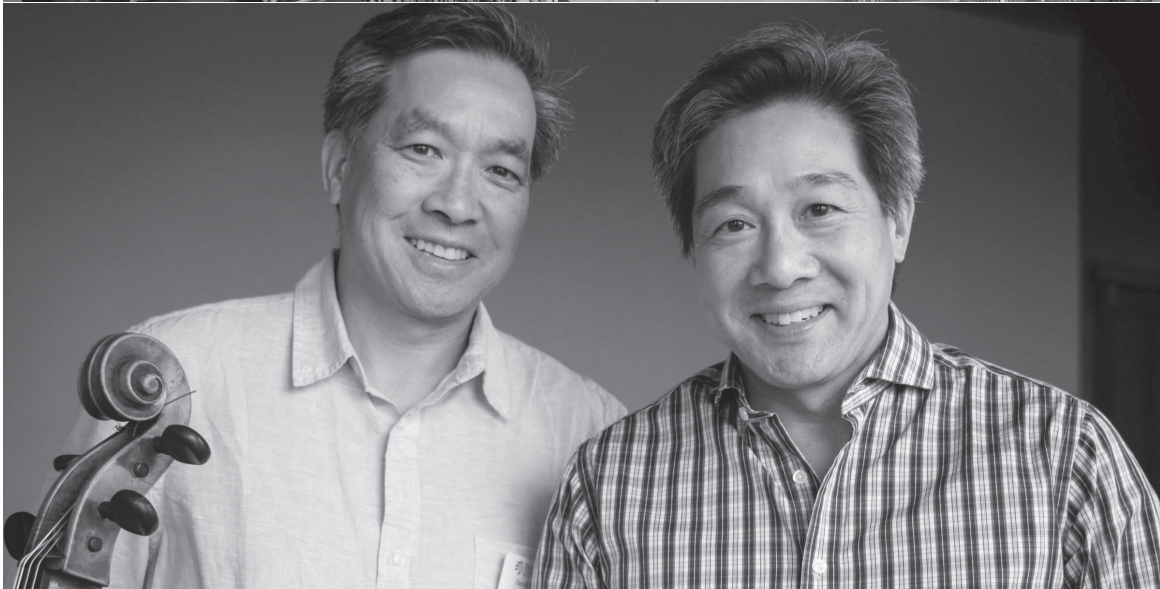


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**JUPITER STRING QUARTET
WITH DAVID AND PHILLIP YING**
Tuesday, February 4, 2025, at 7:30pm
Foellinger Great Hall

PROGRAM

**JUPITER STRING QUARTET
WITH DAVID YING, CELLO
AND PHILLIP YING, VIOLA**

Jupiter String Quartet

Nelson Lee, violin

Meg Freivogel, violin

Liz Freivogel, viola

Daniel McDonough, cello

Richard Strauss

String Sextet from *Capriccio*, Op. 85

Arnold Schoenberg

Verklärte Nacht

20-minute intermission

Johannes Brahms

String Sextet No. 2 in G Major, Op. 36

Allegro non troppo

Scherzo—Allegro non troppo—Presto giocoso

Adagio

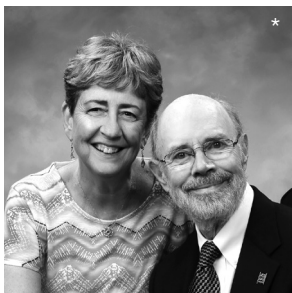
Poco allegro

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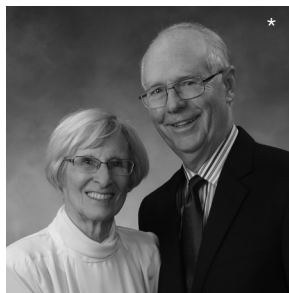
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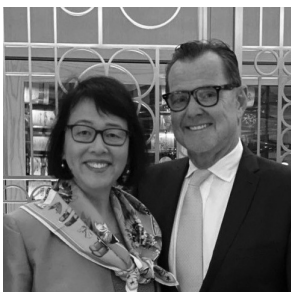
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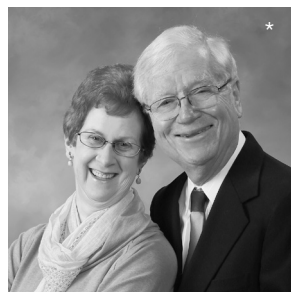
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PROGRAM NOTES

RICHARD STRAUSS

(1864–1949)

Sextet for Strings, from *Capriccio*, Op. 85

Strauss's last opera is quite literally a caprice, a fanciful and playful whimsy that the composer described as a conversation piece for connoisseurs of the musical theater. The opera's setting is in a chateau near Paris; the time is around 1775, when Christoph Willibald von Gluck (1714–1787) was trying to change the character of opera by integrating music, words, and theatre, and by eliminating any element that might distract from the development of the drama.

