

JUPITER STRING QUARTET PHOTO BY TODD ROSENBERG



**JUPITER STRING QUARTET
WITH SOYEON KATE LEE, PIANO**

Tuesday, February 6, 2024, at 7:30pm
Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET
WITH SOYEON KATE LEE, PIANO

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

Wolfgang Amadeus Mozart
(1756–1791) *Quartet in D Major, K. 575*

Béla Bartók
(1881–1945) *Quartet No. 6*

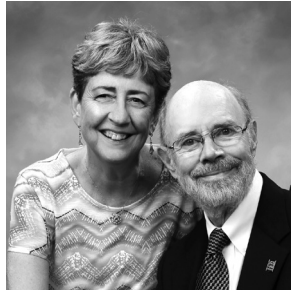
20-minute intermission

Johannes Brahms
(1833–1897) *Piano Quintet in F Minor, Op. 34*
Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Poco sostenuto; Allegro non troppo; Presto non troppo

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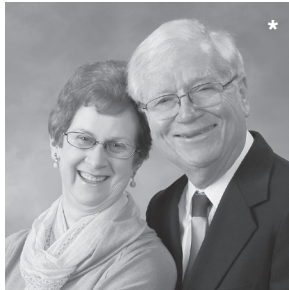


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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

(1756–1791)

Quartet in D Major, K. 575

Allegretto

Andante

Menuetto: Allegretto

Allegretto

While the last two years of Mozart's life were fraught with financial woes and illnesses, the period also produced such works as *Così fan tutti*, *The Magic Flute*, the *Requiem*, and the three "Prussian" Quartets written for Friedrich William II, King of Prussia. Despite the so-called commission, never fully authenticated, K. 575, like its two companion pieces K. 589 and K. 590, was actually composed before the commission occurred. Three other intended works were never written.

Late statements by great composers are often surprisingly modest. Such is the case with the K. 575 Quartet, composed in June 1789 after Mozart's return to Vienna from his visit to Berlin and the court of Friedrich William. Written in the sunny key of D Major, the Quartet belies Mozart's dire condition but instead is a gentle expression of elegance, refinement, and perfect form. Absent is much of the tension of Mozart's earlier quartets with their dark underpinnings. As the first movement indicates, this is a work in which any agony is suppressed behind the bright wall of genius. The second movement has an edge of sadness but cast in great lyricism. Here we have the Mozart of opera. The third movement Menuetto, filled with contrasting dynamics and articulations, is followed by a Trio that serves as a showcase for the cello, Friedrich William's own instrument. The cello also opens

the final Allegretto which, though it is not one of Mozart's customary rousing conclusions, is highly complex in its use of counterpoint.

A word should be said about Mozart's favoring of the cello in this Quartet. Indeed, he sought to please his patron, but he did so not at the expense of the other instruments. While the cello parts are ample, the other voices are more complex.

The K. 575 Quartet was premiered at Mozart's home in Vienna on May 22, 1790. Mozart himself was very probably the violist.

—Lucy Murray ©2023

BÉLA BARTÓK

(1881–1945)

String Quartet No. 6

Mesto; Vivace

Mesto; Marcia

Mesto; Burletta

Mesto

Béla Bartók's place in musical history is unique since he represents no one "school" of music. At a time when the German traditions of Haydn, Mozart, Beethoven, Schubert, and Brahms were giving way to the Second Viennese School led by Arnold Schoenberg, Bartók stood alone. While his early music was fed by the Romantic traditions of Brahms and Wagner, it is his own unique exploration of folk music, dissonance, rhythmic vigor and color, and a sense of the spiritual that most governs his important work. In a 1905 letter to his mother, he said, knowingly, "I prophesy, I have foreknowledge, that this spiritual loneliness is to be my destiny." Despite

this loneliness, he breathed new life into an old system without joining the Serialists who would themselves ultimately suffer a kind of isolation.

With his friend Zoltán Kodály, he compiled a collection of Hungarian folk songs, a project that absorbed him from 1905 to 1921. This exploration was to influence his music greatly, but a word must be said about it. While he ardently espoused Hungarian nationalism, he is also quoted in József Ujfalussy's book, *Béla Bartók* (1971), as having said, "The composer does not use genuine peasant melodies, but devises instead something imitating a peasant melody." For Bartók the art lay in the devising.

