

PHOTO BY TODD ROSENBERG



JUPITER STRING QUARTET

Tuesday, November 12, 2024, at 7:30pm
Foellinger Great Hall

PROGRAM

JUPITER STRING QUARTET

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

Ludwig van Beethoven
(1770–1827)

String Quartet in F Minor, Op. 95, "Serioso"

- I. Allegro con brio
- II. Allegretto ma non troppo
- III. Allegro assai vivace ma serioso
- IV. Larghetto; Allegretto agitato

Kati Agócs
(b. 1975)

Imprimatur (String Quartet No. 2)

- Recitative
- I. Ostinato
 - II. Enraptured Tropin
 - III. Meditation Crystal Chains
 - IV. Wild Dance
 - V. Quodlibet
- Coda

20-minute intermission

Franz Schubert
(1797–1828)

String Quartet in G Major, D. 887

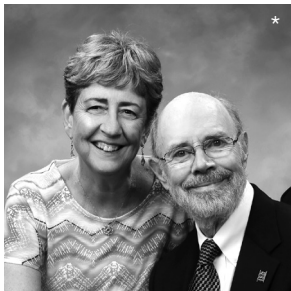
- I. Allegro molto moderato
- II. Andante un poco moto
- III. Scherzo: Allegro vivace; Trio: Allegretto
- IV. Allegro assai

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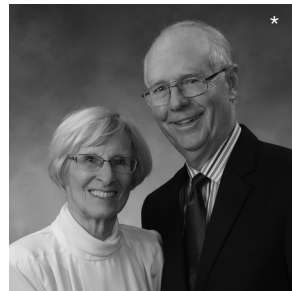
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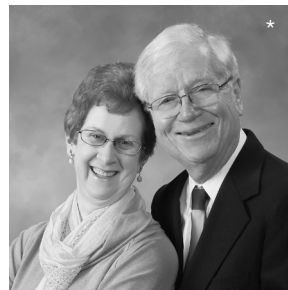
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PROGRAM NOTES

LUGWIG VAN BEETHOVEN

(1770–1827)

String Quartet in F Minor, Op 95, "Serioso"

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serioso

Larghetto; Allegretto agitato

Composed: 1810

Approximate duration: 21 minutes

While categories will never fully explain Beethoven, they remain a way of dealing with his greatness and his elusiveness. The sixteen string quartets of Beethoven's monumental canon span thirty-six of his fifty-seven years and represent, perhaps better than any other of his works, the revered Early, Middle, and Late periods of his compositional life. These so-called "Periods" are not mere academic divisions but rather a painful and glorious arc of Beethoven's work. So, too, do they encompass his encroaching deafness from its first awareness to its final and awful silence.

Written in 1810, Op. 95 is often seen as the culmination of Beethoven's Middle Period or the beginning of his powerful Late Period. It is probably both, but, even more accurately, it stands alone in its expressiveness, its human qualities, and its musical ingeniousness. It is sometimes grouped casually with the earlier Op. 74 Quartet as a transitional work, but in fact the two works could not differ more. If Joseph Kernan calls Op. 74 "an open, unproblematic, and lucid work of consolidation," he describes Op. 95 as "an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways." While Op. 74 looks outward, says Kernan, Op. 95 looks inward.

To say that the downdraft of a love affair, encroaching deafness, and financial woes could have affected the composition of Op. 95 is to treat Beethoven like an ordinary human. Academicians turn instead to his use of the Neapolitan Sixth, that is, a chromatic chord progression from the tonic to the flattened supertonic in its first inversion. In other words, in C Major the Neapolitan Sixth chord would be F, A flat, and D flat and in F minor A, D flat, and G flat. Why a chord progression, particularly a chromatic one, can evoke an emotional response in us is as mysterious as music itself and its relationship to mathematics. For that reason, this writer chooses the more ordinary approach to figuring out the erratic and inscrutable Op. 95.

The work bursts upon us with angry protest followed by petulant silence that gives way to lyricism before the anger returns. This pattern continues, the cello warring against the other instruments. The tantrum is quickly over. The cello opens the second movement in a slow crawl down the scale before all turns lyrical. Lyricism, however, is complicated by a fugue before it returns. This second movement ends on a diminished seventh chord that leads directly to the fast third movement bearing the interesting tempo marking, Allegro assai vivace ma serioso. Why not a scherzo? Despite its fast tempo, the movement has nothing jocular about it and, in fact, may be the cornerstone of the work's subtitle which Beethoven himself inscribed on the score. Consistent with his surprise tactics in this piece, Beethoven opens the finale rondo movement with a slow introduction filled with expressive yearning. But true to form, he kicks us in the pants with a comic ending.

