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**ST. LAWRENCE STRING QUARTET**  
OCTOBER 24, 2018

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# FROM THE PRESIDENT

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As you'll see from the sign in the lobby and a note in the program, and will hear from me from the stage if I remember to do my job, tonight's concert is sponsored in part by our generous friend Jim Cushing. I'm pleased to report that we already have at least partial sponsorships for all of this season's Evening Series concerts, one concert in the Now Music series, and our first Festival concert. Five of the individual musicians appearing with us have also attracted sponsors.

That's great news at this early point in the season, but it is my duty to announce as AFCM's Official Money-Grubbing President that many other sponsorship opportunities remain open.

A sponsorship can be a significant outlay for some of us, chump change for a few others, but every sponsorship is equally meaningful to AFCM. As you've heard from every arts organization for years, ticket sales pay less than half the bills, so the sponsorships go a long way toward filling the income gap.

You can be a full sponsor of any concert we present for \$5,000, or a partial sponsor for half that. If there's an individual musician (including a member of an ensemble) who tickles your fancy, you can sponsor that artist for \$1,500. You could adopt a school in our Music in the Schools program for \$1,000.

It's a way of knowing exactly what your dollars are supporting, taking pride in a particular endeavor, and getting credit from AFCM and your fellow audience members (and, to the extent of the law, the IRS) for your generous commitment to great chamber music.

So I encourage you, if you have the resources, to join Jim Cushing and the dozen other individuals and couples who have come forward so far to sponsor a concert or musician this season. Soon you, too, could have the thrill of hearing me stumble over your name in my pre-concert announcements—and of making a strong investment in these performances we love.

*James Reel*

JAMES REEL  
*President*



# ST. LAWRENCE STRING QUARTET

## OCTOBER 24, 2018

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### **St. Lawrence String Quartet**

Geoff Nuttall, *violin*

Owen Dalby, *violin*

Leslie Robertson, *viola*

Christopher Costanza, *cello*

David Rowe Artists  
24 Bessom St., Suite 2  
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St. Lawrence String Quartet recordings  
can be heard on EMI Classics and  
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### **ST. LAWRENCE STRING QUARTET**

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“Modern . . . dramatic . . . superb . . . wickedly attentive . . . with a hint of rock ’n roll energy” are just a few ways critics describe the musical phenomenon that is the St. Lawrence String Quartet. The SLSQ is renowned for the intensity of its performances, its breadth of repertoire, and its commitment to concert experiences that are at once intellectually exciting and emotionally alive.

Fiercely committed to collaboration with living composers, the SLSQ’s fruitful partnership with John Adams, Jonathan Berger, Osvaldo Golijov, and many others, has yielded some of the finest additions to the quartet literature in recent years. The Quartet is also especially dedicated to the music of Haydn and has recorded his groundbreaking set of six Op. 20 quartets in high-definition video for a free, universal release online in the 2018–19 season. According to *The New Yorker*, “no other North American quartet plays the music of Haydn with more intelligence, expressivity, and force.”

Established in Toronto in 1989, the SLSQ quickly earned acclaim at top international chamber music competitions and was soon playing hundreds of concerts per year worldwide. They established an ongoing residency at Spoleto Festival USA, made prize-winning recordings for EMI of music by Schumann, Tchaikovsky, and Golijov, earning two Grammy nominations and a host of other prizes before being appointed ensemble-in-residence at Stanford University in 1999. In the words of Alex Ross of *The New Yorker*: “The St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection.”

AFCM last heard the St. Lawrence String Quartet in January 2017.

# EVENING SERIES

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## PROGRAM

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**JOSEPH HAYDN (1732 – 1809)**

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*String Quartet in C Major ("The Bird"),  
Op. 33, no. 3*

Allegro moderato  
Scherzo: Allegretto  
Adagio ma non troppo  
Finale: Presto

**JONATHAN BERGER (b. 1954)**

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*Tango alla zingarese (2016)*

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## INTERMISSION

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**MARK APPLEBAUM (b. 1967)**

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*"Dead Name" (2018)*

**WOLFGANG AMADEUS MOZART (1756 – 1791)**

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*String Quartet in D Minor, K. 421*

Allegro  
Andante  
Menuetto: Allegretto  
Allegretto ma non troppo

This evening's concert  
is partially sponsored by  
the generous contribution  
of Jim Cushing.

