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DECEMBER 14, 2016

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Arizona Friends of
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Phone: 520-577-3769
Email: office@arizonachambermusic.org
Website: arizonachambermusic.org

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FROM THE PRESIDENT

Welcome to tonight's concert, presenting the venerable but continually revitalized Juilliard String Quartet.


Our longtime friend Joseph Lin has been sitting comfortably in the first-violin chair for a few seasons now, but tonight we're welcoming a true newcomer to the ensemble: cellist Astrid Schween, who is taking over from Joel Krosnick, a veteran of 42 seasons, several of which brought him to Tucson via the Arizona Friends of Chamber Music.

The Juilliard is one of the ensembles we've invited back again and again through the decades, and if you're one of our longtime concertgoers, the individual players by now seem like welcome old if somewhat distant friends. But if you're a newcomer to our concerts, you're not going to feel like you're intruding on an exclusive club. If you were with us last month, you saw how the Imani Winds established an instant rapport with all of us. I think you'll come to like the current generation of the Juilliard Quartet very quickly, too.

Something besides Astrid that's new to us tonight: Mario Davidovsky's quartet, AFCM's latest commissioned work (this time in partnership with a few other organizations). I've lost count of how many compositions we (with the sponsorship of our audience members) have commissioned over the years, but I know it would require most of the fingers and toes of three people. Thanks to those of you who have supported this program in the past; we're always adding new composers to our roster if you'd like to support the endeavor in the future.

Tucked away in this program is a page explaining our Year-End Campaign. No, we're not running for political office; we've had quite enough of that for a while. I'm referring to the big push we're making this month to end 2016 ahead of the game. Please note that this is not an emergency fundraising drive (its purpose is to forever avoid such a thing). We've taken good care of the donations and ticket purchases you've made in the past. The trouble is, every time we present a concert, some of that money goes away, and we must replenish it constantly. Please donate now, so you can enjoy whatever tax benefits you'll be entitled to this April, and help us keep chamber music alive in Tucson.

Oh, and while I'm trying to relieve you of some of your hard-earned cash, don't forget that the AFCM CDs we are selling in the lobby make excellent holiday gifts for yourself, your friends, and, depending on the repertoire, even your enemies.



James Reel
President

JUILLIARD QUARTET

DECEMBER 14, 2016



Juilliard String Quartet

Joseph Lin, *violin*
Ronald Copes, *violin*
Roger Tapping, *viola*
Astrid Schween, *cello*

JUILLIARD QUARTET

Founded in 1946, the ever-evolving Juilliard String Quartet has become a living American legend. Widely known as the “quintessential American string quartet,” the Juilliard has been recognized for the boldness of its interpretation of the classics, with an equal and parallel tradition of championing the new – a vibrant combination of the familiar and the daring. The Quartet’s sound is famously characterized by clarity of structure, compelling rhythmic drive, and an extraordinary unanimity of purpose, no matter the work at hand.

In its milestone 2016–17 season, the Juilliard String Quartet welcomes its new cellist, Astrid Schween and celebrates the Quartet’s 70th anniversary with return engagements in Philadelphia, San Francisco, Detroit, Toronto, Louisville, Cleveland, Tucson, and New York’s Alice Tully Hall. The JSQ premieres “Fragments,” String Quartet No. 6 by renowned Argentine-American composer Mario Davidovsky, jointly commissioned by the Arizona Friends of Chamber Music and The Juilliard School. In January, the Quartet tours Spain, the Netherlands, Germany, Austria, and Turkey, including appearances at the Muziekgebouw in Amsterdam, the Musikverein in Vienna, and the Berlin Konzerthaus.

Last season, a yearlong celebration of Joel Krosnick’s remarkable 42-year tenure as cellist of the JSQ, featured tours of Asia and Europe, concerts throughout the US and Canada, as well as special performances of the Schubert Cello Quintet with Astrid Schween in Detroit, New York City, and at the Ravinia Festival. Devoted master teachers, the members of the Juilliard String Quartet offer classes and open rehearsals when on tour. At the Juilliard School, where they are the quartet-in-residence, all are sought-after members of the string and chamber music faculty and annually, in May, they are hosts of the five-day internationally recognized Juilliard String Quartet Seminar.

