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OCTOBER 26–27, 2022



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75TH SEASON!**

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FROM THE VICE PRESIDENT

Two seasons ago, for Beethoven’s 250th year, we looked forward to seeing and hearing the Juilliard String Quartet on two consecutive nights, featuring the premieres of two AFCM co-commissions by Jörg Widmann inspired by Beethoven, together with two Beethoven quartets and works by Dvořák and Haydn.

When the pandemic forced us to cancel those performances, we worked with the quartet to put together a video program titled *Scenes from a Pandemic Virtual Workshop*. Together with Zoom discussions and clips of several Beethoven performances, the video included virtual greetings from the composer and from AFCM commissioner Walter Swap and highlighted a fascinating behind-the-scenes look at the quartet’s unprecedented creative process as they virtually rehearsed and performed one of the Widmann movements. We released the video on Beethoven’s birthday, and that evening we conducted a memorable interactive Zoom session with the quartet.

We announced plans to have the quartet play the Widmann world premieres in our next season, on November 17, 2021, but had to cancel that concert due to the devastating loss of the great violist Roger Tapping. Roger graced our stage as part of the Takács Quartet in 1996, 1999, and 2002, and with the Juilliard Quartet in 2016 and 2018.

At long last, we are honored to bring the Juilliard Quartet back for the world premieres of the Widmann commissions, and we welcome to Tucson their newest member, violist Molly Carr, for the quartet’s twelfth and thirteenth appearances here since 1954!

ALAN HERSHOWITZ
*Vice President, and Program Director
of the Evening Series*



JUILLIARD STRING QUARTET

OCTOBER 26, 2022



Juilliard String Quartet

Areta Zhulla, *violin*

Ronald Copes, *violin*

Molly Carr, *viola*

Astrid Schween, *cello*

JUILLIARD STRING QUARTET

With unparalleled artistry and enduring vigor, the Juilliard String Quartet (JSQ) 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 ensemble 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 Juilliard String Quartet 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.

Molly Carr joined the JSQ as violist in May 2022—following in the footsteps of her late mentor, Roger Tapping—to close out the 2021–22 season, which marked the Juilliard String Quartet’s 75th anniversary. Performances of the season included cities such as New York, San Francisco, and Detroit as well as a European tour including stops in Berlin, Dresden, and Essen. A special highlight of the 2022–23 season is the premiere of two string quartets by celebrated German composer Jörg Widmann to perform alongside late quartets by Beethoven.

Devoted master teachers, the members of the Juilliard String Quartet offer classes and open rehearsals when on tour. The JSQ is string quartet in residence at The Juilliard School 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 Fellows at the Tanglewood Music Center.

The Juilliard String Quartet was last heard on our Evening Series in December 2018. The ensemble was scheduled to perform tonight’s program in December 2020, and in place of a live performance the quartet prepared a video about rehearsing the works by Jörg Widmann under COVID conditions. The same program was scheduled for November 2021 but had to be cancelled because of the illness of their violist, Roger Tapping.

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TONIGHT’S PROGRAM

In Memory of Roger Tapping (1960–2022)

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in B-flat Major, Op. 130

Adagio ma non troppo—Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Finale: Allegro

JÖRG WIDMANN (b. 1973)

String Quartet No. 8 (Study on Beethoven III)
(World Premiere)

INTERMISSION

JÖRG WIDMANN (b. 1973)

String Quartet No. 10, “Cavatina”
(Study on Beethoven V) (World Premiere)

LUDWIG VAN BEETHOVEN (1770–1827)

Grosse Fuge, Op. 133

The quartets by Jörg Widmann are partially sponsored by the generous contribution of Walter Swap.

This evening’s concert is sponsored by the generous contribution of Larry Herron and Harlow Sires.