# PROGRAM NOTES

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**HAYDN'S AMIABLE OPUS 33** is generally known as *Gli Scherzi*, an Italian term that puns on its dual translation as “the jokes,” a reference to the humorous qualities of these quartets, and “the scherzos,” Haydn’s new term for his light and accelerated minuet movements. Written after a ten-year hiatus from quartet composition, these six quartets were described by Haydn as being written “in a new and special way.” He termed his new technique “thematic elaboration,” a process by which the music develops not by the restatement of complete subjects but rather by the manipulation of short motifs derived from a movement’s initial ideas. In Opus 33 these motifs are distributed throughout all four voices so that the instruments alternately assume leading and subordinate roles. The resulting equality among the players inspired Goethe’s famous comparison of the string quartet form to “a conversation among four intelligent people.” Opus 33 strongly impacted Mozart and Beethoven, both of whom modeled quartets on these inventive works.

Each of the Opus 33 quartets has its own nickname, affectionately bestowed by listeners rather than Haydn himself. The C major Quartet is called “The Bird” because both its opening movement and the Allegretto section of the second movement suggest delightfully animated birdsong. Quick grace notes (*acciaccaturas*) appear throughout the brief melodies to conjure chirps; short staccato notes mimic bird pecks.

The Allegro moderato opens with the hint of an introduction, a high G in the violin that quickly descends against a rising cello line. After bar three, its two related themes, derived entirely from small gestures heard in its opening measures, are punctuated by piquant *acciaccaturas*. This genial movement particularly influenced Mozart’s own C major Quartet (K. 465) from his set dedicated to Haydn.

As in his earlier minuet forms, Haydn uses material that suggests Austrian folk music in the three-part scherzo movement, which opens and concludes with a sustained melody played *sotto voce* (literally “under the voice,” a hushed quality) in the instruments’ low registers. Avian effects return in the lilting middle section as the two violins twitter a duet high on their upper strings.

The expressive center of the quartet falls in the serene Adagio, a sonata form movement that was much admired by Mozart; thematic and harmonic echoes can be heard in his C major Quartet. The rondo finale is a tour de force that suggests Slavonic folk dance.

**JONATHAN BERGER** EARNED his Doctor of Musical Arts degree at Stanford University, where he is currently Professor in both its Department of Music and its Center for Computer Research in Music and Acoustics (CCRMA, pronounced “karma”). Winner of a 2016 Guggenheim Fellowship, Berger has received major commissions from both the National Endowment for the Arts and numerous chamber ensembles. He creates adventuresome compositions that have been described as “gripping” (*New York Times*), “poignant and richly evocative” (*San Francisco Chronicle*), and “taut and hauntingly beautiful” (*New York Times*). Berger’s works are often sonic evocations of both scientific events and the human condition. They include the adaptation of satellite imaging data of a dispersed oil spill (*Jiyeh*) and the spatially realized brain activations of a hallucinating schizophrenic patient (*Theotokia*).

Passionate yet subtle, Berger’s *Tango alla zingarese* (Gypsy Tango, 2016) develops freely with the tango’s bold drama but alludes to Haydn’s rhythmically playful movement (*Menuetto alla zingarese*) through intricately timed entrances and ingenious exchanges of theme. The fervor of Berger’s work perhaps reflects Haydn’s tumultuous emotional state in 1772, the year this unhappily married composer developed a new love interest. Berger’s work possibly suggests an imaginary transition from the constrained form of the minuet to the dark freedom of the tango.

Berger writes: “*Tango alla zingarese* is a rollicking parody of the minuet from Haydn’s Op. 20, no. 4. As with the Haydn (in which both the character of the minuet and the ‘Gypsy’ elements are obscured beyond recognition), the Tango and the ‘zingarese’ are there in spirit only, while setting up and dashing expectations takes center stage.

“The work was commissioned by the 92nd Street Y in New York for the St. Lawrence String Quartet.”

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**COMPOSER MARK APPLEBAUM** is the Leland and Edith Smith Professor of Composition at Stanford University. He received his Ph.D. in composition from the University of California at San Diego, where he studied principally with Brian Ferneyhough. His solo, chamber, orchestral, and electroacoustic work has been performed throughout the United States, Europe, Asia, and Africa with notable performances at the Darmstadt Sessions.