Colbert Artists Management
307 7th Avenue #2006
New York, NY 10001

TONIGHT'S PROGRAM

LUDWIG VAN BEETHOVEN (1770–1827)

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

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio

Larghetto espressivo – Allegretto agitato – Allegro

MARIO DAVIDOVSKY (B. 1934)

String Quartet No. 6, "Fragments"

(World Premiere)

INTERMISSION

FELIX MENDELSSOHN (1809–1847)

String Quartet in A Minor, Op. 13

Adagio – Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto

Presto

The world premiere of Mario Davidovsky's String Quartet No. 6, "Fragments," is sponsored by Wesley Green, in memory of his wife, Pearl.

This evening's concert is partially sponsored by the generous contribution of Jean-Paul Bierny & Chris Tanz

PROGRAM NOTES

BEETHOVEN WROTE HIS OPUS 95 string quartet for his friend and confidant Baron Nikolaus Zmeskall, an amateur cellist and composer who frequently hosted informal chamber music sessions in his home. Although the work was initially completed in 1810, Beethoven revised it extensively in 1814 and premiered it that year. Before its publication Beethoven wrote in a letter: “The Quartet is written for a small circle of connoisseurs, and it is not to be performed in public.” Possibly he issued this directive because he realized that the quartet was stylistically far ahead of its time and likely to be misunderstood. Although Opus 95 is chronologically Beethoven’s last middle period quartet, it reveals characteristics of his final set of quartets, begun ten years later. Most notably there is often a similarly terse expression, the result of strongly stated ideas separated by minimal transitions.

Beethoven inscribed the words “Quartetto serio” on his manuscript and included the word “serious” in the finale’s tempo marking. There is conjecture that this subtitle, as well as the pervasive mood of tragic intensity in Opus 95, stems from Beethoven’s unfortunate love affair with the much younger Therese Malfatti during this same year. The quartet shows expressive affinities to his Goethe-inspired “Egmont” Overture, also in F minor, which it immediately followed.

Like his other four middle period quartets, Opus 95 opens with a movement in sonata form. However, the brusquely passionate Allegro con brio is the most condensed and elliptical sonata form first movement that Beethoven ever wrote. Pared to essentials, the movement eliminates the customary repeat of the exposition. Its two contrasting themes undergo only a brief development and a truncated recapitulation.

The second movement (D major) develops two contrasting ideas, a cantabile theme and a fugato that suggests the opening movement of the much later quartet Opus 131. The third movement, a scherzo with a contrasting trio section at its center, follows without pause. Abrupt and jagged rhythms anticipate patterns heard in the final quartets.

The finale’s poignant Larghetto introduction, thematically related to the third movement, leads to the Allegretto agitato, which develops two restless subjects in sonata-rondo form. After a dramatic ritardando, the mode changes to major and the tempo accelerates to suggest a victorious resolution.

MARIO DAVIDOVSKY WAS BORN in Argentina and emigrated to the United States in 1960. After studies with both Aaron Copland and Milton Babbitt, he began to specialize in electroacoustic music. Despite his long-time position as Director of the Columbia-Princeton Electronic Music Center, since 1974 most of Davidovsky’s published works have been purely instrumental. His significant body of work has been described as “clear and compelling, drawing the listener immediately into its personal, idiosyncratic world...it handsomely rewards repeated listening and study.” A distinguished educator, Davidovsky currently serves as Professor of Composition at the Mannes School of Music, part of the College of Performing Arts at The New School.

Davidovsky writes about “Fragments”: “The meaning of the word ‘Fragments’ as it relates to my Quartet No. 6 is quite ambiguous. Commonly, the word refers to broken parts belonging to ‘something,’ to some object; in our case, and most importantly, it also means broken (and scattered) parts that, moved and processed by some creative force, can aggregate to become ‘something.’”

