



presents

Juilliard String Quartet

Nick Eanet, violin

Ronald Copes, violin

Samuel Rhodes, viola

Joel Krosnick, cello

Sunday, October 18, 2009, 7pm

Herbst Theatre

PROGRAM

FELIX MENDELSSOHN

**String Quartet in D Major,
Opus 44, No. 1**

Allegro Vivace

Menuetto: Un poco Allegro

Andante espressivo

Presto con brio

MARIO DAVIDOVSKY

String Quartet No. 5

INTERMISSION

ROBERT SCHUMANN

**String Quartet in A Major,
Opus 41, No. 3**

Andante espressivo; Allegro molto moderato

Assai agitato; un poco Adagio

Adagio molto

Finale: Allegro molto vivace

This performance is made possible in part through the generous support of Bruce and Carolyn Lowenthal.

Juilliard String Quartet is represented by Colbert Artists Management, 111 West 57th St., New York, NY 10019; 212.757.0782, www.colbertartists.com.

ARTIST PROFILES

The Juilliard String Quartet returns to San Francisco Performances for the 11th time. The ensemble's first appearance was in 1983; subsequent concerts were in 1984, 1987, 1989, 1993, 1995 (with soprano Benita Valente), 1996, 2001 (with pianist Warren Jones), 2003 and 2005.

Juilliard String Quartet



The Juilliard String Quartet is internationally renowned for performances characterized by a clarity of structure, beauty of sound, purity of line and an extraordinary unanimity of purpose. Celebrated for its performances of works by composers as diverse as Beethoven, Schubert, Bartók and Elliott Carter, it has long been recognized as the quintessential American string quartet.

This 2009–10 season is the inaugural season with first violinist Nick Eanet. Highlights include Da Camera of Houston, Philadelphia Chamber Music Society, Shriver Hall Concert Series in Baltimore, dates at The Juilliard School, and tours in Japan and throughout Europe.

In recent seasons, the Juilliard appeared in concert at the Kennedy Center, on tour in Australia, at the Konzerthaus Vienna, at the Palacio Real in Madrid, and at the Cité de la musique in Paris with an accompanying two-day residency at the Conservatoire National Supérieur de Musique. The Quartet offered special programming in recognition of Elliott Carter's 80th birthday, performing the world premiere of his new Clarinet Quintet with Charles Neidich at The Juilliard School, the European premiere of the work at the Konzerthaus Berlin, and his String Quartet No. 2 in concerts around the world. As ardent advocates of Carter's complex and visionary string quartets, the Juilliard's landmark recording of Quartets Nos. 1–4 was released by Sony in 1991.

The Quartet celebrated its 60th anniversary season with complete Bartók cycles (the Juilliard Quartet played the American premiere of the Bartók cycle at Tanglewood in 1948) in major cities throughout the US and Japan. In honor of both that landmark

anniversary and the Shostakovich centennial, Sony BMG Masterworks released a two-CD set of the Juilliard's recordings of Shostakovich Quartets Nos. 3, 14, 15 and the Piano Quintet with Yefim Bronfman. The Quartet also celebrated Mozart's 250th birthday, performing Quartets K. 421, K. 428 and K. 465, newly informed by first-edition parts recently donated to The Juilliard School. Other recent highlights include a pair of concerts presented by the Los Angeles Philharmonic in Disney Hall; the world premiere of Ezequiel Viñao's Quartet II, *The Loss and the Silence*, commissioned for them by The Juilliard School in honor of its 2006 centennial; and international performances of Bach's *Art of the Fugue*.

In 2003 the Quartet marked the celebration of its 40th anniversary as Quartet-in-Residence at the Library of Congress with a complete, 12-concert Beethoven cycle interspersed with works by American composers the Quartet has championed. The Juilliard has performed complete Beethoven cycles in seven-concert series at Alice Tully Hall in New York, Casals Hall in Tokyo, at Michigan State University and, most recently, at the International Beethoven Festival in Bonn and at the Tonhalle in Düsseldorf.

At Carnegie Hall, the Quartet appeared on Maurizio Pollini's "Perspectives" series with pianist Martha Argerich, and in the Hall's 100th anniversary gala. Annual guests at Tanglewood's Seiji Ozawa Hall, the Juilliards played in the Hall's opening concert and are the lead-off artists in the recent recording celebrating its 10th anniversary. They are frequent guests at the Miyazaki Festival in Japan and at festivals in Europe including the Lucerne Festival and the Schubertiade in Feldkirch. In a departure from the classical norm, the Juilliard Quartet has twice been the featured ensemble — comedic and musical—on Garrison Keillor's *Prairie Home Companion*.