In essence, *Capriccio*, the opera from which this introductory sextet is taken, revolves around a discussion that takes place when a Countess and her friends gather in her salon to determine the relative importance of music versus words. A poet and composer, who rival for the Countess's love, write a sonnet and set it to music, and it becomes part of the debate. The question of whose contribution is more important, the musician's or the writer's, is argued but never settled. The Countess can no more decide whose art is greater than she can choose between the two men as her lovers.

Capriccio originated with Stefan Zweig, who had written the libretto of Strauss's *Die Schweigsame Frau* ("The Silent Woman") in the early 1930s. Zweig next suggested the idea for *Capriccio*, which he had derived from *Prima la musica e poi le parole* ("First the Music and Then the Words"), a little opera by Antonio Salieri (1750–1825) that was written and performed in 1786 on a double bill with Mozart's *Der Schauspieldirektor* ("The Theater Director,") usually known in English as "The Impresario." When *Die Schweigsame Frau* was performed for the first time in 1935, Strauss

ran into difficulties with the Nazi authorities, who wanted to cover up this collaboration between the greatest living German composer and a Jewish writer. Zweig, knowing perfectly well that he and his writings had no future in Germany, refused all Strauss's entreaties to work on the new piece, and when the Gestapo intercepted their correspondence, Propaganda Minister Joseph Goebbels forced Strauss to resign his official honors, which even his abject apology to Hitler did not regain for him.

Strauss later worked unsuccessfully on Zweig's idea with Joseph Gregor, who had, in the meantime, written three other librettos for him; finally, he assembled a useful text in collaboration with Clemens Krauss. On October 28, 1942, Krauss conducted the first performance of *Capriccio*, produced by the Bavarian State Opera in the National Theater in Munich, "under the aegis (Stimmführung) of Minister of the Reich Dr. Joseph Goebbels."

Capriccio begins with an Introduction that is played by six string soloists in the pit orchestra; then the curtain rises on a rococo chateau's "garden room" where the poet and musician are seen watching the Countess as she listens with closed eyes to the slow movement of the composer's sextet, which is then being played backstage as if from an adjoining room. Strauss never intended that the Introduction be mistaken for anything actually composed in the 18th century. Its archaisms are, of course, quite conscious references to the time of the action, which is thus set by the sextet's music alone, even before the stage is seen or a word is sung. The long melodic lines, the rich texture and the complex harmonic structure are Strauss's best and purest.

ARNOLD SCHOENBERG

(1874–1951)

Verklärte Nacht ("Transfigured Night"), Op. 4

Arnold Schoenberg was a crucial creative figure in the history of music, a rare inventor who single handedly changed the course of an entire art. After Mahler, Debussy, and Strauss came to artistic maturity, Schoenberg, of the next generation, saw the need for a new grammar of musical expression. He formulated a means of developing one and gathered about him disciples whose highly varied works proved Schoenberg's new grammar of musical expression's flexibility and breadth. Schoenberg's compositions are few in number considering the length of his career, averaging about one per year over more than fifty years, but the weight of their influence can hardly be measured.

Schoenberg began to study and to write music as a child of eight. As a youth, he was a devout classicist, until a friend, who had attended the Vienna Conservatory, gave him his only formal theoretical instruction and persuaded him of the worth of the "modern" school of Liszt and Wagner. The success of an early string quartet he wrote in 1897 (but which was not published until 1966) gave Schoenberg the courage to compose a larger work of an entirely new kind. It was a time of rapidly changing styles and tastes. The death of Brahms in 1897 had brought an end to the classical models he offered young composers. Schoenberg's interests quickly turned towards Richard Strauss, ten years his senior, whose symphonic poems were the most vital and vigorous music then being written.

His work for string sextet, *Verklärte Nacht*, ("Transfigured Night,") was the first extension of the symphonic poem idea to chamber music.

Schoenberg composed the music in three weeks of September 1899, but the first public performance was not given until March 18, 1902. The work shocked its early audiences, although it now seems to us to be written in a natural extension of what was Wagner's accepted musical language.