“The piece begins by presenting a sequence of events/gestures, one of them appearing to have a more defined rhythmic/timbral dance-like character that will be transformed many times through the course of the piece. The rest of the events are a set of ‘elements’ that do not offer the necessary pitch/rhythmic information to define them clearly as motives, but can be described in basic ‘expressive’ terms as being very fast, percussive, or lyrical, etc. As the narrative unfolds, all these elements will reappear in new sequences and contexts, constantly reprocessing, developing, and exhibiting distinct expressive personalities – as if each time impersonating a different character of the Commedia dell’arte, then attenuating and homogenizing the differences between them.

Each one could be at the same time somebody else, and anybody equal to the One . . . perhaps a nostalgic mimicking of the classical model: the single seed flowering into the splendid musical tree.

“Slow melodic/contrapuntal episodes are followed by intricate fast ones. Much of the score is intensely pointillistic, out of which the single instrument often appears as an embedded part of a larger imaginary ‘sixteen-string instrument,’ later to return to its own – perhaps another metaphor of a timbral Tonic/Dominant relationship.

“Writing my Quartet No. 6 for the magnificent Juilliard Quartet was an exceptional privilege and an unending joyful exercise!”

Mario Davidovsky’s String Quartet No. 6, “Fragments,” was commissioned for the Juilliard String Quartet by the Arizona Friends of Chamber Music and The Juilliard School.

MENDELSSOHN BEGAN HIS OPUS 13 Quartet (1827) when he was an eighteen-year-old infatuated with a young woman he had met during a family summer sojourn in the Harz Mountains. His boyhood friend Johann Gustav Droysen had recently written a poem entitled “Ist es wahr?” (“Is it true?”), and Mendelssohn thought its opening line, “Is it true that you always wait for me in the arbor?” reflected his own intense feelings. Mendelssohn set Droysen’s entire poem in his Opus 9, No. 1 song, which is often performed as a prelude to Opus 13. The song’s opening three-note phrase becomes a motto that pervades the entire quartet. Like a secret program, it is sometimes quoted directly, but more often it is heard as an echo through similar rhythms and intervals.

Opus 13 can also be heard as an homage to Beethoven, who died soon after Mendelssohn began his quartet. The work reveals his thorough knowledge of Beethoven’s late quartets – particularly Opus 132, which inspired the work’s finale. Like Beethoven, Mendelssohn unifies the quartet’s structure by interweaving thematic connections between the movements.

The quartet begins with a slow introduction (A major) that clearly states the motto, identifiable by its long-short-long rhythmic pattern. The Allegro vivace (A minor) then surges ahead with a statement of two impassioned themes. After the development – energized by ingenious counterpoint and subtle dissonances – and a free recapitulation of ideas, the movement concludes with a forceful coda.

The Adagio opens with a paraphrase of Mendelssohn’s original song. The viola then states a second theme, which is treated fugally in the manner of Beethoven. An ardent violin cadenza leads to a reprise of the opening section.

The graceful three-part Intermezzo is pure Mendelssohn. The Allegretto con moto that frames the movement offers a haunting first violin solo lightly accompanied by the other strings. The rapid and delicate middle section, Allegro di molto, suggests his later incidental music to *A Midsummer Night’s Dream*.

Essentially an homage to Beethoven’s Opus 132 Quartet, the Presto begins with a dramatic violin recitative that recalls its introduction to the finale. As the movement develops, motifs from Opus 13’s earlier movements and its “Ist es wahr?” motto are interjected. The movement concludes with a serene restatement of the poem’s original setting.

Notes by Nancy Monsman

“Writing my Quartet No. 6 for the magnificent Juilliard Quartet was an exceptional privilege and an unending joyful exercise!”

