosen by *The New York Times* as one of its top releases for the year; his latest disc with Mr. Manasse, released in August 2012, includes both the Brahms' Clarinet Quintet and Piano Quintet with the Tokyo String Quartet. Regarding his most recent release on the label, a 2014 solo disc of the piano works of Robert Schumann, *BBC Music Magazine* states, "Nakamatsu clarifies Schumann's mid-range, saturated textures to a remarkable degree, reveling in its fantastic imaginings with rapier-like precision and effortless command."

Since 1997, Nakamatsu has served on multiple international piano competition juries and has also been invited as a guest speaker at numerous institutions including the Van Cliburn Foundation, Stanford University, and the Juilliard School. He studied privately with Marina Derryberry and has worked with Karl Ulrich Schnabel, son of the great pianist Artur Schnabel. He is a graduate of Stanford University with a bachelor's degree in German studies and a master's degree in education.