Many of Applebaum's works are characterized by challenges to the conventional boundaries of musical ontology: works for three conductors and no players; the Concerto for Florist and Orchestra; pieces for instruments made of junk; notational specifications that appear on the faces of custom wristwatches; works for invented sign language choreographed to sound; amplified Dadaist rituals; a 72-foot-long graphic score displayed in a museum and accompanied by no instructions for its interpretation. His TED talk—about boredom—has been seen by more than three million viewers. Applebaum comments on his career: "It's seriously fun work to be a composer. Indeed some of my pieces have levity and whimsy. Humor is a rare commodity in my field. Because it's so rare, people may mistakenly characterize my career as being humorous. What's important to me is that I combine levity and rigor. It can be fun and serious. It can be very carefully considered and thoughtfully wrought, and at the same time it can be whimsical."

*Dead Name*, which early in 2018 enjoyed its world premiere, is intended to be heard as a commentary on transgender rights. Applebaum writes: "At first, everyone saw her as a trill. But she knew she was a glissando. *Dead Name* is dedicated to her courage. *Dead Name* was composed for the St. Lawrence String Quartet and commissioned by SLSQ and Stanford Live."

**ALTHOUGH MOZART** was a composer with astounding facility, the writing of string quartets did not come easily to him. After early efforts in the medium, he abandoned the form for nearly a decade. Then in 1781 he heard the Opus 33 Gli Scherzi Quartets, revolutionary works composed by his new friend and mentor, Joseph Haydn. Much inspired, Mozart decided to resume quartet writing according to Haydn's precepts. In his earlier quartets Mozart

had composed by writing and recasting successions of songful melodies scored primarily for first violin. But in each of his six "Haydn" Quartets he follows Haydn's procedure of "thematic elaboration." In this process the music develops organically through the manipulation of short motifs derived from the opening ideas of the movements. Moreover, he now treats the instruments as four equal voices, as does Haydn. Mozart described his new quartets as "the fruit of long, arduous labor" and dedicated them to Haydn, "from whom I have learned how to write string quartets."

According to Mozart's wife Constanze, Mozart worked at K. 421 (the second quartet of his new set) throughout the labor and birth of their first child, Raimund Leopold, on June 17, 1783. Mozart sat in the adjacent room and would occasionally visit Constanze to give comfort. Despite a biographer's judgment of Mozart's absorbed behavior as "the callousness of genius," there are enough erasures in the manuscript to indicate frequent interruptions. Moreover, it is altogether possible that the serious affect of K. 421, dominated by a descending bass line often termed the "bass of grief," arises from Mozart's deep concern for his fragile family.

The concentrated and passionate Allegro movement features an important unifying motif for the entire quartet at the end of its exposition—the violin plays a motto theme with three prominent repeated notes, an idea heard in each succeeding movement. The three-part Andante (F major), a serene movement with an undercurrent of agitation, exploits this motto in its middle section. (In both this section and the following Menuetto movement listeners have claimed to hear musical reflections of Constanze's cries in labor.) The bold Menuetto (D minor) is largely based on the three-note motto; its major-key trio section provides a lighthearted contrast. The D minor finale consists of four variations based on a siciliano theme that Mozart admired in Haydn's Op. 33, no. 5. Its dramatic coda combines this pastoral Italian theme with elements from the earlier movements.

Notes by Nancy Monsman



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Ripples of sense and fun—  
A net of light that wavers as it weaves  
The sunlight on the chattering leaves;  
The half-dazed sound of feet,  
And carriages that ripple in the heat.  
The parasols like shadows of the sun  
Cast wavering shades that run  
Across the laughing faces and across  
Hair with a bird-bright gloss.  
The swinging greenery casts shadows dark,  
Hides me that I may mark  
How, buzzing in this dazzling mesh, my soul  
Seems hardening it to flesh, and one bright whole.  
O sudden feathers have a flashing sheen!  
The sun's swift javelin  
The bird-songs seem, that through the dark leaves pass;  
And life itself is but a flashing glass.



THE UNIVERSITY OF ARIZONA  
**POETRY CENTER**

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and Outreach Librarian, and Julie Swarstad Johnson, Library  
Specialist, at the University of Arizona Poetry Center.

