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# JERUSALEM

## STRING QUARTET

OCTOBER 11, 2023



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# FROM THE PRESIDENT

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Tonight's concert will be the seventh played for AFCM by the Jerusalem Quartet, and the fourth time that they are featured at the opening of our Evening Series (the others were in 2011, 2013, and 2021). That makes them our number one opener, by far. We are the last stop on their 2023 tour.

In addition to Haydn and Beethoven, the Jerusalem's programs have always included one of Shostakovich's quartets, without repeating any. So far, they have played the 3rd, 6th, 7th, 8th, 9th, 10th, and 12th, and tonight they reach back to the 2nd. Seven more to go, and they will have played all fifteen here in Tucson!

Welcome back to our hall for what will be a great season. Stop by the board table in the lobby for information and merchandise, and sign up for email notifications if you haven't already. Please feel free to reach out to our board members (we're wearing badges), and if you'd like to sponsor a concert or commission a composition, talk to Cathy Anderson in our box office or send her an email at [cathyanderson@arizonachambermusic.org](mailto:cathyanderson@arizonachambermusic.org).

Please note that Tucson Convention Center still enforces a clear bag policy! Bags can be no larger than 14"x 9" and clutches no larger than 8" by 5", and Cathy can give you a bag if you need one.

As always, thank you for your enthusiastic and generous support!

**ALAN HERSHOWITZ**

*President, and Program Director  
of the Evening Series*



# JERUSALEM STRING QUARTET

## OCTOBER 11, 2023 | 7:30 PM

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**Jerusalem String Quartet**  
Alexander Pavlovsky, *violin*  
Sergei Bresler, *violin*  
Ori Kam, *viola*  
Kyril Zlotnikov, *cello*

Program Credits:  
The Jerusalem Quartet appears by  
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[www.davidroweartists.com](http://www.davidroweartists.com)

The Jerusalem Quartet records for  
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[www.jerusalemstringquartet.com](http://www.jerusalemstringquartet.com)

“Passion, precision,  
warmth, a gold blend: these  
are the trademarks of this  
excellent Israeli string  
quartet.”

NEW YORK TIMES

### JERUSALEM STRING QUARTET

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Since the ensemble's founding in 1993 and subsequent 1996 debut, the four Israeli musicians have embarked on a journey of growth and maturation. This journey has resulted in a wide repertoire and stunning depth of expression, which carries on the string quartet tradition in a unique manner. The ensemble has found its core in a warm, full, human sound and an egalitarian balance between high and low voices. This approach allows the quartet to maintain a healthy relationship between individual expression and a transparent and respectful presentation of the composer's work. It is also the drive and motivation for the continuing refinement of its interpretations of the classical repertoire as well as exploration of new epochs.

The Jerusalem Quartet is a regular and beloved guest on the world's great concert stages. Recent appearances include a Beethoven quartet cycle at Wigmore Hall in London; a Bartok cycle at the Salzburg Festival; their third annual String Quartet seminar in Crans Montana Switzerland; and since 2022 a residency at the Jerusalem Academy of Music.

Since 2005, the Jerusalem Quartet has released 16 albums for Harmonia Mundi, which have been honored with numerous awards such as the Diapason d'Or and the BBC Music Magazine Award for chamber music. Their latest releases include a unique album exploring Jewish music in Central Europe between the wars including a collection of Yiddish Cabaret songs from Warsaw in the 1920s, featuring Israeli Soprano Hila Baggio. In 2020, the Jerusalem Quartet released the second (and last) album of their complete Bartók cycle.

Highlights of the upcoming 2023/2024 Season include tours of Sweden, Great Britain, Germany, Italy, and Switzerland; and appearances in the quartet Biennales in Paris, Lisbon, and Amsterdam. Alongside the quartet's regular programs, they will bring back the “Yiddish Cabaret”, and will perform a Bartok Cycle in the Elbphilharmonie in Hamburg, October and April will feature return tours to the North America, with visits to New York, Miami, Denver, Houston, Montreal, Pittsburgh, Ann Arbor, and Portland, among others. In June, the quartet will tour China, South Korea, and Japan appearing in important venues such as Tokyo's Suntory Hall and Seoul Arts Center.



# JERUSALEM STRING QUARTET

## OCTOBER 11, 2023 | 7:30 PM

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### PROGRAM

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#### JOSEPH HAYDN (1732 – 1809)

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*String Quartet in E-flat Major, Op. 76, No. 6*

Allegretto – Allegro

Fantasia. Adagio

Menuetto. Presto

Finale. Allegro spiritoso

#### FELIX MENDELSSOHN (1809 – 1847)

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*String Quartet No. 1 in E-flat, Op. 12*

Adagio non troppo - Allegro non tardante

Canzonetta : Allegretto

Andante espressivo

Molto allegro e vivace

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### INTERMISSION

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#### DMITRI SHOSTAKOVICH (1906 –1975)

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*String Quartet No. 2 in A Major, Op. 68 (1944)*

Overture: Moderato con moto

Recitative and Romance: Adagio

Valse: Allegro

Theme with Variations: Adagio

This evening's concert  
is sponsored by the  
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of Larry Herron and  
Harlow Sires.