KATI AGÓCS

(b. 1975)

“Imprimatur” (String Quartet No. 2)

Recitative

I. Ostinato

II. Enraptured Tropin

III. Meditation—Crystal Chains

IV. Wild Dance

V. Quodlibet

Coda

Composed: 2018

Approximate duration: 16 minutes

Hailed as “a composer of imposing artistic gifts” (*Gramophone Magazine*) and “one of the brightest stars in her generation of composers” (*Audiophile Audition*), Kati Agócs writes “sublime music of fluidity and austere beauty” (*The Boston Globe*), that is “simmering, and lucid . . . and demands to be heard” (*The New York Times*). A recent Guggenheim Fellow, she is also a winner of the prestigious Arts and Letters Award, the lifetime achievement award in music composition from The American Academy of Arts and Letters. Recordings of her music have been recognized with the 2022 Grammy Award (on Jennifer Koh’s album *Alone Together*) as well as two nominations for Classical Composition of the Year in the Juno Awards, the Canadian Grammy Awards.

Imprimatur, also known as Agócs’s String Quartet No. 2, was commissioned by the Aspen Music Festival and School, Harvard Musical Association, and the Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign for the Fifteenth Anniversary of the Jupiter String Quartet. It was composed in 2018 and is approximately fifteen minutes in duration. The work’s five movements plus the opening Recitative and the closing Coda are performed without interruption.

The composer offers us her words on the piece: “*Imprimatur*, my second string quartet, is a rhapsodic suite in five movements framed by an introduction and coda. The piece explores how a single idea imprints itself upon the memory through rapturous reimagination. The movements flow into one another without pause to create a fifteen-minute trajectory. The opening chords and their answer, a rhapsodic melody, develop into tropes which reappear transmuted, even sublimated throughout, embracing a dialectic of darkness and light. The work culminates in a serene quodlibet, merging the tropes. The word *imprimatur*, from Roman Catholic tradition, signifies approval to print a text—an affirmation or sanctioning. Most saliently, it can also mean a mark of distinction or an imprint. My piece is a meditation on spiritual lightness, expressing joy and affirmation that is celebratory in tone, via a collective (shared) energy.”

FRANZ SCHUBERT

(1797–1828)

String Quartet in G Major, D. 887

Allegro molto moderato

Andante un poco moto

Scherzo: Allegro vivace; Trio: Allegretto

Allegro assai

Composed: 1826

Approximate duration: 45 minutes

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 is astonishing. Within his short lifespan of thirty-two years, he composed no fewer than nine symphonies, twenty string quartets, two piano trios, a variety of other significant chamber works such as the famous “Trout” Quintet and C Major 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.

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, the great *Quintet in C Major*, and the monumental *D Minor Quartet of 1824*, "Death and the Maiden," Included in this impressive list of late works is the *String Quartet No. 15 in G Major, D. 887* that we hear on this program.

The string quartet absorbed Schubert throughout his lifetime, but late in 1820 his writing in the form took a sharp turn away from the "household quartets" he composed for his family quartet in which he was the violist. Although that inspiration produced at least fourteen of his some twenty string quartets, the virtuosic demands of the late quartets and certainly the *String Quartet No. 15* are far beyond the talents of most amateurs.

In fact, it is complexity that is the ruling force in the *Quartet No. 15*, considered Schubert's final string quartet composed in 1826 but not published until 1856 as *Op. 161*. By complexity, however, we do not mean to imply only its challenging technical demands evidenced, for example, in its extraordinary bowing

techniques. The work goes well beyond that in its expectations of interpretation and understanding. Even the listener should stand warned that this is no easy take.

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PROFILE

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). Founded in 2001, this tight-knit ensemble is firmly established as an important voice in the world of chamber music, and exudes an energy that is at once friendly, knowledgeable, and adventurous. The *New Yorker* states, "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 across the United States, Canada, Europe, Asia, and the Americas in some of the world's finest halls, including New York City's Carnegie Hall and Lincoln Center, London's Wigmore Hall, Boston's Jordan Hall, Mexico City's Palacio de Bellas Artes, Washington, D.C.'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, the Banff Centre, Virginia Arts Festival, Music at Menlo, Maverick Concerts, Caramoor International Music Festival, Lanaudiere Festival, West Cork (Ireland) Chamber Music Festival, Tucson Winter 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.

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 2007–2010, they were in residence at the Chamber Music Society of Lincoln Center's Chamber Music Two and, in 2009, they received a grant from the Fromm Foundation to commission a new quartet from Dan Visconti for a CMSLC performance at Alice Tully Hall. In 2012, the Jupiter Quartet members were appointed as artists-in-residence and faculty at the University of Illinois Urbana-Champaign, where they continue to perform regularly in the beautiful Krannert Center for the Performing Arts, maintain private studios, and direct the chamber music program.

The Jupiter String Quartet feels a strong connection to the core string quartet repertoire; they have presented the complete Bartok string quartets at the University of Illinois and the complete cycle of Beethoven string quartets at the Aspen Music Festival and School, the Massachusetts Institute of Technology and the Lanaudiere Festival in Quebec. Also deeply 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. They are also part of a commission for chamber choir and string quartet, with music by Su Lian Tan and words by Robin Wall Kimmerer.