As Quartet-in-Residence at New York City's Juilliard School, the Juilliard is widely admired for its seminal influence on aspiring string players around the world. The Quartet continues to play an important role in the formation of new American ensembles and was instrumental in the formation of the Alexander, American, Concord, Emerson, La Salle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, Shanghai and Colorado string quartets.

In a momentous occasion at Tanglewood in 1997, the Juilliard String Quartet's founder and first violinist Robert Mann retired from the group after 50 years. Earlier that season, Musical America named the Quartet "Musicians of the Year," making it the first chamber music ensemble ever to appear on the cover of the publication's annual International Directory of the Performing Arts.

In its history, the Juilliard String Quartet has performed a comprehensive repertoire of some 500 works, ranging from the great classical composers to masters of the current century. It was the first ensemble to play all six Bartók quartets in the United States, and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. An ardent champion of contemporary American music, the Quartet has premiered more than 60 compositions of American composers, including works by some of the finest jazz musicians.

The ensemble has been associated with Sony Classical, in its various incarnations, since 1949. In celebration of the Quartet's 50th anniversary, Sony released seven CDs containing previously unreleased material as well as notable performances from the Quartet's award-winning discography. With more than 100 releases to its credit, the ensemble is one of the most widely recorded string quartets of our time. Its recordings of the complete Beethoven quartets, the complete Schoenberg quartets, and the Debussy and Ravel string quartets have all received Grammy Awards. Inducted into the Hall of Fame of the National Academy for Recording Arts and Sciences in 1986 for its recording of the complete Bartók string quartets, the Juilliard Quartet was awarded the Deutsche Schallplattenkritik Prize in 1993 for Lifetime Achievement in the recording industry. In 1994, its recording of quartets by Ravel, Debussy and Dutilleux was chosen by the *Times* of London as one of the 100 best classical CDs ever recorded.

Nick Eanet, violin: Eanet began his violin studies at the age of three with Nicole DiCecco, and was an avid chamber musician almost from the beginning, playing quartets by the age of five. When he was only 11, his young quartet was invited to perform at a festival by Shinichi Suzuki in Matsumoto, Japan. At age 12, he was admitted to The Juilliard School Pre-College, where he studied with Dorothy DeLay, continuing at the college with Robert Mann. After graduating from Juilliard with a bachelor of music degree, Eanet joined the Mendelssohn String Quartet as leader and first violinist.

During his years with the Mendelssohn, Eanet performed around the world in major venues such as Carnegie Hall, Avery Fisher Hall, Wigmore Hall in London, the Concertgebouw in Amsterdam, and the Library

of Congress. His teaching responsibilities included posts at Harvard University and the North Carolina School of the Arts. Numerous summer festival appearances include the Mostly Mozart Festival, Sante Fe Chamber Music Festival, Aspen Music Festival, Steamboat Springs Strings in the Mountains Festival, among others. His playing, hailed by the *New York Times* as "brilliant and passionate," is in great demand: In addition to performing with the Sea Cliff Chamber Players and at Bargemusic, Eanet is a key member of Amadeus Virtuosi, a chamber orchestra that he also conducts. He has premiered and recorded the violin music of Friedrich Nietzsche, available on the Newport Classic label.

A native Brooklynite, Eanet's exposure to solo work also began when he was quite young. At age eight he was invited by Zubin Mehta to appear as soloist with the New York Philharmonic in one of the orchestra's Young People's Concerts. Two years later, he performed as soloist on the Philharmonic's subscription series and its New Year's Eve gala concert. He has since performed as soloist with the Metropolitan Opera Orchestra led by James Levine at Carnegie Hall, the Minnesota Orchestra with Sir Neville Marriner, the New York Youth Symphony and others.

From 1999 until he joined the Juilliard String Quartet, Eanet was the concertmaster of the Metropolitan Opera Orchestra, a position appointed by Levine. During his tenure, he performed across Europe and Japan, and regularly appeared in orchestral and chamber music concerts at all three venues at Carnegie Hall.

