

PHOTO BY TODD ROSENBERG



**JUPITER STRING QUARTET**

Tuesday, October 3, 2023, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

## JUPITER STRING QUARTET

Nelson Lee, violin

Meg Freivogel, violin

Liz Freivogel, viola

Daniel McDonogh, cello

### ***Upheaval***

Elizabeth Maconchy  
(1907–1994)

*String Quartet No. 3*

Carlos Simon  
(b. 1986)

*An Elegy: A Cry from the Grave*

Nathan Shields  
(b. 1983)

*Medusa*

### *Intermission*

Ludwig van Beethoven  
(1770–1827)

*String Quartet No. 8 in E minor, Op. 59 No. 2*

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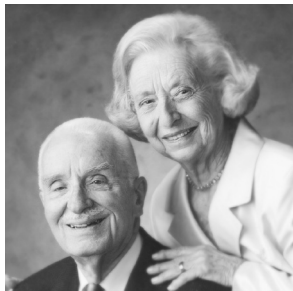
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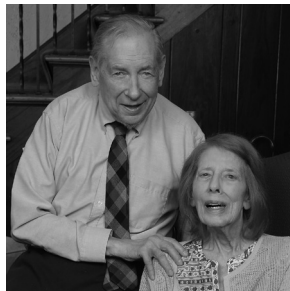
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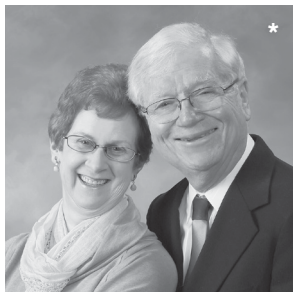
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# PROGRAM NOTES

## ELIZABETH MACONCHY

(1907-1994)

*String Quartet No. 3*

Composed: 1938

Approximate duration: 12 minutes

Irish composer Dame Elizabeth Violet Maconchy is highly regarded in both England and Ireland. Born in England, she grew up in both countries. At the age of sixteen, she moved to London to study at the Royal College of Music with Charles Wood and Ralph Vaughan Williams. After completing her studies at RCM, she moved on to Prague, where she worked with Czech composer Karel Jírák and immersed herself in the music of distinguished Hungarian modernist Béla Bartók, who has been cited as arguably her greatest influence. Her many compositions include not only the string quartets that were essential to her output, but also symphonies, choral works, songs, and opera librettos.

Maconchy's *String Quartet No. 3* is one of thirteen and was composed in 1938, a date that in itself signals the emotional intensity of the piece. Played in one movement, the music begins with a slow tension, building drama as the strings speak to and over each other and the pacing becomes quicker and more passionate. The extended plucking by the strings creates a dynamic current of power. In its inventiveness and directness, the composition is undeniably modern.

If the Jupiter's performance is your first hearing of this work, you may wonder why you have

never heard it before. We are grateful to the Jupiter Quartet for bringing it to us.

—Lucy Murray ©2023

## CARLOS SIMON

(b. 1986)

*Elegy: A Cry from the Grave*

Composed: 2015

Approximate duration: 5 minutes

This piece is an artistic reflection dedicated to those who have been murdered wrongfully by an oppressive power; namely Trayvon Martin, Eric Garner, and Michael Brown. The stimulus for composing piece came as a result of prosecuting attorney Robert McCulloch announcing that a selected jury had decided not to indict police officer, Daren Wilson after fatally shooting an unarmed teenager, Michael Brown in Ferguson, Missouri.

The evocative nature of the piece draws on strong lyricism and a lush harmonic charter. A melodic idea is played in all the voices of the ensemble at some point of the piece either whole or fragmented. The recurring ominous motif represents the cry of those struck down unjustly in this country. While the predominant essence of the piece is sorrowful and contemplative, there are moments of extreme hope represented by bright consonant harmonies.

—Carlos Simon

## NATHAN SHIELDS

(b. 1983)

Medusa

*This piece will be introduced from the stage.*

## LUDWIG VAN BEETHOVEN

(1770-1827)

*String Quartet No. 8 in E minor, Op. 59 No. 2*

Composed: 1805

Approximate duration: 38 minutes

*Allegro*

*Molto adagio (Si tratta questo pezzo con molto di sentimento)*

*Allegretto-Maggiore (Thème Russe)*

*Finale Presto*

The three “Razumovsky” quartets of Op. 59, so named after their commissioner and dedicatee, Count Andrey Razumovsky, were written between July and September of 1806 and represent Beethoven’s Middle Period as well as his daring exploration into an uncharted territory of emotional expression. Despite this, or perhaps because of it, conflict was inherent in the public reception of the entire set and stretched from animosity to bewilderment. A telling moment occurred when violinist Felix Radicati commented to Beethoven concerning the Op. 59 quartets, “Surely you do not consider this music,” and Beethoven replied, “Not for you, but for a later age.”

