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**JUPITER STRING QUARTET
WITH KENNETH OLSEN, CELLO**

Tuesday, November 29, 2022, at 7:30pm
Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET WITH KENNETH OLSEN, CELLO

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

Johannes Brahms (1833–1897)	<i>String Quartet in A Minor, Op. 51, No. 2</i> Allegro non troppo Andante moderato Quasi Minuetto, moderato Finale: Allegro non assai
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20-minute intermission

Franz Schubert (1797–1828)	<i>String Quintet in C Major, Op. 163, D. 956</i> Allegro non troppo Adagio Scherzo: Presto; Trio: Andante sostenuto Allegretto; Più allegro
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Jupiter String Quartet, the quartet-in-residence at the University of Illinois School of Music, is represented by Jensen Artists, www.jensenartists.com.



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PROGRAM NOTES

In this program, the Jupiter String Quartet, joined by cellist Kenneth Olsen for the Schubert, undertakes two of the most remarkable and challenging chamber music works in the history of the form.

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna, Austria

String Quartet in A Minor, Op. 51, No. 2

In their essay on the Op. 51 quartets, scholars Kraus Klopfinger and Leon Botstein observe: "In Opus 51, classicism and the impulses of musical Romanticism find their own magical reconciliation." This observation underscores the significance of the works which they further describe as a "compelling example of how self-conscious loyalty to tradition can lead a composer to something truly novel." The novelty of Brahms' Op. 51 quartets, however, does not come at the expense of unity and what Klopfinger and Botstein call "a sense of aesthetic integration."

Central to these notions is Brahms concept of the developing variation, best understood, in Klopfinger and Botstein's words, as when "step by step modification of the main theme in rhythm, melody and harmony become the basis for a continuing development." Scholar Laurance Wallach calls it "endlessly varied forms and temporal dimensions, growing into or out of each other seamlessly." Certainly Beethoven suggested the developing variation in his strong use of related thematic material, but it was Brahms who would perfect the device, which ultimately seems like no device at all but an integrating force in his best music.

The A Minor Quartet is dedicated to Brahms' friend, the amateur violist Dr. Theodor Billroth, but also reflects his friendship with the violinist Joseph Joachim whose quartet gave the premier of the work on October 18, 1873 in Berlin. Joachim's musical motto, F-A-E, *Frei aber einsam* ("Free but lonely"), is worked into the musical texture along with Brahms' own motto, F-A-F, *Frei aber froh* (Free but glad).

The elusively sad first movement in A minor begins with the Joachim's F-A-E theme and ends with Brahms' F-A-F motto introduced by the viola and then overlapped by the second violin playing Joachim's F-A-E theme. Between is a rich development section filled with polyphonic writing including a canon. Tension is everywhere in the movement, resolving often into lyricism but persistently returning. In this movement, one also has a great sense of contrast in the horizontal progression of the counterpoint and the strongly vertical chordal statements.

In the A major second movement, the violin sings over a crawling counterpoint by the violin and cello. The first violin and cello interrupt with an operatic canon. The first violin reintroduces the opening melody in a "wrong key," before the cello returns in the original A major.

The charming "quasi" minuet of the third movement in A minor holds many tempo changes and, again, rich canonic writing including a double canon between first violin and viola and second violin and cello.

The Finale, in A minor, summarizes everything with great rhythmic energy and variation. A wild

Hungarian dance, the czardas, is interspersed with a waltz. The coda is introduced by the cello and violin in a quiet canon. Then all builds to a brilliant conclusion by the four instruments.

Compared to the C minor quartet of Op. 51, the A minor quartet is a sunny piece, yet hardly free of threatening clouds.