Ronald Copes, violin: Praised by audiences and critics alike for his insightful artistry, violinist Copes has received international acclaim as concerto soloist, recitalist and chamber musician. Having appeared as a featured performer in the Marlboro, Tanglewood, Bermuda, Cheltenham, Colorado and Olympic music festivals, he has toured extensively with Music From Marlboro ensembles, the Los Angeles and Dunsmuir piano quartets, and, since 1997, with the Juilliard String Quartet in concerts throughout Europe, Asia and North America.

He has recorded numerous solo and chamber music works for radio and television broadcast as well as for Sony Classical, Orion, CRI, Klavier, New World Records, ECM and the Musical Heritage Society. Devoting considerable energy to the development and presentation of contemporary string literature, he has worked closely with composers and has given the first performances of a number of solo and chamber works.

Copes has garnered prizes in several national and international competitions, including the Artists' Advisory Council, the Merriweather Post and the Concours International d'execution Musicale in Geneva. For two decades, he served as Professor of Violin at the University of California, Santa Barbara, and, in 1997, joined the faculty of The Juilliard School in New York City. During the summer he is on the artist-faculty of the Kneisel Hall Chamber Music Festival.

Samuel Rhodes, viola: Rhodes is celebrating his 41st year as a member of both the Juilliard String Quartet and the faculty of The Juilliard School, where he is chair of the viola department. He has been a participant in the Marlboro Festival since 1960 and is a faculty member of the Tanglewood Music Center. His solo appearances have included several recitals at the Library of Congress in Washington, D.C., and an unaccompanied recital at The Juilliard School. This celebratory season includes recitals in Hamburg, Germany and at Juilliard. In June 2001, Rhodes was invited to play a recital in celebration of the 10th anniversary of the festival *Viola Space* in Tokyo. He gave the world premiere of *Figment IV* for solo viola by Elliott Carter in January 2008 in Paris. In 1998, he had the honor of being invited to join the late Isaac Stern as a coach at his Chamber Music Workshops in Jerusalem, Miyazaki, Japan and Carnegie Hall.

A native New Yorker, Samuel Rhodes studied the viola with Sydney Beck and Walter Trampler. He has an undergraduate degree from Queens College, New York, and a master of fine arts degree from Princeton University where he studied composition with Roger Sessions and Earl Kim. As a composer, Rhodes wrote a string quintet for two violins, two violas and cello, which has been performed by the Blair, Composer's, Galimir, Pro Arte and Sequoia quartets. The Pro Arte Quartet recently recorded the work with the composer as guest artist.

Rhodes has been Artist-in-Residence at Michigan State University and has been awarded honorary doctorates by Michigan State, the University of Jacksonville and the San Francisco Conservatory of Music. He has appeared as a guest artist with many ensembles, including the Beaux Arts and Mannes trios and with the Brentano, Cleveland, Guarneri and Mendelssohn quartets.

Joel Krosnick, cello: Krosnick has performed as soloist, recitalist and chamber musician around the world. As a member of the Juilliard String Quartet since 1974, he has performed the great quartet literature throughout North

America, Europe, Asia and Australia. With his sonata partner of more than 30 years, pianist Gilbert Kalish, Krosnick has performed recitals throughout the US and Europe. Since 1976, they have given annual series of recitals in New York City and recently presented the series "American Milestones of the Last 100 Years" at The Juilliard School.

With Kalish, Krosnick has recorded the complete sonatas and variations of Beethoven and the sonatas of Brahms as well as works by Poulenc, Prokofiev, Carter, Hindemith, Debussy, Janacek and Cowell for the Arabesque label. Especially noteworthy is their CD devoted to the cello and piano music of Ralph Shapey. Yet to be released is a CD, *Forgotten Americans*.

Krosnick completed his undergraduate degree at Columbia College, where he began his lifelong commitment to contemporary music. He has performed and premiered a large number of new works by composers including Donald Martino, Ralph Shapey and Richard Wernick. His recording of the *Sonata for Solo Cello* by Artur Schnabel appears on the CP2 label, and his CD of Roger Sessions' *Six Pieces for Solo Cello* is presented on Koch Classics.

A dedicated and passionate teacher, Krosnick is chair of the cello department of The Juilliard School and a member of the faculty of Kneisel Hall Chamber Music Festival in Maine. He has been associated with the Aspen, Marlboro and Tanglewood music festivals, and appeared for the third time as a member of the artist-faculty of the Piatigorsky Seminar at the University of Southern California. A recipient of the Chevalier du Violoncelle Award from the Eva Janzer Memorial Cello Center at the Indiana University School of Music, he holds honorary doctoral degrees from Michigan State University, Jacksonville University and the San Francisco Conservatory of Music.