“We are heartbroken to have lost our beloved colleague and friend Roger Tapping. One of the most passionate and celebrated chamber musicians of his generation, Roger was adored by students, colleagues, and audiences around the world. His love for performing and teaching radiated from his very being and deeply touched all who knew him. We will continue to be inspired by his unstoppable energy and zeal, qualities that he brought to all his musical collaborations. Our daily quartet rehearsals were elevated by Roger’s love for playing string quartets together. The pleasure he derived from music-making was palpable and inspiring, not just for those of us who were his colleagues, but for the generations of young musicians who were fortunate enough to have known and worked with him. This concert is dedicated to his memory.” JSQ

PROGRAM NOTES

DURING THE EIGHT YEARS before Beethoven began his monumental final set of string quartets, he endured a period of spiritual isolation. Because of complete deafness, desertion by earlier patrons, and difficulties with both family and publishers, he often lacked the will to compose. Fortunately, he was galvanized by a commission from Prince Nicholas Galitzin, a Russian nobleman and amateur cellist, for “two or three string quartets, for which labor I will be glad to pay you what you think proper.” From May 1824 until November 1826, only four months before his death, Beethoven devoted all his energies to the creation of works for Galitzin (Opp. 127, 130, 132, and 133), as well as two other quartets written without commission (Opp. 131 and 135). Each of these transcendent works explores a musical universe expanded by an unprecedented fluidity of structure that allows each work to develop according to the demands of Beethoven’s vision.

Beethoven was especially fond of his Opus 130, which he referred to as the *Liebquartett* (Dear Quartet) in his conversation books. Perhaps because of his deafness he chose not to attend the work’s premiere in March, 1826 but rather to wait in a nearby tavern for word of the audience’s response. His nephew Karl soon brought positive news that two of the six movements met with such favor that they had to be repeated. Karl also gave less favorable news—the fugal finale confused listeners (“as incomprehensible as Chinese,” said one present). Beethoven exploded with anger. Soon after the premiere his publisher and several friends persuaded Beethoven to compose a new, more traditional finale for Opus 130 and to allow the original movement, the *Grosse Fuge* (Great Fugue), to stand as a separate composition (now Opus 133).

Although Opus 130 was described by Beethoven’s biographer Schindler as “the monster among all quartets,” its framework follows the basic four-movement classical pattern. However, Beethoven expands this scheme by adding both a scherzo and a slow movement before the finale. Within these movements thematic material develops with extreme flexibility. Opus 130 begins with a serene Adagio that appears to be a traditional introduction, but it reappears surprisingly between faster statements in the spirited Allegro. The resulting shifts of mood led

Aldous Huxley to describe the movement as “majesty alternating with a joke.”

The fleet Presto (D-flat major) functions as a bridge between the complex opening movement and the rhythmically intricate third movement. Based on short and repeated melodic units, the Presto unfolds with contrasting simplicity.

The following Andante (D-flat major, marked “moderately slow with motion, but not too much”), combines levity with wistful melancholy. The viola states the principal theme, marked “a little playfully,” in its lower register. The violins develop melodies and countermelodies continuously underpinned by rhythmic figuration in the cello.

The fluent *Alla danza tedesca* (Dance in the German Style, G major) functions as a second scherzo. It resembles a gentle Ländler, a rustic triple-time German dance.

The *Cavatina* (“little aria”) is an outpouring of heartfelt song. This brief movement begins with calm serenity but steadily gains intensity until its poignant harmonic shift from C-flat major to A-flat minor—at which place Beethoven penned the word “anguished” in the manuscript. His friend Karl Holz wrote that the *Cavatina* was composed “amid sorrow and tears; never did his music breathe so deep an inspiration, and even the memory of this movement brought tears to his eyes.” (A Budapest String Quartet recording of the *Cavatina* was included in the Golden Record for Voyager’s interstellar journey, commenced in 1977.)

The Allegro finale (B-flat major), the movement substituted for the *Grosse Fuge*, stands as Beethoven’s final composition. Despite ongoing illness and discomfort, Beethoven crafted an ostensibly good-humored sonata form movement that alludes to the quartet’s earlier themes and harmonic relationships.

CELEBRATED AS ONE OF THE world’s most performed contemporary composers, Bavarian-born Jörg Widmann was trained as a clarinetist and composer at Munich’s Hochschule für Musik und Theater and the Juilliard School. His many compositions, which include operas, an oratorio, and a cycle of string quartets, draw on a variety of genres. Today’s composers often find inspiration and standard of craft in the music of earlier eras, and they reference

these works as honored thematic material. A keen participant in this ongoing trend, Widmann has created musical tributes that take the form of dialogues with significant composers of the classic and romantic eras.