When it was new, many listeners could not follow the beautiful melodic lines through their great lengths; shifting harmony distracted attention instead of demanding it, and the complex texture of the intricate instrumental writing obscured too many essential features of the work from them. Some, too, may have been disturbed by the moral problems expressed in the poem (see below) on which the work is based. Many musicians were greatly troubled by a single chord that defied analysis by traditional methods, and some of them, therefore, declared the whole work to be a failure, causing this work to be that which marked the beginning of a long period of unpopularity for Schoenberg. Interest in the work slowly increased nevertheless, especially after Schoenberg made an arrangement of it for string orchestra in 1917, which he thoroughly revised in 1943.

A Richard Dehmel poem (1863–1920) served as the program for the sextet. It was taken from a collection called *Weib und Welt* (Woman and World), first published in 1896. The poem has five stanzas, three short ones that set the scene and two long ones in which a woman, and then a man, speak. In a letter to the poet, Schoenberg explained the deep impression that this poem had left, saying: "This poem forced me for the first time to search for a new tone in lyric poetry." Schoenberg wrote in 1950 that the music follows the poem closely in portraying nature and in expressing the couple's feelings.

Two people are walking through the bare, cold woods.
The moon is moving with them.
They gaze at it.
The moon passes over the high oaks.
No wisp of cloud troubles the heavenly light, into which the black branches extend.
The voice of a woman speaks:

"I am bearing a child, and not by you.
I walk with you in sin.
I have abandoned myself woefully.
I no longer believed in happiness, but
I had a great eagerness for a life with meaning,
for the joy and the obligations of motherhood.
So, trembling, I dared to risk my future
in the embrace of a strange man,
and I even considered myself blessed by him.
Now life has taken its revenge.
Now I have met you, oh, you!"

She is walking with a clumsy gait. She looks up.
The moon is following.
Her somber face is drowned in light.
The voice of a man speaks:

"Let the child you have conceived be no burden
on your soul.
Oh see how brightly the heavens gleam.
It is the splendor of the universe.
You are floating with me on its cold sea,
but a strange warmth is flickering from you into
me,
from me into you.
It will transfigure this unknown child.
You will bear it for me, from me.

You have kindled the flame in me.
You have even made me into the child."
He puts an arm around her strong hips.
Their breath embraces in the air.
The two people walk on
through the high, bright night.

JOHANNES BRAHMS

(1897–1897)

String Sextet No. 2, in G Major, Op. 36

As a young composer, Brahms was the most severe and harsh critic of his own work. He tirelessly wrote and re-wrote his compositions and then destroyed those that he thought did not achieve the high standards he set for himself. It was not until 1873, for example, that he was fully satisfied with a string quartet, but he had written about twenty of them earlier that he had not made public. One of his problems was that he felt he could not make four string instruments contain and express all the complexities that were inherent in his musical thought. He thought that the early string quintet he attempted was unsatisfactory in a similar way.

Sometime in the 1850s, Brahms tried his hand at a relatively uncommon medium, a sextet of string instruments with pairs of violins, violas, and cellos. He decided that that combination of instruments worked out more satisfactorily. He decided that increasing the quartet's number of instrumental "voices" by fifty percent as well as having an equal quantity of each instrument created the combination that allowed him to enrich color and texture in a way that was just what he needed. The doubling of instrumental voices resulted in two new beautiful works. The few important sextets, written later by Dvorák, Tchaikovsky, and Schoenberg, all owe Brahms a great debt for his experimentation.

Brahms is said to have written Sextet No. 2 between September 1864 and May 1865, but these are really the dates when he gave the work its final form. Back in 1855, when the twenty-two-year-old Brahms was babysitting the Schumann children while their father was confined in a mental hospital and their mother was off earning money on a concert tour, Brahms wrote to Clara Schumann, "How seldom I succeed in getting my thoughts out of my heart and onto paper. I think and I feel, without being able to hit the right notes." A few days later, things were going better, and in another letter, he wrote out four measures of music, the opening bars of a string quartet that he said he was just finishing. It is, in fact, now the music that opens this sextet's slow movement, almost exactly as we know it today.

Although we do not know which of his two sextets had earlier roots, Sextet No. 2 clearly profits from having had several more years of thought and work than the first. In the time between them, Brahms had matured greatly and was able to demonstrate his new mastery. He had solved the problems that had plagued him in his piano quartets and the Piano Quintet. He demonstrates that he has gained a much better control of his ideas. The insistent symmetry of Sextet No. 1 is loosened up, and the music flows much more freely. The ensemble is no longer nearly dominated by the first violin and the first cello, and while the instrumental writing remains colorful, it has a beautiful new transparency.