While we might conclude that the animosity has receded, surely we cannot hear any of the Op. 59 quartets without some sense of wonderment over the differences among them. It is this total individualism that drives the opus and explains

its transitional position between the elegance of the Op. 18 quartets and the elusive greatness of the Late quartets.

“Let your deafness no longer be a secret—even in art,” Beethoven scrawled on a page of sketches for the Op. 59 quartets. So it is that he unleashed his truthfulness upon us who, even in this century, remain startled.

From the shock of its opening chords to its ending race, the E Minor Quartet is an exercise in contrast and complexity. Its difficulty and length probably account for its being less often performed. The educated amateurs such as Prince Rasumovsky who played many of Beethoven’s quartets were given pause by this one. Even music critics were confounded. “The concept is profound and the construction excellent, but they are not easily comprehended,” said one critic for the *Allegemeine musikalische Zeitung*, referring to the Op. 59 quartets. Surely the challenges of the E Minor Quartet must have inspired that statement.

Pathos invades the opening movement *Allegro* with its intensity juxtaposed to its lyricism. One might also see the movement as a constant pull between the horizontal and the vertical with its winding melodies interrupted by silences and strident chords. Darkness and light struggle against each other. Imprinted on the whole movement is the use of musical mottos, most obvious in the descending seven-note scale that pervades the movement. Also noticeable is a repeated two-note phrase with a simple half-step chromatic change in harmony. Simple but disturbing. One is reminded here that Minimalism did not begin in the second half of the 20th century.

Beethoven's elaborate tempo marking, *Molto adagio* (*Si tratta questo pezzo con molto di sentimento*), tells the story of the second movement. "This piece is to be played with great feeling," he clearly marked on the score. The "feeling" of which he spoke goes well beyond poignancy. With its dignified theme, it is closer to pathos and even tragedy. Those two effects are intensified by a simple cradle song that seems to spring out of nowhere. The rocking continues with throbbing repetition until a winding scale shifts us into a dark minor mode.

Things brighten considerably in the third movement *Allegretto maggiore* (*Thème russe*) with its quote from a Russian folk song, "*Sláva Bogu ne nebe, Sláva*" (Glory to God in Heaven, Glory), that Beethoven explored in creative counterpoint. Mussorgsky would use this theme later in the coronation scene of his opera *Boris Godunov* and Rimsky-Korsakov in his opera *The Tsar's Bride*. Despite its brighter skies, this third movement is not without its clouds of nervous agitation and gloom.

The *Finale* marked *Presto* would be almost gay were it not for its harmonic ambiguity and a certain frenetic quality that underlies its cheerfulness. At face value, however, it is an energetic romp beset with treacherously difficult dotted rhythms and high-speed tempos intimidating to all but the best players. One proceeds in this Quartet with the sense that anything could happen.

—Lucy Murray ©2023

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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 20th 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 International Music Festival, Cape Cod Chamber Music Festival, Rockport Music Festival, Caramoor International Music Festival, Music at Menlo, the Banff Centre, the Seoul Spring Festival, and many others. In addition to their performing career, they have been artists-in-residence at the University of Illinois 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 2007–2010, 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 string quartets from Nathan Shields, Stephen Andrew Taylor, Michi Wiancko, 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's latest album is a collaboration with the Jasper String Quartet (Marquis Classics, 2021), produced by Grammy winner Judith Sherman. This collaborative album features the world premiere recording of Dan Visconti's *Eternal Breath*, Felix Mendelssohn's *Octet in E-flat, Op. 20*, and Osvaldo Golijov's *Last Round*. The *Arts Fuse* acclaimed, "This joint album from the Jupiter String Quartet and Jasper String Quartet is striking for its backstory but really memorable for its smart program and fine execution." The quartet's discography also includes numerous recordings on labels including Azica Records and Deutsche Grammophon.

Highlights of the Jupiter Quartet's 2022-23 season include performances presented by Cleveland Chamber Music Society, Chamber Music Monterey Bay, Tucson Winter Chamber Music Festival, Northwestern University's Winter



Chamber Music Festival, Chamber Music in Napa Valley, BIG Arts with the Jasper Quartet, and many others, as well as a residency at Middlebury College with the Jasper Quartet. Jupiter will also perform residency concerts at the Krannert Center at the University of Illinois Urbana-Champaign.

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.

For more information, visit [www.jupiterquartet.com](http://www.jupiterquartet.com).