Widmann writes: “My String Quartet No. 8 (2020) consists of three movements. A fast tempo prevails throughout most of the entire work. The extremely brief opening movement oscillates between rugged unison passages and cascades of chords. The central movement is a set of variations based on the opening eight-bar theme of my beloved *Alla danza tedesca*, the enigmatic dance movement from Beethoven’s Opus 130. The theme teems with exceptional rhythmic, melodic, and harmonic features, and over the decades it has undergone many transformations. Although I have not written explicit variations for many years, I take great pleasure immersing myself in my own variations as I call assertions into question.

“Although it has been a longtime dream to create my own work from this Beethoven theme, it is actually the final movement which is the central and most extended section: a Rondo-Presto, which repeatedly becomes caught up, almost *ad absurdum*, in its own breathless playfulness.”

Like many contemporary composers, Widmann has been impacted by the pandemic. After the 2019 premiere of his String Quartet No. 6, dedicated to violinist Anne-Sophie Mutter, he began a new series of Beethoven studies while holding the Richard and Barbara Debs Composer’s Chair in an empty Carnegie Hall. During 2020 he contributed to the online Festival of New Music, curated in the empty Pierre Boulez Saal of Berlin, with his new work *Empty Space*.

Widmann writes about his String Quartet No. 10 (2022): “I consider Beethoven’s String Quartet, Opus 130, with its *Grosse Fuge* as the pinnacle of all quartets. In each of its movements Beethoven reshapes archetypal forms with relentless intensity. My own *Beethoven Studies* (the set of string quartets 6–10) explore the cosmos of this unique quartet. The *Cavatina* from Opus 130 is one of the most emotional movements ever written by Beethoven. Although some of that original material can be recognized in my own “Cavatina,” I consider it to be one of the most

personal and free movements of my entire quartet cycle. Its ardent and flowing singing marks the conclusion of a cycle that grapples vehemently and sensuously with the cosmos of Beethoven’s quartets. Everything hovers ... into the open ... into free space.”

“I consider Beethoven’s String Quartet, Opus 130, with its *Grosse Fuge* as the pinnacle of all quartets.”

JÖRG WIDMANN

THE REMARKABLE *GROSSE FUGE*, published posthumously as Opus 133 in 1827, is often performed as the original finale of Opus 130. This intense and driving “Great Fugue” begins with an overture (Allegro, G major) that introduces the concise, somewhat jagged, motto theme. After a variation of this theme in a brief passage marked “less motion, moderate tempo,” the powerful fugue begins to develop (Allegro, B-flat major). The motto passes in turn from the first violin to the second violin, then to the viola and cello. A variation of the motto becomes a countersubject to the main theme. The fugue builds over a tremendous crescendo and comes to a dramatic pause. A quieter variant of the motto is developed in a pianissimo section again marked “less motion, moderate tempo” (G-flat major). The fugue returns at a fortissimo section marked “very fast and with spirit” (B-flat major). After a robust development that emphasizes the fervent and jagged character of the theme, the marking “less motion, moderate tempo” returns (F minor). The tempo gradually accelerates, and the marking “very fast and with spirit” returns. On the final pages the themes are transformed into a dance of victory.

Throughout the fugue one hears unique thematic links to the quartet’s earlier movements—compelling evidence that the *Grosse Fuge* belongs to Opus 130 as its appropriate finale.

Notes by Nancy Monsman

IN MEMORY OF ROGER TAPPING (1960–2022)



ROGER TAPPING (1960–2022)

Roger Tapping joined the Juilliard Quartet and the Juilliard School viola faculty in 2013, replacing Samuel Rhodes after his 44-year tenure. Mr. Tapping had moved from London to the USA in 1995 to join the Takács Quartet. During his decade with them, their career included many Beethoven and Bartók cycles in major cities all over the world. Their Decca/London recordings, including the complete quartets of Bartók and Beethoven, placed them in *Gramophone* magazine's Hall of Fame and won three Gramophone Awards, a Grammy, and three more Grammy nominations, among many other awards.

In recent years he was on the viola faculty of the New England Conservatory in Boston, where he also directed the Chamber Music program. He has also taught at the Boston Conservatory and at Longy. His summer activities as a faculty member included the Perlman Chamber Music Workshop, the Tanglewood String Quartet Seminar, and Yellow Barn. He also gave viola master classes at Banff and at other festivals and conservatories in North America, Europe, and Asia.