The Jupiters place a strong emphasis on developing relationships with future audiences

through educational performances in schools and other community centers. They believe that, because of the intensity of its interplay and communication, chamber music is one of the most effective ways of spreading an enthusiasm for “classical” music to new audiences. The quartet has also held numerous masterclasses for young musicians, including most recently at the San Francisco Conservatory of Music, Cleveland Institute of Music, Northwestern University, Eastman School of Music, the Aspen Music Festival, Encore Chamber Festival, Madeline Island Music Festival, and Peabody Conservatory.

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. In fall 2024, the Jupiter Quartet will record their next album with Judith Sherman, featuring the world premiere recordings of Michi Wiancko’s *To Unpathed Waters*, *Undreamed Shores*, Stephen Taylor’s *Chaconne/Labyrinth*, and Kati Agócs’s *Imprimatur*, which were all composed for the *Jupiters*.

Recent and upcoming highlights include residencies at Taos School of Music Summer Festival, San Francisco Conservatory of Music, and the University of Idaho, as well as performances presented by the Library of Congress, Bay Chamber Concerts, Calgary Pro Musica, San Antonio Chamber Music Society,

Buffalo Chamber Music Society, and many more. As artists-in-residence at the University of Illinois Champaign-Urbana, they also perform a series of concerts at the Krannert Center for the Performing Arts.

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

The quartet chose its name because Jupiter was the most prominent planet in the night sky at the time of its formation and the astrological symbol for Jupiter resembles the number four. They are also proud to list among their accomplishments in recent years the addition of seven quartet children: Pablo, Lillian, Clara, Dominic, Felix, Oliver, and Joelle. You may spot some of these younger Jupiters in the audience or tagging along to rehearsals.

For more information, visit www.jupiterquartet.com.

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

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 acknowledgment and the centering of Native peoples is a start as we move forward.

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.

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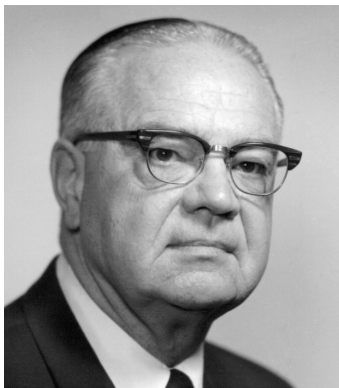
*80 years ago, in 1945, members
of the United States Armed
Forces liberated my father, Rab-
bi Isaac Neuman, from Ebensee,
Austria.*

*If US soldiers had not been there,
I would not be here.*

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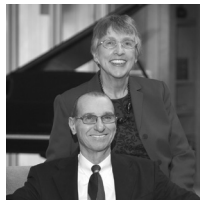
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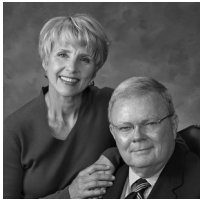


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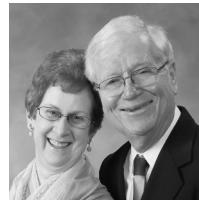
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Kathryn Bergeron
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Richard Engelbrecht-Wiggans
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Beth Evans
DJ Evans
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Judith Federmeier
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Roland Jean
Linea Johnson

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Marina Kolodyazhnaya
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Diane Lassila
Jake Lattyak
Sydney Lazarus
Rudy Leon
Qingyun Li
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Qingwen Liang
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Lynda Lopez
Penny Lopez
Pezz Lopez
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Nico Lynx
Fallon MacFarland
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Dick Norton
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Irem Orsei
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Brittney Pillow
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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
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Lei Shanbhag
Carolyn Sharp
William Shaw
Beth Shelton
Mary Shultz
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Sarah Taylor
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Whitney Welsh
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Jessica Williams
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Malika Raffensperger-Schill
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Bangyan Shi
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Lea Stangenes
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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
Inno Zhu

**KRANNERT CENTER
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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

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Administration and Patron
Experience
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
Stanley Natonek, Theatrical Technical
Coordinator
Rachel Gladd, Performing Arts Events
Coordinator

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Director of Community
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
Frank Niemeyer, FAA Annual Giving
Officer

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, Austin Dearth,
Sara Dietrich, John Ekstrom, Jessica
Fancher, Bryan Franzen, Mark
Lashbrook, Jacob Lerch, Chad
Schwenk, Attendants
Glenda Dalton, Operations Office
Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Administration and Patron
Experience

Communications

Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

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Amy Thomas, Food Services Director
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
John Ingalls, Culinary Worker
Whitney Havice, Ticketing and Patron
Services Director
Ann-Marie Dittmann, Patron Services
Assistant Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Adrian Rochelle, Front of House
Performance Supervisor
Scott Leon, Community Service Officer

PRODUCTION

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

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director
Tyler Knowles, Assistant Audio 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

Lighting Department

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
Kayley Woolums, Theatrical Scene Shop
Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business
Services
Macauley Allen, Business Services
Specialist
Debbie Delaney, 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 or 217.333.6280). 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 contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

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! 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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