# 2018–2019 SEASON OVERVIEW

<b>NOVEMBER 14, 2018</b>	<b>DECEMBER 16, 2018</b>	<b>FEBRUARY 13, 2019</b>	<b>MARCH 3–10, 2019</b>
<b>Modigliani Quartet with pianist Fabio Bidini</b> 7:30 pm	<b>Daniel Hsu, <i>piano</i></b> 3:00 pm	<b>Alexander String Quartet with pianist Joyce Yang</b> 7:30 pm	<b>26th Tucson Winter Chamber Music Festival</b>
<b>MOZART</b> <i>Quartet in C Major</i> (“Dissonance”), K. 465 <b>STRAVINSKY</b> <i>Three Pieces for String Quartet</i> <b>BRAHMS</b> <i>Piano Quintet in F Minor, Op. 34</i>	<b>JANUARY 23, 2019</b>	<b>MOZART</b> <i>Piano Quartet in E-Flat Major, K. 493</i> <b>SAMUEL ADAMS</b> <i>Piano Quintet</i> <b>SCHUMANN</b> <i>Piano Quintet in E-Flat Major, Op. 44</i>	<b>APRIL 3, 2019</b>
<b>DECEMBER 5, 2018</b>	<b>Chamber Music Society of Lincoln Center</b> 7:30 pm	<b>FEBRUARY 21, 2019</b>	<b>Jerusalem Quartet</b> 7:30 pm
<b>Juilliard String Quartet</b> 7:30 pm	<b>BRAHMS</b> <i>Piano Quartet No. 3 in C Minor, Op. 60</i> <b>SUK</b> <i>Piano Quartet in A Minor, Op. 1</i> <b>DVORÁK</b> <i>Piano Quartet in E-Flat Major, Op. 87</i>	<b>Portals – Tim Fain, <i>violin</i></b> 7:30 pm	<b>HAYDN</b> <i>Quartet in G Major, Op. 76 No. 1</i> <b>DEBUSSY</b> <i>Quartet in G Minor, Op. 10</i> <b>SHOSTAKOVICH</b> <i>String Quartet No. 3 in F Major, Op. 73</i>
<b>BEETHOVEN</b> <i>Quartet in D Major, Op. 18 No. 3</i> <b>LEMBIT BEECHER</b> <i>String Quartet</i> <b>HAYDN</b> <i>Quartet in F Major, Op. 77 No. 2</i>	<b>JANUARY 31, 2019</b>	<b>PHILIP GLASS</b> <i>Partita</i> <b>LEV ZHURBIN</b> <i>Sicilienne</i> <b>NICO MUHLY</b> <i>Honest Music</i> <b>AARON JAY KERNIS</b> <i>Air</i> <b>WILLIAM BOLCOM</b> <i>Graceful Ghost</i> <b>KEVIN PUTS</b> <i>Arches</i>	<b>APRIL 18, 2019</b>
	<b>Te Amo, Argentina</b> 7:30 pm		<b>ZOFO Piano Duet</b> 7:30 pm
	<b>GINASTERA</b> <i>Puneña No. 2</i> <b>PIAZZOLLA</b> <i>Milonga Del Angel</i> <b>GUASTAVINO</b> <i>Canciones Argentinas</i> <b>PIAZZOLLA</b> <i>Le Grand Tango</i> <b>GINASTERA</b> <i>Canciones Populares Argentinas</i> <b>PIAZZOLLA</b> <i>Verano Porteña</i> <b>SCHIFRIN</b> <i>Pampas</i> <b>GARDEL</b> <i>Two Tangos</i>		

# BOARD MEMBER PROFILE

## PAUL ST. JOHN

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AFCM is managed by volunteers who, in addition to being passionately dedicated to chamber music, have outstanding qualifications. We invite you to get to know them.

### **Q: How long have you been involved with AFCM?**

Paul St. John: My wife and I have been attending AFCM concerts since we moved to Tucson 30 years ago. The presence of an outstanding chamber-music series was a factor in our decision to move here. After several years as audience members, we started hosting visiting musicians. We loved hearing about their lives and insights into the pieces they were performing in the Festival concerts. I joined the AFCM Board in 2015.

### **Q: What is your current role on the Board?**

PStJ: I'm a member of the Commissioning Committee. I love having the opportunity to help with AFCM's exceptional program that supports the creation of new works and shapes the future of chamber music.

### **Q: What role does music plays in your life?**

PStJ: That's hard to express in words. Music is always close at hand. Sometimes music leads my thoughts and feelings, and sometimes my thoughts and feelings call up music as a sort of soundtrack to life.

### **Q: Did you play an instrument or perform as a child?**

PStJ: I had some basic lessons for piano, guitar, and trombone, but nothing extensive or serious. I've been a consumer of music, not a producer!

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

PStJ: A music course in college introduced me to forms of classical music. Chamber music always felt very personal and engaging, and I was amazed that just a few instruments could create such rich and complex sound.

### **Q: What other kinds of music do you enjoy?**

PStJ: Many. Other forms of classical music. I came of age with pop – the Beatles! – and folk music. I also like rock and blues.