Born in England in 1960, Mr. Tapping played in a number of London's leading chamber ensembles, making several highly acclaimed CDs, before joining Britain's longest established quartet, the Allegri Quartet. He taught at London's Royal Academy of Music, was principal viola of the London Mozart Players, a member of the English Chamber Orchestra, and a founding member of the Chamber Orchestra of Europe. He performed frequently as a guest with many distinguished quartets from the U.S. and Europe, and he was a member of the Boston Chamber Music Society.

Mr. Tapping was a member of the Order of the Knight Cross of the Hungarian Republic, held an honorary doctorate from the University of Nottingham, and was a fellow of the Guildhall School of Music in London.

JUILLIARD STRING QUARTET

OCTOBER 27, 2022

TONIGHT'S PROGRAM

In Memory of Roger Tapping (1960–2022)

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in F Major, Op. 135

Allegretto

Vivace

Lento assai, cantante e tranquillo

Grave, ma non troppo tratto—Allegro

ELEANOR ALBERGA (b. 1949)

String Quartet No. 2 (1994)

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

String Quartet in A-flat Major, Op. 105

Adagio ma non troppo—Allegro appassionato

Molto vivace

Lento e molto cantabile

Allegro non tanto

PROGRAM NOTES

BEETHOVEN COMPOSED HIS Opus 135 (1826), his sixteenth and final string quartet, during his summer visit to the Austrian countryside. This buoyant F major quartet offers a classical contrast to the romantic sensibility of its powerful predecessor in C-sharp minor (Opus 131), composed that same year. The relatively lessened intensity of Opus 135 reflects a pattern that Beethoven had established over the course of his career—to follow the creation of a forceful work with one that projects an aura of calm and repose.

The convivial opening movement (*Allegretto*) develops its five concise motifs in the inventive manner of Haydn, who inspired Beethoven early in his career. These ideas are exchanged among the instruments as if they were engaged in informal conversation. The *Vivace*, a scherzo movement, is notable for its brusque phrase interruptions and also its relentless ostinato—in the movement's central section, the first violin executes a virtuoso line over a figure that is repeated forty-seven times by the other instruments, a tour de force that must have been heard as deranged by his early listeners. The *Lento assai* (D-flat major) consists of four variations on a theme described by Beethoven as “a sweet, restful, peaceful song.”

Beethoven prefaced his finale with the words “The decision made with difficulty.” To continue the enigma, under the emphatic notes of the primary motif (marked “Grave”) he wrote: “Must it be? It must be!” The argument persists as to whether these words signal an aging composer's resignation or only a pretense to seriousness. Although Beethoven actually did write his publisher that the composition of the last movement represented “a difficult decision,” the phrase most probably has humorous origins. The story goes that Beethoven had refused to give his friend Ignaz Dembscher a copy of an earlier quartet because he had not attended its premiere. A mutual friend suggested that Dembscher soothe the composer's wounded feelings by paying his performers 50 florins,

thereby underwriting the new concert. Dembscher asked, “Muss es sein?” The friend replied, “Es muss sein!” When Beethoven heard of this exchange, he burst into laughter and immediately began to write a canon on the dialogue. He later expanded this motivic material to create the final movement of Opus 135.

BORN IN KINGSTON, JAMAICA, to a musically encouraging family, Alberga began to compose short piano works at an early age. After her undergraduate studies at the Jamaica School of Music, she was given a scholarship to the Royal Academy of Music in London, where she won several prizes as a pianist. Now residing in the Hertfordshire UK countryside with her violinist husband Thomas Bowes, with whom she organizes the yearly Arcadia Music Festival, Alberga composes a wide range of works praised for their “complexity yet remarkably simple power.” She regards herself as an essentially self-taught composer fortunate to be guided by “consultations” with noted composers Robert Saxton, Julian Anderson, and Harrison Birtwistle. Her varied Spotify playlist, entitled “Music that speaks to Eleanor,” signals that her influences include Messiaen, Bartók, Purcell, Beethoven, Bach, and Jamaican folk song. Her three string quartets, all animated by propulsive rhythms and colorful pizzicatos, suggest the influences of Bartók and Janáček.

“My ambition is simply to keep improving what I’m doing and put more and more into what I’m writing, to write large-scale pieces, to write music that communicates and means something. That list would include another opera, symphonies, and more string quartets.”

