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FROM THE PRESIDENT

“Who the heck is Lembit Beecher?” That’s a question on most of our minds tonight. Some are asking it with dread, but I think most of us have an attitude more of delighted anticipation. Here’s music we’ve never heard, attached to a name that’s unfamiliar to most of us. Something new, advocated by one of the world’s finest chamber ensembles. Maybe we’ll like it, maybe not, but it will be exciting to hear the music and decide for ourselves.

I hope there are a few people in tonight’s audience who are also asking, “Who the heck is Haydn?” Those of us who have loved classical music for any length of time take it for granted that everybody is familiar with the big names in the genre, but of course that’s just not true.

As conductor Leonard Slatkin once pointed out, every day there are people born who have never heard Beethoven’s Ninth Symphony. There was a time when you and I had never heard Beethoven’s Ninth, or Haydn’s Opus 77 No. 2. As a music presenter, AFCM has to recognize that however familiar a 200-year-old composition may be to aficionados, it’s a potentially exciting discovery for the vast majority of people, who aren’t familiar with classical music.

So I’m hoping there are folks among us tonight for whom Haydn and Beethoven will be as much a revelation as Beecher. Welcome! This is great music that’s worth hearing again and again, and you are lucky to be hearing it for the first time.

And whether you’re a connoisseur or a first-timer, after tonight there will be 500 fewer of us who will have to ask, “Who the heck is Lembit Beecher?”

James Reel

JAMES REEL
President



JUILLIARD STRING QUARTET

DECEMBER 5, 2018



Juilliard String Quartet

Areta Zhulla, *violin*
Ronald Copes, *violin*
Roger Tapping, *viola*
Astrid Schween, *cello*

JUILLIARD STRING QUARTET

With unparalleled artistry and enduring vigor, the Juilliard String Quartet continues to inspire audiences around the world. Founded in 1946 and hailed by *The Boston Globe* as “the most important American quartet in history,” the Juilliard draws on a deep and vital engagement to the classics, while embracing the mission of championing new works, a vibrant combination of the familiar and the daring. Each performance of the JSQ is a unique experience, bringing together the four members’ profound understanding, total commitment, and unceasing curiosity in sharing the wonders of the string quartet literature.

Having recently celebrated its 70th anniversary, the Juilliard String Quartet marked the 2017–18 season with return appearances in Seattle, Santa Barbara, Pasadena, Memphis, Raleigh, Houston, Amsterdam, and Copenhagen. It continued its acclaimed annual performances in Detroit and Philadelphia, along with numerous concerts at home in New York City, including appearances at Lincoln Center and Town Hall.

Areta Zhulla joins the Juilliard Quartet as first violinist beginning this 2018–19 season which includes concerts in Hong Kong, Singapore, Shanghai, London, Oslo, Athens, Vancouver, Toronto, and New York, with many return engagements all over the US. The season will also introduce a newly commissioned string quartet by the wonderful young composer, Lembit Beecher, and piano quintet collaborations with the celebrated Marc-André Hamelin.

Devoted master teachers, the members of the Juilliard String Quartet offer classes and open rehearsals when on tour. The JSQ is quartet-in-residence at Juilliard and its members are all sought-after teachers on the string and chamber music faculties. Each May, they host the five-day internationally recognized Juilliard String Quartet Seminar. During the summer, the JSQ works closely on string quartet repertoire with students at the Tanglewood Music Center.

AFCM last heard the Juilliard String Quartet in December 2016.

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307 Seventh Avenue, Suite 2006
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EVENING SERIES

TONIGHT’S PROGRAM

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in D Major, Op. 18, No. 3

Allegro
Andante con moto
Allegro
Presto

LEMBIT BEECHER (b. 1980)

One Hundred Years Grows Shorter Over Time

INTERMISSION

JOSEPH HAYDN (1732–1809)