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FRANZ SCHUBERT

Born January 31, 1797, in Himmelpfordgrund, Austria
Died November 19, 1828, in Vienna, Austria
String Quintet in C Major, Op. 163, D. 956

To explain Schubert is to explain a miracle, and we should attempt it only with the reminder that he said of himself: "It sometimes seems to me as if I did not belong to this world at all." Indeed, he belonged to it so briefly that the size and impact of his output are astonishing. Within his short lifespan of thirty-one years he composed no less than nine symphonies, twenty string quartets, two piano trios, a variety of other significant chamber works such as the famous "Trout" Quintet and Cello Quintet, numerous operas, twenty-one piano sonatas as well as other solo piano works including the *Wanderer Fantasy*, two glorious sets of impromptus, and the remarkable F Minor Fantasy for four hands. Looming over all this is his vast catalogue of over six hundred songs. The impact of Schubert's work is no less astonishing than its size. Although he received little recognition within his lifetime, his works represent a profound development in music history. Schubert managed to culminate a period of music and forge another. Within the strictures of Classical form, he explored the Romantic spirit in a way foreign even to Beethoven.

Son of a struggling schoolmaster, Schubert was born in the Vienna suburb of Lichenthal. At the age of nine he was sent to study with the local church organist Michael Holzer, who was astonished at the young boy's knowledge and understanding of music. At seventeen he completed his first opera and a setting of Goethe's poem, *Gretchen at the Spinning Wheel*, his first masterpiece. He left Vienna and his father's school in 1818 to take up the position of music tutor to the daughters of Count Johann Esterházy but returned the following year to his circle of Vienna friends. Several productive years followed, but by 1823 he was suffering from the syphilis that was so rampant in Vienna. Despite illness, depression, and persistent financial troubles, the last five years of Schubert's life were remarkably productive: the song cycles *Die Schöne Müllerin* and *Winterreise*, the Symphony No. 9, the last three piano sonatas, and the great Cello Quintet we hear on this program. He served as a torchbearer at Beethoven's funeral in 1827 but was dead himself the following year. In 1888 the bodies of Beethoven and Schubert were exhumed and placed side by side in Vienna's Zentralfriedhof where they remain today. Schubert's epitaph written by his friend Franz Grillparzer reads, "Here lie rich treasure and still fairer hopes." In the emotional breadth of his music, we are transported into the better world he longed for.

While the C Major Quintet is unquestionably absolute music, its date of composition, weeks before Schubert's death on November 18, 1828, cannot help but reflect Schubert's state of mind. Serious illness had already warned him of death, and surely this is heard in the opening theme of the first movement, *Allegro ma non troppo*, and in the anguish of its development. The movement, the longest of the four, seems to enter out of

nowhere but quickly grows intense as the lyrical turns exclamatory. A dramatic descending scale gives warning of darker matters. Thus we have the opposing sense of darkness and light that persists throughout the movement. It is almost as if Schubert is struggling with himself—a struggle based on the reality of his imminent death just weeks away. In typical Schubertian fashion, however, he transcends his anguish in the second theme of the first movement with a song of incredible loveliness for the two cellos. An ascending arpeggio leads to an almost joyful statement by all five strings. Schubert returns, however, to the poignant opening melody and renews his sense of struggle. A following high mood suggests a happy ending until a final exclamation leads to a closing statement that hints of tragedy.

To analyze the second movement *Adagio* would almost seem to do it injustice. Surely it is one of the saddest moments in musical history, yet it glows with a final breath of hope and conciliation. Most appropriately, it was this movement that Arthur Rubinstein requested to be played at his funeral. Like the first movement, the *Adagio* also steals in from nowhere and grows in emotional tension with its unconventional harmonic progressions, its agitated triplets, and disturbing syncopations. The upper strings sing while the two cellos maintain a rhythmic pulse suggesting a death march. Harmonic shifts to the minor so typical of Schubert here take on new implications of tragedy. Yet Schubert never drives things to the theatrical. Instead we experience the irony of a death march with the sun shining overhead. A warning is sounded for what we might determine as the ensuing battle with death. One senses the battle will soon be over and that death will be accepted—even welcomed. The tempo slows to a grave one but, in true Schubert

fashion, we are pulled back into the light with a return to the opening theme and a final poignant moment of song. Despite this description, it might be best to remember that it is the music itself, not a programmatic interpretation of it, that lends the movement its great impact.