ELEANOR ALBERGA

Alberga writes briefly about her String Quartet No. 2 (1994): “The listener will hear in the first two seconds a short motif that is treated in all manner of variation—inversions, expansions, and so on—and is present in some form throughout the fifteen minutes of the piece.” Tightly constructed and virtuosic, the quartet is cast in one continuous movement with three sections delineated by sharp contrasts of tempo and mood. Energetic and syncopated rhythmic figuration propels the vigorous opening; the calm central section features eloquent soliloquys, most notably by the solo cello. The vibrant final section builds to an affirmative conclusion that has been described as “joyful and earthy.”

IN EARLY 1895 Dvořák had completed his three-year directorship of the National Conservatory in New York City and was eager to return to Prague. Although he had composed productively during his American sojourn, Dvořák never overcame intense homesickness for his native Bohemia. Shortly before his departure he began his Opus 105 quartet, which was intended as a statement of his Bohemian nationalism. Because of various distractions he was able to complete only 70 measures, and once back in Prague other matters consumed his time. He wrote to a friend: “My muse is now quite silent. For four whole months I have not even taken up my pen.” When he did resume composing, he chose to make a fresh start on another quartet, Opus 106. Only when that opus was completed did he return to Opus 105, which he finished within three weeks. It was to be the last of his fourteen quartets. Dvořák requested that the premiere of Opus 105 be given by his own Prague Conservatory students on the anniversary of his return to Bohemia, April 16, 1896.

Although infrequently programmed, the Opus 105 Quartet is considered to be one of Dvořák’s finest compositions. Hauntingly beautiful Slavic folk songs and dance themes pervade the work’s essentially classical structure. After a somber introduction led by the solo cello (A-flat minor) and a subtle modulation to the major key, the opening movement develops two closely related themes in sonata form. The superb F minor scherzo movement, *Molto vivace*, is based on the energetic *furiant*, a Bohemian dance in which duple rhythmic patterns intrude into the established triple meter. The F major slow movement (marked “very singing”) is thematically related to the opening movement. Homage to his friend Brahms, the Lento develops warm and broad themes that are varied by subtle changes of scoring. After an introductory statement in the solo cello, the extensive rondo finale explores an array of exuberant motifs.

Notes by Nancy Monsman

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7:30 p.m.
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Wednesday, April 19, 2023
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3:00 p.m.
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Sunday, April 2, 2023
3:00 p.m.
Xavier Foley, *double bass*
Kelly Lin, *piano*

TUCSON WINTER CHAMBER MUSIC FESTIVAL

March 12–19, 2023
Featuring the Jupiter String Quartet, the Sitkovetsky Trio, Windscape, and Bernadette Harvey, *piano*

SPECIAL PRESENTATION

Wednesday, February 8, 2023
7:30 p.m.
HUB New Music
All concerts at Leo Rich Theater

UPCOMING COMMISSIONS

Jörg Widmann
String Quartet No. 8
(*Study on Beethoven III*)
String Quartet No. 10, “Cavatina”
(*Study on Beethoven V*)
Juilliard String Quartet
October 26, 2022
World Premiere

Nokuthula Ngwenyama
Elegy for Piano, Violin, Viola, and Cello
November 16, 2022
Tucson Premiere

Angélica Negrón
HUB New Music
February 8, 2023
World Premiere

Julia Adolphe
Sitkovetsky Trio
March 12, 2023
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Stephen Andrew Taylor
Chaconne/Labyrinth
for String Quartet
Jupiter String Quartet
March 19, 2023
First Live Performance

Tickets online or at the box office.
For program and artist information, please visit arizonachambermusic.org.

If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson at cathy@arizonachambermusic.org.

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Pastorale

(for scordatura violin)

Tartini

Sonata No. 9, Op. 5
Version I

(Played in 20th Century style)

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(Played in 18th Century style)

Corelli-Ceminiani

Violin and Piano

Prelude and Fugue in E minor

(No. 10, Book II, Well-Tempered Clavier)

Bach

Suite in the French Manner, No 5, in G major

Allemande, Courante, Sarabande, Gavotte,
Bourree, Loure, Gigue

Bach

Clavichord

INTERMISSION

Sonata No. 3, in E major

Adagio, Allegro, Adagio, Allegro

Bach

Violin and piano

ENGLISH

My Ladye Carey's Demepe
The Queene's Command
The Carman's Whistle
Les Buffons

Unknown

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