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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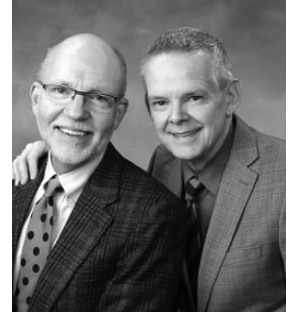
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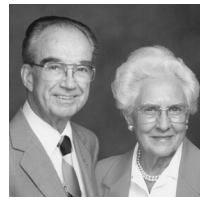
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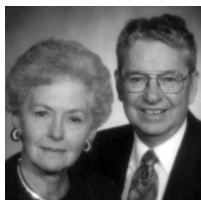
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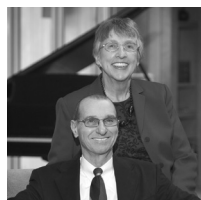
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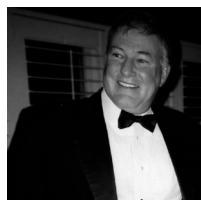
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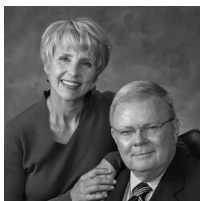


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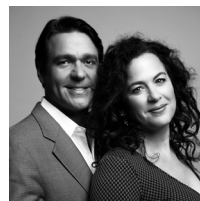
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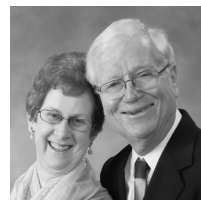
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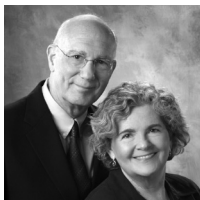
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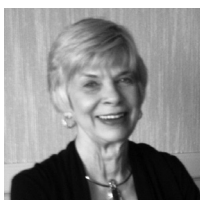
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Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center’s presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



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The Illinois Arts Council Agency provides general programing support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

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### THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.



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## THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



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The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.



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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or [advancement@krannertcenter.illinois.edu](mailto:advancement@krannertcenter.illinois.edu).

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Jeannine McDonald  
James McEnerney  
Linda McEnerney  
Bridget McGill  
Emilee McGill  
Linda Meachum  
Kathleen Metcalf  
Sharron Mies  
Carol Miles  
Carol Miller  
Amy Mills  
Julie Mills  
Patrick Mills  
Susan Mitze

Carol Mizrahi  
Frank Modica  
Lisa Mullins  
Heather Munro  
Christina Myers  
Nguyen Nguyen  
Debbie Nickey  
Judy Nolan  
Dick Norton  
Angela O'Brien  
Marjorie Olson  
Volodymyr Opryschenko  
Irem Orsei  
Carol Osgood  
Brenda Pacey  
Cecillia Paoppi  
Eric Peters  
Brittney Pillow  
Sarah Pirila  
Mark Polland  
Tressa Porter  
Renee Potter  
Rosa Pullen  
Robert Rasmus  
Gloria Rendon  
Gail Rice  
Lan Richart  
Nancy Rickey  
Jordan Rinkenberger  
Linda & Ronald Roaks  
Judy Rudnicke  
Teresa Rupsch  
Barbara Schleicher  
Mark Sellers  
Christel Seyfert  
Lei Shanbhag  
Carolyn Sharp  
William Shaw  
Beth Shelton  
Mary Shultz  
Connie Smith  
Pierre Stephens  
Deb Stoltz  
Carrie Storrs  
Kelli Stretesky  
Steven Stuff  
Shandra Summerville  
Zhuoqi Tao  
Alice Taylor

John Taylor  
Sarah Taylor  
Donna Telley  
Marissa Terronez  
Catherine Testory  
Tracy Thomas  
Susan Thompson  
Joy Thornton- Walker  
Marina Tinone  
Lee Trail  
Karla Trimble  
Owen Tucker  
Delaney Valese  
Rodney Vanous  
Patti VerStrat  
Brenda Wakeland  
Mary Walker  
Qin Wang  
Kelly Warner  
Jean Weigel  
Whitney Welsh  
Taylor White  
Liesel Wildhagen  
Douglas Williams  
Jessica Williams  
Julie Wirth  
Erik Wolfing  
Lowre Young  
Rui Zhao  
Russell Zillman

**KRANNERT CENTER  
STUDENT ASSOCIATION**

Aminah Adebayo  
K. Rae Ambroz  
Helen Anil  
Yusra Ansari  
Caroline Atkinson  
Claire Baffes  
Subhodeep Bakshi  
Kirsten Barker  
Josie Besch  
Aakash Bhide  
Surman Bhowmick  
Alyx Bibbs  
Nick Boivin  
Zach Bottoms  
Alexa Bucio  
Andrew A. Butterworth  
Danielle Caccamo  
Alice Cao  
Emma Chang  
Xixi Chen