MARIO DAVIDOVSKY

2016–17 SEASON

EVENING SERIES

69th Season

All concerts at 7:30pm at the
Leo Rich Theater

Dover Quartet

with **Edgar Meyer**, *double bass*

Wednesday, October 26, 2016

Imani Winds

Wednesday, November 9, 2016

Juilliard String Quartet

Wednesday, December 14, 2016

St. Lawrence String Quartet

Wednesday, January 18, 2017

Enso String Quartet

with **Tony Arnold**, *soprano*

Wednesday, February 1, 2017

Pražák Quartet

Wednesday, February 22, 2017

Trio Solisti

Wednesday, April 5, 2017

SPECIAL CONCERT

Night of the Living Dead

Composers

Chloe Trevor, *violin*

Jonathan Tsay, *piano*

Monday, October 31, 2016

7:00pm

Tucson Scottish Rite

Cathedral

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22nd Season

All concerts at 3:00pm at the
Leo Rich Theater

Behzod Abduraimov, *piano*

Sunday, November 6, 2016

Suyeon Kang, *violin*

Chih-Yi Chen, *piano*

Sunday, February 12, 2017

Anna Litvinenko, *cello*

Luis Ortiz, *piano*

Sunday, April 23, 2017

MASTER CLASSES

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at Leo Rich Theater.

Saturday, November 5, 2016

Saturday, February 11, 2017

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Open to the public.

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FESTIVAL

24th Annual

Peter Rejto, *Artistic Director*

Sunday, March 12, 2017

Tuesday, March 14, 2017

Wednesday, March 15, 2017

Friday, March 17, 2017

Sunday, March 19, 2017

Festival Musicians

Jupiter String Quartet

Carol Wincenc, *flute*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

Alexander Sitkovetsky, *violin*

Nokuthula Ngwenyama, *viola*

Colin Carr, *cello*

Philip Alejo, *double bass*

Piers Lane, *piano*

Bernadette Harvey, *piano*

Pierre Jalbert, *composer*

Dmitri Tymoczko, *composer*

BOARD MEMBER PROFILE: JOSEPH TOLLIVER

Q: How long have you been involved with AFCM?

Joseph Tolliver: I started attending concerts in 1987. I was a visitor in the Department of Philosophy at the University of Arizona while on leave from the University of Maryland. The department aesthetician, Henning Jenson, was on the AFCM board and encouraged me and my wife to attend. I had been a chamber music fan and was glad to hear my favorite ensembles and some that I had not heard of then. The following year, I joined the lengthy waiting list for AFCM subscription seats. Around the same time, Henning resigned from the board. As Jean-Paul Bierny tells it, Henning suggested there should always be a philosopher on the board, and that I was a good candidate. Jean-Paul painted his picture of a working board of passionate chamber music lovers dedicated to bringing the best that the chamber music world had to offer to Tucson. I drank the Kool-Aid. In 1994 I joined the board. I have not regretted that decision...very often.

Q: What is your current role?

JT: I am the Program Director, and in that capacity, I am also Chair of the Artistic Committee. I manage the Evening Series and oversee the other artistic offerings. I scout ensembles for possible engagement, negotiate performance contracts with artist's agents, secure hall arrangements, and coordinate with hall management to oversee operations on the day of the concerts. I work at least a year ahead of the season. My role has changed over the years. I have managed the Youth Concert event during our Festival, and I've served on the Commissioning Committee.

Q: What role does music play in your life?

JT: I am not a musician. I am a life-long lover of music of all kinds. Well, not all kinds. I have yet to learn how to enjoy very much Country/Western music or any Chinese opera. I have a lifelong habit of listening to music every chance I get. Technology has made that easier, but time to sit and just listen to music has dwindled as the demands on my time have increased. This has been one of life's disappointments. I expected as I passed middle age my responsibilities would gradually decrease. Just the opposite has happened. I wish that someone had let me know this.

Q: How did you first become interested in the chamber music form?

JT: When I was a freshman at The Ohio State University, a student living on the same floor in my dormitory was the son of a member of the Physics Department. His father had an amazing stereo setup built on Macintosh tube electronics and Klipschorn speakers and his son invited me to their house. This led to his father arranging for tickets to a Columbus chamber music series. These were my first chamber music concerts. I could not afford to continue attending, but I continued to listen to chamber music.

Q: What's your day job—what do you do when you're not working on AFCM?

JT: I am a member of the Department of Philosophy of the U of A. My principle research interests are metaphysics, philosophy of mind, and aesthetics. In aesthetics I have special interests in the philosophy of music and the philosophy of film.

Q: Say a little bit about your interests outside of chamber music.

JT: My love of tennis consumes as much of my leisure time as it can (and my aging body will allow).

Q: What is the best part of an AFCM concert?