String Quartet in F Major, Op. 77, No. 2

Allegro moderato
Menuetto: Presto
Andante
Finale: Vivace assai

This evening’s concert
is sponsored by the
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MOZART'S EARLY DEATH dealt a tremendous blow to the young Beethoven, who had hoped to study with him when he relocated from Bonn to Vienna. Before his departure his friend Count Waldstein consoled him that once there, "he would receive the spirit of Mozart from Haydn's hands." Beethoven did undertake instruction from the aging Haydn, but he was too impatient to appreciate the master's lessons. The sessions soon ended because of their temperamental differences. However, when Beethoven began to write his Opus 18 quartets in 1798, he closely examined the mature quartets of Haydn for guiding principles. A high point of his "first style period," Beethoven's Opus 18 set reveals the high classicism of both Haydn and Mozart but a steady expansion of its formal boundaries. Beethoven's originality is evident in all of these six string quartets, each of which opens with a small generative idea that gradually expands to create a large and brilliant design.

Beethoven's Opus 18 set was premiered together with Haydn's Opus 77 quartets at the palace of their mutual dedicatee Prince Karl Lichnowsky—a passionate arts supporter and educated musician who regularly hosted Friday morning musicales for the Viennese elite. Although Beethoven's D Major Quartet (1798–1799, published in 1801) moves with ease and elegance, his sketchbooks reveal the intensive labor of its creation. The first of the Opus 18 set to be completed, this quartet shows his new mastery of counterpoint—a high baroque technique of combining lines that Beethoven described as "a hard nut, but one that must be cracked" in order to create the intricate yet clear texture he desired. Despite this quartet's songful obeisance to Mozart, Beethoven's innovative details permeate the work. Each of the lyrical Allegro's two themes begins in harmonies unorthodox for their time, leading critics to charge that Beethoven had violated tonal laws. In the eloquent Andante con moto (B-flat major), Beethoven inventively references earlier themes—for example, in its recapitulation the second theme functions as a bass accompaniment for the first theme.

As a departure from the classical scherzo, Beethoven's third movement is a gentle intermezzo (D major) with a mysterious contrasting section in D minor. The vigorous Presto finale, which suggests a good-natured rustic dance, opens with an incisive three-note motif that propels the movement and brings it to a conclusion with a sly wink.

PRAISED BY THE *San Francisco Chronicle* as "hauntingly lovely and deeply personal," Lembit Beecher's music combines "alluring" textures (*New York Times*) and vividly imaginative colors with striking emotional immediacy. Noted for his collaborative spirit and "ingenious" interdisciplinary projects (*Wall Street Journal*), Beecher is currently the composer-in-residence of the St. Paul Chamber Orchestra. A constant across his wide range of works is a potent sense of drama which manifests itself through a quirky, thoughtful musical language filled with both poignant intimacy and propulsive rhythmic energy. Born to Estonian and American parents and having resided in numerous cities, Beecher has a diverse personal background that has made him particularly sensitive to place, ecology, memory, and the multitude of ways in which people tell stories.

"As I began writing, I thought about the span of 100 years: how, over time, our lives turn into stories told by our children, grandchildren, and great-grandchildren, the complications and subtleties of life crystallizing into anecdotes as actual memories fade."

LEMBIT BEECHER

From the composer: “As I began writing, I thought about the span of 100 years: how, over time, our lives turn into stories told by our children, grandchildren, and great-grandchildren, the complications and subtleties of life crystallizing into anecdotes as actual memories fade. The three movements of this quartet are like successive generations retelling the same story. Musical material is passed from movement to movement, but along the way it is reinterpreted and reshaped into something quite different. The movements all share a similar obsessiveness of character, moments of exuberance, and a tendency for long lines to emerge out of faster, restless music, but each movement is shorter, slower, and more focused than the previous one. As I wrote, a melody kept coming into my mind: a waltz written by my Estonian granduncle Ilmar Kliss, now in his mid-90s. He had written the waltz in the 1950s after the Soviet occupation of Estonia, and I had first played this music with my violinist brother when we were teenagers. Over the years we have kept returning to it, and it felt right to let this little bit of my granduncle’s life that had meant so much to me into my piece. The waltz is hidden or just hinted at in the first two movements, but in the third it appears fully realized, if a bit scratchy, as if an old recording, a piece of the past both beautiful and out-of-context, was re-discovered by a future generation.

“One Hundred Years Grows Shorter Over Time was commissioned by the South Mountain Association for the Juilliard String Quartet and written in honor of the 100th anniversary of South Mountain Concerts, held in the Berkshires of Massachusetts. The premiere took place on September 23, 2018.”