The *Scherzo* burst upon us almost as if Schubert were offering a relief from the sadness of the previous *Adagio*. It is a musical moment fraught with joy and a sense of renewal even if the good times are touched with a certain amount of fury. The *Trio* section of the movement, marked *Andante sostenuto*, offers a calm contrast to the *Scherzo* as the instruments descend into their lower registers. Here we have a return to a certain funereal sense, but it is one shot through with a gentle acceptance of what is to come. Of course Schubert returns us to the high spirits of the *Scherzo* before a truly joyous conclusion.

Schubert leaves us, in the final movement, not in despair but with something of his old Viennese exuberance. Add to this a certain Hungarian spirit. Despite its dance-like rhythm, however, it is a far cry from the merry waltzes of Johann Strauss. Joyful it is but with a curious suggestion of things beyond and the triumph of the human spirit.

As with most of Schubert's work, the Cello Quintet was turned down for publication and was not heard in public until 1850. It was finally published in 1853, a quarter of a century after Schubert's death.

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JUPITER STRING QUARTET

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 19th 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." In 2012, the Jupiter Quartet members were appointed artists-in-residence and faculty at the University of Illinois Urbana-Champaign where they perform regularly at Krannert Center for the Performing Arts, maintain private studios, and direct the chamber music program.

The Jupiters place a strong emphasis on developing relationships with future classical music audiences through educational performances in schools and 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. The quartet offers masterclasses for young musicians, most recently at Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber Festival, Madeline Island Music Festival, and Peabody Conservatory.

The Quartet has performed throughout 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, Washington, DC's Kennedy Center and Library of Congress, Boston's Jordan Hall, London's Wigmore Hall, Mexico City's Palacio de Bellas Artes, Austria's Esterhazy Palace, and Seoul's Sejong Chamber Hall. Their major music festival appearances include the Aspen Music Festival and School, Bowdoin International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, Banff Centre, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Skaneateles Festival, Yellow Barn Festival, Encore Chamber Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Madeline Island Music Festival, the inaugural Chamber Music Athens, and 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, the Jupiter Quartet was 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. Strongly committed to new music, the Jupiters have also commissioned string quartets from Michi Wiancko, Syd Hodkinson, Hannah Lash, and Kati Agócs; a quintet with baritone voice by Mark Adamo; and a piano quintet by Pierre Jalbert.

The Jupiter Quartet remains strongly committed to making music during these challenging times. In July 2020, they gave the world premiere of Michi Wiancko's *To Unpathed Waters, Undreamed Shores*. Other recent and upcoming livestream concerts include performances presented by Bowdoin International Music Festival, Asheville Chamber Music Series, and Syracuse Friends of Chamber Music, as well as virtual residencies with the University of Iowa and Middlebury College.

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.

"Perhaps what stands out most is the Jupiter Quartet's precise, unified, and spirited sense of ensemble. Their chemistry, like that of a top-notch cast of actors, is one of constant give-and-take of energy." (*Cleveland Classical*).

KENNETH OLSEN

Kenneth Olsen joined the Chicago Symphony Orchestra as assistant principal cello in 2005. He is a graduate of the Cleveland Institute of Music and a winner of the school's prestigious concerto competition. His other awards include first prize in the Nakamichi Cello Competition at the Aspen Music Festival and second prize in the 2002 Holland-America Music Society Competition. His teachers have included Richard Aaron at the Cleveland Institute of Music, Joel Krosnick at the Juilliard School of Music, and Luis Garcia-Renart at Bard College. He also has been a participant at the Steans Institute for Young Artists (the Ravinia Festival's professional studies program for young musicians) and at Boston University's Tanglewood Institute.