The first movement opens with a quiet murmur accompanying a long, leaping melody. Its opening pairs of notes characterize some of the subjects of the later movements, giving the whole a strong sense of unity. After the graceful second theme, a complex, powerful passage introduces an important new motive. The German letter-designations for its notes, A-G-A-D-H-E, almost spell "Agathe," the name of a young woman

Brahms loved and to whom he was secretly engaged. They did not marry: the memory of their youthful attachment took an emotional toll on both of them for years. Brahms once pointed out the passage to a friend and said, "With this, I freed myself from my last love."

The second movement, one of Brahms's early experiments with the scherzo, resembles scherzos of the classic masters in outline, but as the music proceeds, he develops elements where others might have simply restated them; the meter is duple, not triple; and instead of setting a fast tempo, Brahms makes the music move gently and gracefully. The contrasting central Trio, however, becomes a fast, rowdy dance.

The slow movement, a set of five variations and coda, has variations that proceed with a freedom of imagination that Brahms did not yet display in the variation-movement of Sextet No. 1. The finale is a complex rondo-sonata movement with subtle references to earlier parts of the work and a brilliant ending.

Sextet No. 2 was published in 1866 and premiered on October 11, 1866, in Boston Massachusetts, at the Mendelssohn Quintette Club.

—Program notes © Susan Halpern 2024

Phillip Ying, as violist of the Ying Quartet, has performed across the United States, Europe and Asia. He is a recipient of the Naumburg Award for Chamber Music, has won a Grammy for a collaborative recording with the Turtle Island String Quartet, and has been nominated three additional times, most recently for a collaborative album with pianist Billy Childs.

He maintains a vital interest in new music with recent and planned premieres of works by Chen Yi, Augusta Read Thomas, Kevin Puts, Ned Rorem, Jennifer Higdon, Sebastian Currier, Paquito D’Rivera, Lowell Liebermann, Paul Moravec, and Kenji Bunch and is currently engaged in a multi-year commissioning project with the Institute for American Music.

Mr. Ying also pursues creative projects across musical styles with other artists such as Garth Fagan and Tod Machover. During the summers, he has performed at the Colorado College, Bowdoin, Aspen, Marlboro, Tanglewood, Caramoor, Norfolk, Music in the Vineyards and Skaneateles Music Festivals. He has recorded on the Sono Luminus, Telarc, Albany, Elektra, and EMI labels. Mr. Ying is an Associate Professor Chamber Music and Viola at the Eastman School of Music in Rochester, New York. From 2001–2008, he was named with the Ying Quartet Blodgett Ensemble in Residence at Harvard University. Additionally, he served a six year term as President of Chamber Music America, a national service organization for chamber music ensembles, presenters and artist managers, and has been published by Chamber Music magazine.

He is a frequent speaker, panelist, and outside evaluator on subjects such as arts in education, advocacy through performance, and chamber music residencies. Mr. Ying received his

education at Harvard University, the New England Conservatory, and the Eastman School of Music, and has studied principally with Martha Katz, Walter Trampler, and Roland Vamos.

Cellist **David Ying** is well known to concert audiences as the cellist of the Grammy Award winning Ying Quartet. With the Quartet he has performed worldwide in celebrated music venues from Carnegie Hall to the Sydney Opera House. The quartet is also known for its enterprising view of concert performance, which has led to visits to the White House as well as correctional facilities, and to business schools as well as hospitals. In its collaborations, the quartet has performed with chamber music greats Menachem Pressler, Gilbert Kalish, and Paul Katz, as well as explored new musical territory with folk musician Mike Seeger, the Turtle Island Quartet, and even actors, dancers, chefs and magicians.

With the Quartet, David has created a wide range of recordings that have received consistent acclaim, as well as a Grammy Award and four Grammy nominations. Their recorded work ranges from traditional—Tchaikovsky’s three string quartets and his *Souvenir de Florence*—to contemporary—three albums of their LifeMusic commissions. It also includes unique collaborations with the Turtle Island Quartet, pianist Billy Childs, and Phish frontman Trey Anastasio. In October 2011, the quartet released the two string quartets and piano quintet of Anton Arensky (Sono Luminus).