TWO STORIES SURROUND the origin of Haydn’s Opus 77 (1799), the last of his completed string quartets. According to the first anecdote, Prince Lobkowitz, who commissioned the two Opus 77 quartets, actually desired string quintets in the manner of Mozart, who had died eight years earlier. Haydn demurred, insisting that he did not wish to place himself in competition with a composer of such sublime and perfect works. Lobkowitz persisted. When Haydn eventually presented him with a manuscript for string quartets with blank fifth lines, the Prince exclaimed, “My dear Haydn, you have forgotten the fifth part!” Haydn replied, “No, your Highness, I have left it for you to fill up. You can do it better than I.”

According to the second story, Lobkowitz commissioned both Haydn and the young Beethoven to write string quartets for his palace concerts. Haydn had intended to write six quartets for his Opus 77 set, but when he realized that the audience favored Beethoven’s inventive and deeply expressive Opus 18 quartets, he decided to stop after two. However, it is certain that Haydn’s main preoccupation at this time was not the string quartet but rather the completion of his final great masses and oratorios. It is also a certainty that the sophisticated craftsmanship of Opus 77 exerted a profound influence on the young Beethoven.

Surprises are continuously introduced into each movement of Opus 77 No. 2—unexpected rests, offbeat entrances, unusual key relationships. The opening movement, in sonata form, explores two themes—a principal idea based on the descending F major scale and a contrasting second motif initially accompanied by the second violin playing the opening theme. Its substantial development section closes with a measure of silence, and the movement ends with a brief recapitulation of the two themes. Roguish and inventive, the Menuetto juggles two-against-three rhythmic patterns; its central trio section provides a subdued contrast. The Andante (D Major) offers three freely structured variations of an expressive theme. The vigorous Finale suggests Hungarian folk dance.

Notes by Nancy Monsman



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for going and coming home
and in time’s womb
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Time is being and being
time, it is all one thing,
the shining, the seeing,
the dark abounding.



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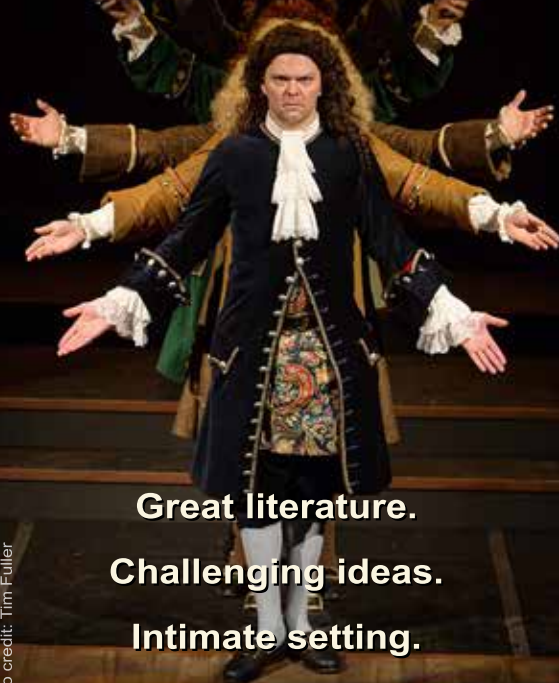
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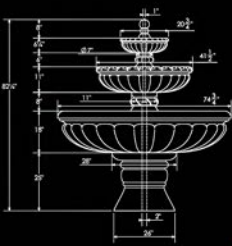
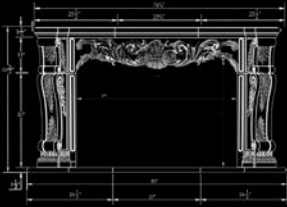
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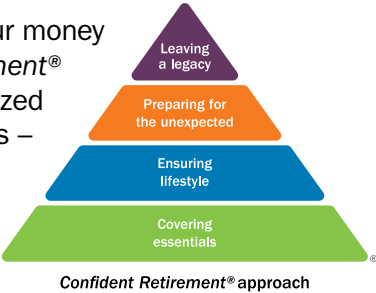
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