JT: The best thing about our concerts is the world's greatest music put before an audience by the world's most skilled and committed performers, who have worked together for years. There is added pleasure in enjoying the music while knowing that the wonderful display that you are enjoying is also being enjoyed by those around you. We are social creatures. We always enjoy the perception of a shared pleasure. It is why we still have public theaters in an age of home theaters and streaming services to mobile devices.

(Edited for space. See the full profile online.)

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the future of AFCM.

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YEAR-END CAMPAIGN

AFICIONADOS UNITE

You joined us here tonight, to enjoy the beauty of chamber music performed live. Thank you for that generous show of support for Arizona Friends of Chamber Music.

We need your help with another kind of support: Please donate to our Year-End Campaign.

WHAT IS THE YEAR-END CAMPAIGN?

It is a call for sustaining support, from now until December 31, 2016.

If you are a concertgoer who has not yet contributed to AFCM, we urge you to make your inaugural donation to join our community of chamber music benefactors.

If you've donated in the past, but not yet this year, we encourage you to increase your gift (as you can) and commit it to us before year's end.

If you are a current donor – you have given consistently and generously and for this we thank you – please consider an additional donation to the Year-End Campaign, to model support for others, to strengthen AFCM in the new year.

WHY DOES AFCM NEED YOUR DONATION?

Classical music faces an uncertain future. All of us have more entertainment options than ever. Some presenting organizations have closed their doors... but others are vibrant and growing. The difference is supporters like you. When you donate, you keep chamber music alive.

The price you pay for your ticket covers only 47% of the cost to put on each concert. When you give before December 31st, you make it possible to secure next year's lineup of world-class musicians, who we book over a year in advance.

WHAT YOUR MONEY ACCOMPLISHES

AFCM belongs to you. AFCM is a non-profit run by volunteers. No matter the amount you give, your money goes straight to paying musicians, printing programs, tuning pianos, and renting the concert hall. Feel confident knowing you will see and hear the direct result of your dollars at every concert you attend.

Larger cities have several chamber music societies. In Tucson, AFCM is the only organization that brings you the professional ensembles that perform in New York, London, and Berlin. It is both a luxury and a necessity to maintain this level of chamber music in Tucson. But we need supporters like you to keep it going strong.

HOW YOU BENEFIT

Music, as with all the arts, has been one of the first cuts in our schools. But you know, early exposure to music fuels a life-long love and even sometimes a career. It's vital to demonstrate classical music's vibrancy to develop appreciation and build the audience of tomorrow. Today's children will be here long after us. When you support AFCM, you make chamber music part of your legacy.

In addition to the more ethereal benefit of helping keep chamber music alive, when you give to the Year-End Campaign we will give you special acknowledgment in the 2017 programs, on lobby posters, and on the website and send you an AFCM custom decal for your car.

You have many worthy organizations and charities asking you for money, especially this time of year. We are honored to have you as part of the chamber music community. We cannot do it without you. Please give to the Year-End Campaign today by using a card in the lobby, the enclosed envelope (write in "Year-End Campaign"), online, or by calling 520-577-3769.

AFCM is a 501(c)(3) charitable organization; contributions are tax-deductible as allowed by law.

Praise Song for the Day

ELIZABETH ALEXANDER

Each day we go about our business,
walking past each other, catching each other's
eyes or not, about to speak or speaking.

All about us is noise. All about us is
noise and bramble, thorn and din, each
one of our ancestors on our tongues.

Someone is stitching up a hem, darning
a hole in a uniform, patching a tire,
repairing the things in need of repair.

Someone is trying to make music somewhere,
with a pair of wooden spoons on an oil drum,
with cello, boom box, harmonica, voice.

A woman and her son wait for the bus.
A farmer considers the changing sky.
A teacher says, Take out your pencils. Begin.

We encounter each other in words, words
spiny or smooth, whispered or declaimed,
words to consider, reconsider.

We cross dirt roads and highways that mark
the will of some one and then others, who said
I need to see what's on the other side.

I know there's something better down the road.
We need to find a place where we are safe.
We walk into that which we cannot yet see.