Bartók's life was not a happy one. Usually outside the mainstream of the European avant-garde of his time, he emigrated to New York in 1940 to become a research fellow at Columbia University working on Serbo-Croatian music. For his last five years, precarious finances, a sense of alienation, and poor health plagued him. Serge Koussevitzky, one of his few champions, went to Bartók's hospital room to offer a much-needed check for \$500, which represented half the commission for the *Concerto for Orchestra*. Harvard, where he was to deliver a series of lectures but was too ill to do so, and later the American Society of Composers, Authors and Publishers (ASCAP), sponsored medical examinations for Bartók after his weight sank to 87 pounds. He rallied enough to write the *Concerto for Orchestra*, but less than a year later died of leukemia in New York's West Side Hospital. Today his string quartets and orchestral works are monuments of 20th century repertoire.

The string quartet marked Bartók's compositions from the first one in 1908 to the sixth and last written in 1939. The second came in 1917, the third in 1927, the fourth in 1928, and the fifth

in 1934. As Beethoven's quartets mark his so-called "periods," so do Bartók's quartets divide his compositional life into three periods, the first ending with the First Quartet, the second with the Fourth Quartet, and the Fifth and Sixth belonging to the third period. While the first period contained few references to folk music, the second was rich in them as well as harmonic and rhythmic experimentation. The third period is a culmination of what came before but in sparser terms, not unlike the late works of Beethoven. Like other composers, Bartók made his most intimate statements in the string quartet form as well as his most serious, inventive, and powerful. Today Bartók's string quartets are ranked with no less than those of Haydn, Mozart, and Beethoven. In the 20th century, only those of Schoenberg, Berg, Shostakovich and Carter approach Bartók's.

All four movements of the Sixth Quartet are marked as a qualified *Mesto*—pensive, sad, melancholy—with the final movement bearing only that marking. The pervasive sadness of the work is both personal and universal, if one can make such separations in the case of Bartók. The tangible events that surround the composition of the Sixth Quartet were the death of his mother in December of 1939, the imminent threat of World War II, and his departure from his native Hungary in 1940.

The Sixth Quartet employs four movements, the only one of the six to bear that Classical imprint. In his notes accompanying the Emerson Quartet's recording of the work, Anthony Burton comments interestingly, "Along with a more classical language goes not a decrease but an increase in personal expressivity." This unique effect is so evident in the Sixth Quartet that the listener cannot help but be gripped by what violinist and writer Eugene Drucker calls the

“inner logic of Bartók’s musical journey.” This journey which is completed in the Sixth Quartet is nothing short of miraculous and, as Drucker says, “an almost mystical experience.”

We will hear the sad viola song that opens the first movement again in the opening of the following two movements. Here it is soon interrupted by powerful unison playing that evolves subtly into dissonant and more complicated harmonic and rhythmic patterns. Two themes are developed before Bartók offers a classic but unique recapitulation as the movement slips away.

After its sad and chilling opening, the second movement turns ironic. Interpreted programmatically, it seems a tortuous march to war in which the troops begin heroically but are soon threatened and wearied by its demands.

What may hint of the macabre in the second movement becomes a strident burlesque in the third movement. The grotesque humor turns to a sad lyricism. We hear dark dissonance with Bartók’s direction that the two violins play the same notes but with one a quarter note flat.

Each *mesto* opening has its own special form of sadness, but the initial violin song of the last movement moves to tragedy. Striking chords seem like shouts of terror before the movement ends in what seems quiet despair. Yet in describing the performance of the Sixth Quartet, Eugene Drucker says of this final movement: “But at the end, when the cello plucks the first five notes of the *Mesto* theme that has increasingly pervaded the quartet, something in the harmony and the upward turn of the phrase might give us a glimmer of hope.”

—Lucy Murray ©2023

JOHANNES BRAHMS (1833–1897)

Piano Quintet in F Minor, Op. 34

Allegro non troppo

Andante, un poco adagio

Scherzo: Allegro; Trio

Finale: Poco sostenuto; Allegro non troppo;

Presto non troppo

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.

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 Piano 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.

—Lucy Murray ©2023

PROFILES

First prize winner of the Naumburg International Piano Competition and the Concert Artist Guild International Competition, Korean-American pianist **Soyeon Kate Lee** has been lauded by *The New York Times* as a pianist with “a huge, richly varied sound, a lively imagination and a firm sense of style,” and by the Washington Post for her “stunning command of the keyboard.”