A native of New York, Kenneth Olsen is a founding member of the East Coast Chamber Orchestra, a conductorless string orchestra comprised of young musicians from orchestras and ensembles all over the country. He is also a member of the Chicago-based Civitas Ensemble. Founded in 2011, Civitas is a chamber-music ensemble with a threefold mission: to present engaging live performances of new and traditional works, to inspire a young generation of classical musicians, and to bring the healing power of music to those with limited access to live performances. The members of the group are artists-in-residence at Valparaiso University.

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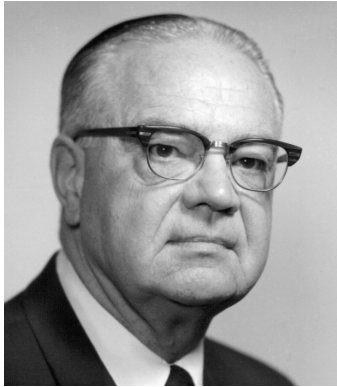
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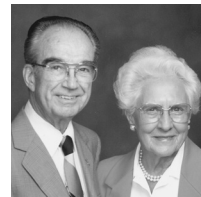
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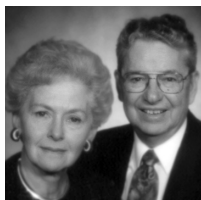
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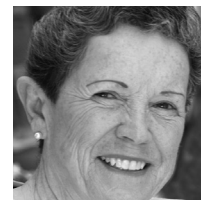
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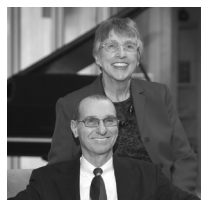
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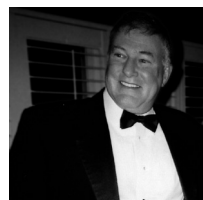
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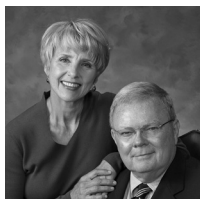


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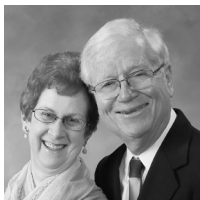
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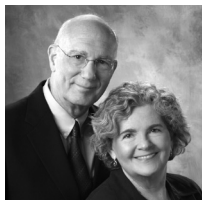


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STUDENT ASSOC.**
Administrative Board
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Alexa Bucio, Vice President
Rochelle Tham, Secretary
Trevor Santiago, RSO
Liaison Officer
Judy Chiang, Event
Coordinator
Emily Yan, Website Chair
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Members

Aki Akhauri
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Yuetting Su
Fu Sun
Haley Van Patten
Claire Wu
Xuan Yi
Andy Yoon
Menghao Yu
Yangxue Yu
Lucia Zhang
Valerie Zhao

KRANNERT CENTER STAFF

Mike Ross, Director
Terri Anne Ciofalo, Director
of Production
Maureen V. Reagan, Associate Director
for Marketing

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
Ellen Fred, Advancement Support
Associate

FINANCE AND OPERATIONS

Business Office

Katie Brucker, Debbie Delaney, Stacey
Elliott, Shelly Thomas-Eichorn,
Accounting Staff
Tara Heiser, Human Resources Support

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, John Ekstrom, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Jessica Fancher,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Sean Kutsko, Assistant Communications
Director
Nicholas Mulvaney, Senior Designer
Jodee Stanley, Program and Web Editor

Public Services

Lisa Lillig, Client & Food Services Director
Elizabeth Henke, Catering Manager
Michael Bunting, Intermezzo Supervisor
Amy Thomas, Director of Food Production
Abraham Castro, Assistant Director of
Food Preparation
Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Whitney Havice, Interim Ticketing and
Patron Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Director
of Production

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
April McKinnis, EB McTigue,
Cutters/Drapers
Juliana Steitz, Kari Little-McKinney,
Theatrical Stitchers

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对我们的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716