David first pursued chamber music avidly as a teenaged student at the Eastman School of Music with his piano trio, which was awarded first prize at the Coleman Chamber Music Competition. Later he would also win the Naumburg Chamber Music Award, this time with

the Ying Quartet. David is also highly regarded as an individual artist, having been awarded prizes in the Naumburg Cello Competition and in the Washington International Competition.

As a solo cellist, he often performs with his wife, pianist Elinor Freer. Together they are also artistic directors of the Skaneateles Festival. Their imaginative view of music has helped to earn the festival a devoted following and national recognition, including a special ASCAP award for adventurous programming.

A graduate of both the Eastman School of Music and the Juilliard School, David owes a debt of gratitude to his many fine teachers, who include Leonard Rose, Channing Robbins, Paul Katz, Steven Doane, Robert Sylvester, and Nell Novak. David presently serves on the cello and chamber music faculty at the Eastman School of Music in Rochester New York, where he and Elinor reside with their two children.

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 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, Music at Menlo, Tucson Winter Music Festival, 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 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 quartet's discography also includes numerous recordings on labels including Azica Records and Deutsche Grammophon.

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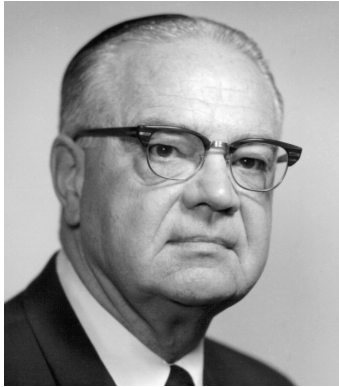
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If US soldiers had not been there, I would not be here.

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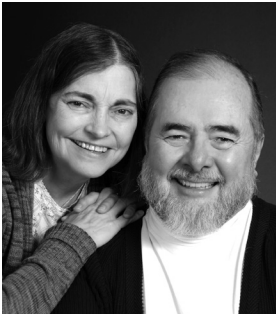
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(1918-1997)
April 1996



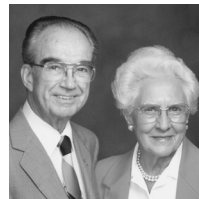
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



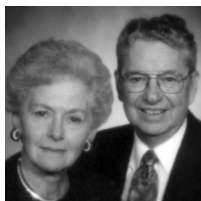
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



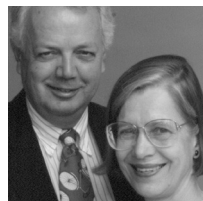
JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
(1925-2019)
September 2001



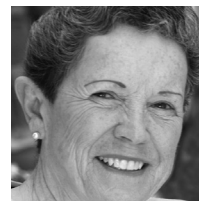
RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



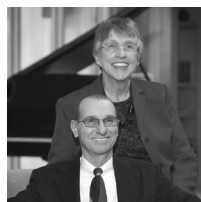
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBERMAN
(1936-2023)
JON LIEBERMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

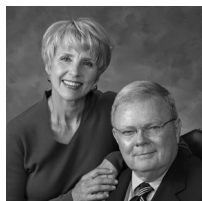


VIRGINIA R. IVENS
(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/ developer of the Krannert Center Youth Series
July 2010



MISAHO & RICHARD BERLIN
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**GRACE & JOHN
MICETICH**
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JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013



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GUNN**
April 2014



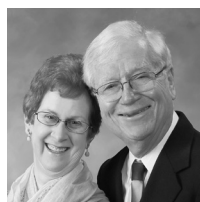
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



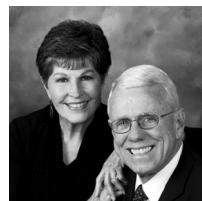
**ANNE MISCHAKOFF
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**JILL & JAMES
QUISENBERRY**
May 2017



**CECILE & IRA
LEBENSON**
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BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



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JUDITH FELDMAN (1938-2021)
September 2021



SUSAN & RICHARD SCHNUER
November 2021



JUDITH & RICHARD KAPLAN
February 2022



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PATRICIA PLAUT & KENNETH SUSLICK
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RICHARD & JAYNE BURKHARDT
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SELMA K. RICHARDSON (1931-2019)
March 2023



WILLIAM K. ARCHER (1927-1997)
FOROUGH ARCHER
July 2023



KENNETH BENGOCHEA (1937-2022)
NANCY L. JOHNSON
September 2023

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



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STUDENT SUSTAINABILITY COMMITTEE

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.



Center for
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GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

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

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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.

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

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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.

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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!

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