Highlights of recent seasons include appearances at the National Gallery, Library of Congress, Gina Bachauer Concerts, Purdue Convocations, Music@Menlo, Chamber Music Society of Lincoln Center on tour, San Francisco Performances, Camerata Pacifica tour, Chamber Music Chicago, and the Cleveland Art Museum. She was a member of Lincoln Center Chamber Music Society's Bowers program, and is a regular participant in numerous chamber music festivals including the Great Lakes, Santa Fe and Music Mountain Chamber Music Festivals. Ms. Lee has collaborated with conductors Carlos Miguel Prieto, Rafael Frühbeck de Burgos, Jahja Ling, and Jorge Mester with the London, San Diego, Hawaii, Louisiana, Naples symphony orchestras among others.

She has commissioned works by prominent composers and has given world premieres of works written by Frederic Rzewski, Marc-André Hamelin, Alexander Goehr, Gabriela Lena Frank, Texu Kim, and Huang Ruo.

As a Naxos recording artist, her discography spans a wide range of repertoire from two volumes of Scarlatti Sonatas, Liszt Opera Transcriptions, two volumes of Scriabin, and Clementi Sonatas. Ms. Lee's recording of *Re!nvented* under the E1/Entertainment One (formerly Koch Classics) label garnered her a

feature review in the *Gramophone Magazine* and the Classical Recording Foundation's Young Artist of the Year Award.

A second prize and Mozart Prize winner of the 2003 Cleveland International Piano Competition and a laureate of the Santander International Piano Competition in Spain, Ms. Lee has worked extensively with Richard Goode, Robert McDonald, Ursula Oppens, and Jerome Lowenthal. A graduate of The Juilliard School, Ms. Lee was awarded the William Petschek Piano Debut Award at Lincoln Center and the Arthur Rubinstein Award and received her Doctor of Musical Arts from The Graduate Center, City University of New York.

In 2022, Soyeon Kate Lee joined the piano faculty at the Juilliard School, and serves on the piano faculty at the Bowdoin International Music Festival during the summers. She resides in New York with her husband, pianist Ran Dank, and their two children, Noah and Ellif

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 Bartok 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.

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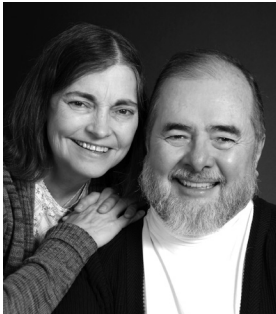
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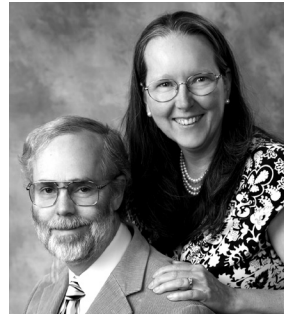
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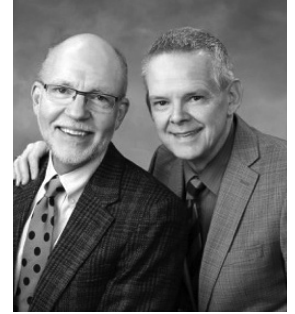
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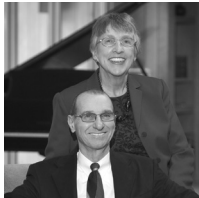
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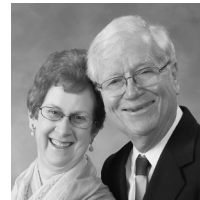
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GROSSMAN**
July 2019



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April 2021



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September 2021



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November 2021



**JUDITH & RICHARD
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**KATHRYN I. SEYBERT
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**PATRICIA PLAUT &
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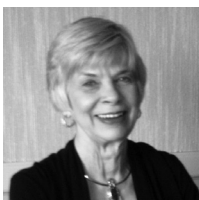
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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. 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.

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Huiya Yang
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Bowang Zhou
Ino Zhu

KRANNERT CENTER STAFF

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

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

Julianne 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

ADVANCEMENT

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

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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,
Chad Schwen, Attendants
Glenda Dalton, Operations Office
Support Associate

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Jodee Stanley, Program and Web Editor

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Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
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Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

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Terri Anne Ciofalo, Director
of Production
Maria Miguens, 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 Stitcher

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Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting
Coordinator

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

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). 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 हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

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