Say it plain: that many have died for this day.
Sing the names of the dead who brought us here,
who laid the train tracks, raised the bridges,

picked the cotton and the lettuce, built
brick by brick the glittering edifices
they would then keep clean and work inside of.

Praise song for struggle, praise song for the day.
Praise song for every hand-lettered sign,
the figuring-it-out at kitchen tables.

Some live by love thy neighbor as thyself
others by first do no harm or take no more
than you need. What if the mightiest word is love?

Love beyond marital, filial, national,
love that casts a widening pool of light,
love with no need to pre-empt grievance.

In today's sharp sparkle, this winter air,
any thing can be made, any sentence begun.
On the brink, on the brim, on the cusp,

praise song for walking forward in that light.



THE UNIVERSITY OF ARIZONA
POETRY CENTER

Selected for tonight's concert by Tyler Meier, Executive
Director of the University of Arizona Poetry Center.
Elizabeth Alexander, "Praise Song for the Day" from
Crave Radiancy: New and Selected Poems 1990–2010.
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A COMMISSION SPONSOR'S EXPERIENCE

Recently, Philip Alejo, AFCM's Commissioning Committee Chair, spoke with Wes Green, who commissioned Mario Davidovsky's String Quartet No. 6, "Fragments," in memory of his wife Pearl, the premiere for which is during tonight's concert.

PA: Have you previously sponsored a commission of a new work for AFCM?

WG: I learned about the AFCM commissioning program when I was looking for an appropriate recipient for a donation in memory of my wife, and it immediately struck me that this was the ideal way to provide a lasting and meaningful memorial for someone who shared my love for music. It was especially appropriate that the commission was for a work by a U of A composer Dan Asia. His *Mixed Nonet* was premiered for AFCM by the Czech Nonet in October 2010. My second sponsored commission was Carl Vine's *Fantasia for Piano Quintet*, which premiered in March 2013.

PA: What excites you most about being involved in a commissioning project?

WG: I have been interested in "new" music for a very long time. In my early teens I listened to WGBH-FM out of Boston, which in addition to the standard repertoire included more recent compositions – works by such composers as David Diamond, Elliott Carter, and Easley Blackwood. There is a tremendous amount of interesting, sometimes wonderful, music that has yet to be written, and we will not have the chance to hear it unless there is support like this, which gives composers the opportunity to create, and to have their creations heard.

PA: Why is it important to support the arts in Southern Arizona?

WG: The arts are a tremendously valuable and important part of our lives, but they cannot continue to exist without our generous support – both financially and by our presence at performances. We are fortunate to have a number of excellent arts organizations, and we need to do everything we can to keep it that way.

PA: Is there a composer who you think every classical music lover should know?

WG: There are so many composers whose music is not familiar to most of us, yet whose music can provide wonderful discoveries and experiences. This includes composers of the 20th and 21st centuries who deserve to be much more widely known, but who get little exposure because of the need to provide paying audiences with what they want, which is too often what is familiar. In this light, kudos to AFCM, not only for their commissioning program, but for their willingness to encourage groups to share less familiar works.

Another important consideration: The recording of new music is crucial to its dissemination. Many commissioned pieces get a few performances and then disappear. In a way, this is understandable, since in any given community there may not be enough people to support such performances on a regular basis. However, if a piece is recorded, it can have a life that would be impossible if it depended only on live performances. Kudos to AFCM for recording the commissioned works and making them available online.

PA: What intrigues you about the music of Mario Davidovsky?

WG: It is in a way unfortunate that Mario Davidovsky is best known for his work with electronics, in particular his series of *Synchronisms* from the 1960s and early 1970s. The reality is that he has written hardly any electronic music in the last 40 years, and I find his later music much more interesting (I'm supposing he does too, since that is what he has chosen to write.) That said, I do feel there is a continuity between his pieces with electronics and his later works – something in his attention to the timbre and character of the sounds which can be made by the different instruments, and the way he presents and contrasts these in his works.

PA: What does a group like the Juilliard String Quartet bring to live performance?

WG: Incredibly wonderful musicianship – outstanding technical excellence combined with deep intellectual and spiritual understanding!