NOTES ON THE PROGRAM

String Quartet in D Major, Opus 44, No. 1

FELIX MENDELSSOHN
Born February 3, 1809, Hamburg
Died November 4, 1847, Leipzig

In March 1837, Mendelssohn married 19-year-old Cecile Jenrenaud, and in the brief time allotted them (Mendelssohn died 10 years later at age 38), the couple found much happiness: every account suggests that this was one of the most successful marriages enjoyed by any composer. Mendelssohn was always

a prolific (and very fast) worker, and in the months following his marriage he composed an unusual amount. He actually wrote a string quartet on his honeymoon, and over the next year came two more quartets. He published the three quartets in 1839 as his Opus 44.

The *Quartet in D Major* was the last to be completed (in July 1838), but it was Mendelssohn's favorite of the three, and he published it as the first of the set. Shortly after completing the score, he wrote to the violinist Ferdinand David: "I have just finished my third Quartet, in D major, and like it much. I hope it may please you as well. I rather think it will, since it is more spirited and seems to me likely to be more grateful to the players than the others."

Mendelssohn's description is accurate—this is energetic music, and it lies gracefully under the hand. The aptly marked *Allegro Vivace* opens with the first violin leaping up powerfully over rustling accompaniment from the middle voices. This movement is in sonata form, and its second subject, a quiet chordal melody, brings nice contrast; the climax, marked *con fuoco*, drives to a close on a variation of the opening theme. The second movement should be a scherzo, a form at which Mendelssohn excelled, but he instead offers a minuet, the form favored by Haydn and Mozart at this point in a string quartet. The term sometimes used to describe this movement is "delicate." Violins in thirds sing a long melody marked by dark shadings despite the D-major tonality, and a smooth trio section leads to the return of the minuet.

The final two movements contrast sharply. The first violin has the expressive main theme of the B-minor *Andante espressivo* over the second violin's steady accompaniment. Mendelssohn gracefully weaves together the voices in this movement before it closes on quiet pizzicato strokes. The blistering final movement, *Pres-to con brio*, races along a 12/8 meter that often gives the effect of cascading triplets and swung rhythms. Some of the writing for first violin is extremely high in this athletic movement, and the coda is full of cadenza-like brilliance.

String Quartet No. 5

MARIO DAVIDOVSKY
Born March 4, 1934, Buenos Aires

Beethoven wrote his *String Quartet in A minor, Opus 132* in 1825, two years before his death. He began work on it early that year but became so ill that he had to stop for several months. Recovering his strength, he

returned to the quartet and had it complete by July. At the center of its 40-minute arch form is one of the most glorious creations in music, a long slow movement that Beethoven titled *Heiliger Dankesang*. His full title translates “Hymn of Thanksgiving to the Godhead from an Invalid in the Lydian Mode,” and that movement is an expression of the most profound gratitude for having been allowed to return to life from the point of death. This movement has a powerful effect on all who hear it. In Aldous Huxley’s novel *Point Counter Point*, the despairing assassin Spandrell kills himself after hearing a recording of it, but for other listeners this music has precisely the opposite effect—it is a source of beauty, strength and inspiration.

One of those who has fallen under its powerful spell is composer Mario Davidovsky, and in 1998 he wrote his *String Quartet No. 5*, using Beethoven’s movement as his starting point. But Davidovsky’s method needs to be understood carefully. His quartet is not an evocation of Beethoven’s *Heiliger Dankesang*, nor an act of homage, nor a series of variations on Beethoven’s movement, nor is it a challenge to Beethoven. Rather, Davidovsky took certain intervals from Beethoven’s opening theme, and these became the starting point for a series of musical adventures entirely of Davidovsky’s creation.

In his liner note for the recording of this quartet, Davidovsky writes: “Large segments of the quartet depict agitated and unstable landscapes and suggest bits of fragmented stories...”

Listeners will make out intervallic bits of Beethoven’s theme, but they should concentrate more on what Davidovsky does with them; they should look for the musical content in the “landscapes” and “stories” that grow out of those intervals. This is an extremely active score, and it is often operating on several planes at once, with incidents in different registers, dynamics and textures, and with Beethoven’s thematic fragments heard within a context of buzzing trills, busy tremolos and snapped pizzicatos. Beethoven’s movement may have been the starting point for Davidovsky, but his *String Quartet No. 5* grows out of his deep response to that music and out of his own musical imagination.