### **Q: What do you do when you're not working on AFCM:**

PStJ: I'm a professor at the University of Arizona, where I mainly teach medical students.

### **Q: Your interests outside of chamber music?**

PStJ: I love spending time with family, especially our grandchildren. I have fun cooking and traveling with my wife. I like reading, including popular mysteries, science, and some history. Two of my outdoor passions are skiing and sailing.

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

PStJ: I love the sense of anticipation just before the musicians start to play, and the fact that each performance is alive and is dynamically created by the musicians in the moment. To me, a live performance of a piece is much richer than any recording.

### **Q: Your favorite piece of chamber music?**

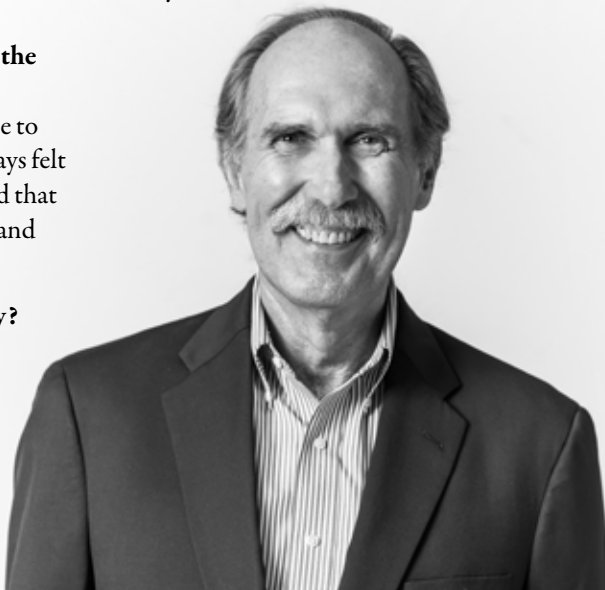
PStJ: I can't imagine naming just one! Wouldn't that be like saying which of your children was your favorite? I enjoy the range and variety of chamber music.

### **Q: Your favorite book?**

PStJ: No one favorite, but a book I enjoyed a lot recently was *Your Inner Fish*, by Neil Shubin. It's a page-turner about fossils, genes, and evolution.

### **Q: Anything else you'd like to tell us?**

PStJ: I'm very grateful to the many donors and volunteers who have supported AFCM over the years.





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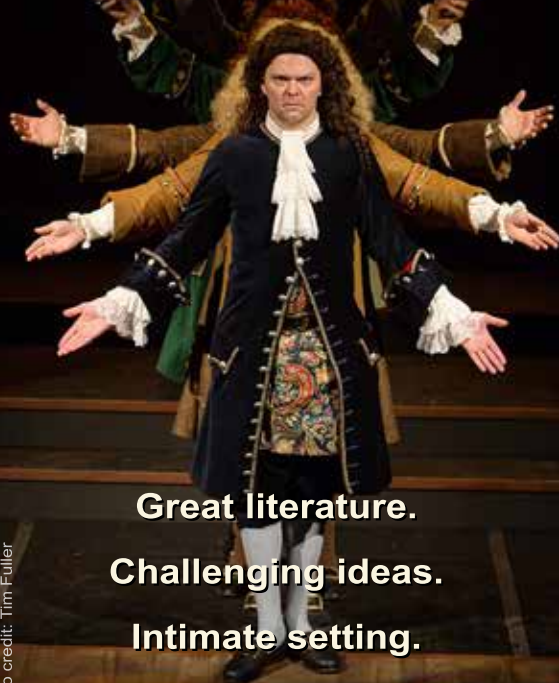
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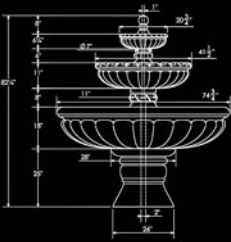
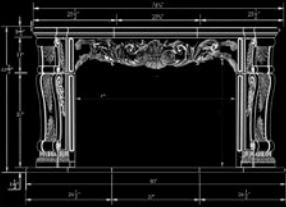
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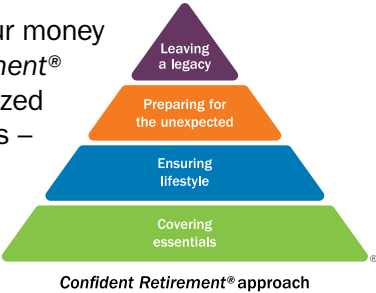
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