Ti-Chung Cheng  
Judy Chiang  
June Chun  
Leanna Cui  
Amanda DuVall  
Yating Feng  
Ramya Gandhi  
Griffin Garrett-Grossman  
Rashmi Ghonasgi  
Vix Henry  
Uma Iyer  
Marge Jerich  
Xiaorui Jiang  
Yixuan Jin  
Nithya Kalwala  
Andrew Klopp  
Susan Koernr  
Maria Kozar  
Mildred Kumar  
Toby Kutz  
Maria Kuzniar  
Amani Lalial  
Lucas Langley  
Jessica Larri  
Erin Lee  
Isabella Lee  
Joy Lee  
Edward Li  
Zilu Li  
Tina Lin  
Wei Liu  
Xiangyi Liu  
Utsav Majumdar  
Liliana Mansfield  
Anne Margalith  
Emma Mayes  
Morgan Miller  
Ethan Miranda  
Kevin Nie  
Qiaoyi Nie  
Nicholas Orr  
Steven Ortega  
Yingrui Ouyang  
Suraj Patel  
Wesley Pereira  
Diana Pham  
Natalia Rafalko  
Malika Raffensperger-Schill  
Eliza Refaqat  
Nicolle Reynolds  
Julia Rhodes  
Jacqueline Perez Rivas  
Trevor Santiago  
Anna Schuster

Kaustabh Sharma  
Dan Shen  
Bangyan Shi  
Zhan Shi  
Patricia Simpson  
Pratik Sinha  
Daniel Song  
Wenjie Song  
Lea Stangenes  
Deepak Subramanian  
Pooja Tetali  
Alexandria Thomas  
Tejashree Tirunagari  
Jenny Tran  
Kelly Trevillian  
Jiaxin Wan  
Gloria Wang  
Yining Wang  
Cierra Welch  
Samyla Williams  
Nicholas Wooden  
Ananya Yammanuru  
Huiya Yang  
Jie Zhang  
Nicole Zhang  
Bowang Zhou  
Ino Zhu



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# KRANNERT CENTER STAFF

Mike Ross, Director  
Cheryl Snyder, Director of Advancement  
Terri Anne Ciofalo, Associate Director  
for Production  
Judah Farha, Associate Director for  
Finance and Operations  
Maureen V. Reagan, Associate Director  
for Marketing  
Julieanne Ehre, Assistant Director for  
Programming and Engagement

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## EVENTS

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

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## PROGRAMMING AND ENGAGEMENT

Julieanne Ehre, Assistant Director for  
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

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## ADVANCEMENT

Cheryl Snyder, Director of Advancement  
Bethany Whoric, Associate Director  
of Advancement  
David Drake, Advancement Team  
Assistant

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## FINANCE AND OPERATIONS

Judah Farha, Associate Director for  
Finance and Operations

### Director's Office

Zia Moon, Krannert Center Showcase  
Director, Office and Communications  
Support Specialist  
Vanessa Lane, Office Manager

### 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, Sara Dietrich, John  
Ekstrom, Jessica Fancher, Bryan  
Franzen, Mark Lashbrook, Jacob  
Lerch, Kevin Logue, Chad Schwenk,  
Attendants  
Glenda Dalton, Office Support Associate

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## MARKETING

Maureen V. Reagan, Associate Director  
for Marketing

## Communications

Linea Johnson, Communications Director  
Sean Kutsko, Assistant Communications  
Director  
Nicholas Mulvaney, Art Director  
Jodee Stanley, Program and Web Editor

## Public Services

Amy Thomas, Food Services Director  
Abraham Castro, Intermezzo Kitchen  
Lead  
Elizabeth Henke, Stage 5 Bar Manager  
Michael Bunting, Hospitality Supervisor  
Whitney Havice, 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

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## PRODUCTION

Terri Anne Ciofalo, Director  
of Production  
Maria Miguens, Interim Production  
Manager

## 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  
Paige Stewart-Rankins, Hair & Makeup  
Supervisor  
Julianna Steitz, First Hand  
April McKinnis, EB McTigue,  
Cutters/Drapers  
Kari Little-McKinney, Theatrical Stitchers

## Lighting Department

Lisa Kidd, Lighting Director  
David Krupla, Associate Lighting Director  
Nick Jukes, Lighting and Media  
Technician

## 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, Kayley Woolums, Theatrical  
Scene Shop Assistants

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## PERFORMING ARTS BUSINESS

### SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly  
Thomas-Eichorn, Accounting Staff

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# 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.

## PHONES AND DEVICES

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](mailto:kran-tix@illinois.edu)). We never charge a handling fee on ticket transactions.

## ACCESSIBILITY

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! 如若您对您的造访需要帮助, 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](mailto:PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU)**  
**217.333.9716**



## COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

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