Born in Buenos Aires, Mario Davidovsky grew up and received his early training in Argentina, but he has lived in the United States since 1958, when he came to study for a summer at the Berkshire Music Center. He later studied with Milton Babbitt at Princeton and has subsequently taught at the University of Michigan, Manhattan School of Music, Yale,

City College of New York and Harvard. Davidovsky has been particularly interested in electronic music and in the interface between live and recorded music, and he was for some years director of the Columbia-Princeton Electronic Music Center. His *Synchronisms No. 6*, for piano and pre-recorded tape, won the Pulitzer Prize for Music in 1971.

String Quartet in A Major, Opus 41, No. 3

ROBERT SCHUMANN

Born June 8, 1810, Zwickau, Germany

Died July 29, 1856, Eendenich, Germany

Schumann’s marriage to the young Clara Wieck in 1840 set off a great burst of creativity, and curiously he seemed to change genres by year: 1840 produced an outpouring of song, 1841 symphonic works, and 1842 chamber music. During the winter of 1842, Schumann had begun to think about composing string quartets. Clara was gone on a month-long concert tour to Copenhagen in April, and though he suffered an anxiety attack in her absence, Schumann used that time to study the quartets of Haydn, Mozart and Beethoven. Clara’s return to Leipzig restored the composer’s spirits, and he quickly composed the three string quartets of his Opus 41 in June and July of that year; later that summer he wrote his *Piano Quartet* and *Piano Quintet*. Writing string quartets presented special problems for the pianist-composer. The string quartets are his only chamber works without piano, and—cut off from the familiar resources of his own instrument—he struggled to write just for strings. Though he returned to writing chamber music later in his career, Schumann never again wrote a string quartet.

The *Quartet in A Major*, composed quickly between July 8 and 22, is regarded as the finest of the set and shows many of those original

touches that mark Schumann’s best music. The first movement opens with a very brief (seven-measure) slow introduction marked *Andante espressivo*. The first violin’s falling fifth at the very beginning will become the thematic “seed” for much of the movement: that same falling fifth opens the main theme at the *Allegro molto moderato* and also appears as part of the second subject, introduced by the cello over syncopated accompaniment. Schumann’s markings for these two themes suggest the character of the movement: *sempre teneramente* (“always tenderly”) and *espressivo*. Schumann’s procedures in this movement are a little unusual: the development treats only the first theme, and the second does not reappear until the recapitulation. The movement fades into silence on the cello’s *pianissimo* falling fifth.

The second movement brings more originality. Marked *Assai agitato* (“Very agitated”), it is a theme-and-variation movement, but with a difference: it begins cryptically, with an off-the-beat main idea in 3/8 meter, and only after three variations does Schumann present the actual theme, now marked *un poco Adagio*. A further variation and flowing coda bring the movement to a quiet close. The *Adagio molto* opens peacefully with the soaring main idea in the first violin. More insistent secondary material arrives over dotted rhythms, and the music grows harmonically complex before pulsing dotted rhythms draw the movement to a close.

Out of the quiet, the rondo-finale bursts to life with a main idea so vigorous that it borders on the aggressive. This is an unusually long movement. Contrasting interludes (including a lovely, Bach-like gavotte) provide relief along the way, but the insistent dotted rhythms of the rondo tune always return to pound their way into a listener’s consciousness and finally to propel the quartet to its exuberant close.

— Program notes by Eric Bromberger © 2009

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Oct 5: Octet in E-flat Major, Op. 20
(with the Afiara String Quartet)

Oct 12: Quartet in A minor, Op. 13

Oct 19: Quartet in E-flat Major, Op. 12

Oct 26: Quartet in E minor, Op. 44, No. 2

Nov 2: Fanny Mendelssohn: Quartet in E-flat Major

Nov 9: Quartet in D Major, Op. 44, No. 1

Nov 16: Robert Schumann: Quartet in A minor, Op. 41, No. 1

Nov 23: Robert Schumann: Piano Quintet in E-flat Major, Op. 44 (with Roger Woodward, piano)

Nov 30: Viola Quintet in B-flat Major, Op. 87
(with Andrew Duckles, viola)

Dec 7: Quartet in F minor, Op. 80

(All works by Mendelssohn unless otherwise noted)

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