**HAYDN WROTE HIS** Opus 76 set of six “Erdődy” String Quartets (1796–1797, published 1799) as a commission for Count Joseph Erdődy, a Hungarian aristocrat who was also an early supporter of Beethoven. Now retired from his long employment at the cloistered Esterházy estates, Haydn had recently returned from his second immensely successful visit to London under the auspices of the visionary impresario Johann Peter Salomon. With Salomon’s encouragement Haydn now conceived his works for professionals performing in large public concert halls, and his reputation grew quickly. He was lionized internationally as Europe’s greatest living composer—an accurate assessment since Mozart had recently died and Beethoven had not yet established his reputation.

Although Haydn had composed string quartets for forty years, his Opus 76 set reveals new confidence. Greater technical assurance is evident in the profound slow movements, energetic menuetto movements, and intellectually challenging finales. Because of the high level of workmanship in these imaginative quartets, Opus 76 is considered to be a peak of eighteenth-century chamber music.

For Op. 76 No. 6 Haydn took the unprecedented approach of casting the first movement in variation form. It opens with a four note statement that is passed around with new countermelodies and harmonizations for each variation. The second movement, Fantasia, incorporates an array of key changes so numerous that Haydn did not even specify a key signature for its first half. He underscored the harmonic liberties by marking the instrumental parts *cum licentia* (“with freedom”). After the innovations of the first two movements, Haydn appears to return to the conventional model with a minuet – but now offers novelty by replacing the customary trio section with an *alternativo* built upon a series of ascending and descending scales. The finale, also based on short, rapid scales, develops with rhythmic irregularity that challenges the listener to find the downbeat among the deceptive accents.

**OF THE SIX STRING QUARTETS** composed by Felix Mendelssohn, the early Opus 12 has proved to be his most popular. After his graduation from the University of Berlin, Mendelssohn sailed to England in 1829. He soon wrote to his sister Fanny: “My quartet is now in the middle of the last movement, and I think it will be completed in a few days.” Although he was only twenty years old, Mendelssohn had already acquired fluency in quartet composition. The first of his string quartets to be published, the Opus 12 was actually written two years after his brilliant adolescent quartet, the Opus 13.

A brief and restrained introduction, distinguished by a rising three-note motto theme, precedes the main section of the first movement. The first theme is an expansive, singing melody that gradually becomes subdued; the calmer second theme follows the same rhythmic pattern as the first. After development of these ideas, a pensive new theme is heard in the second violin, accompanied by the viola. The themes are recapitulated in a poised and poetic atmosphere.

As a departure from the traditional scherzo, the second movement is inspired by the sixteenth-century canzonetta, a light and dancelike song. Particularly favored as an encore movement, this graceful canzonetta enlivens its ideas with effective staccato and pizzicato passages. In its central section there is a charming exchange between the two violins over pedal tones in the viola and cello.

The three-note motto heard at the introduction to the first movement forms the basis of the *Andante espressivo*’s noble theme. An improvisatory recitative for the first violin, marked “with fire,” leads to an embellished restatement of the opening material.

Proceeding without pause, the finale opens with two emphatic chords. The movement resembles a tarantella, a demonically rapid dance that was once believed to cure tarantula bite. At its midpoint, the viola plays a reprise of the pensive theme from the first movement. The vivacious mood returns, and the work concludes with a coda based on themes from the opening movement.

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## DURING THE FINAL PHASE OF WORLD

**WAR II**, at the insistence of Soviet officials Shostakovich relocated to Ovanovo, a government retreat for artists and writers a safe distance from war zones. In his assigned “house of rest and creativity” within three weeks in September 1944 he simultaneously wrote his String Quartet No. 2 and substantial Piano Trio No. 2. Both works were premiered together that November. Shostakovich had not written a string quartet since Hitler’s 1941 invasion. However, with victory over Nazi Germany appearing imminent, in a spirit of confidence he now produced the most epic of his fifteen quartet cycle. Although the work does not overtly suggest the duress of war, its quotations of Russian folk music are understood to be a patriotic gesture.

While writing the quartet, he wrote to his composer friend Shebalin: “It is exactly twenty years since I first met you, and to commemorate the anniversary, I would like to dedicate the quartet to you. I worry about the lightning speed with which I compose. Undoubtedly this is bad. One shouldn’t compose as quickly as I do. It is exhausting, rather unpleasant, and at the end of the day you lack any confidence in the result. But I can’t rid myself of the bad habit.”

Shostakovich described the Overture as “a promise of things to come.” This theatrical and quasi-symphonic movement (A major) develops two spirited and affirmative ideas in sonata form. The development section and recapitulation evoke a more ambiguous mood as the tonality shifts from A major to A minor, but the movement concludes with a jubilant return to the major key.

“I worry about the lightning speed with which I compose. Undoubtedly this is bad. One shouldn’t compose as quickly as I do. It is exhausting, rather unpleasant, and at the end of the day you lack any confidence in the result. But I can’t rid myself of the bad habit.”

The second movement, Recitative and Romance (B-flat major), opens with an extended violin cantilena accompanied by simple chords in the other instruments. Initially a pensive statement, the Romance develops with fervor as other voices join. The violin soliloquy returns to suggest a lone voice in the crowd— perhaps a reminder that individuals exist within the immense collective event of the war.

Shostakovich states that the darkly-keyed third movement (E-flat minor) is “a valse macabre. And if it were to be compared to the classics, it should be compared to the Waltz from the Third Suite by Tchaikovsky.” Played with mutes throughout, this rapid and sinister movement is based on the second subject of the first movement.

As a connection to the Waltz, the finale opens with a brief Adagio section in E-flat minor. The ensuing variations movement (A minor) is based on the Russian folk theme also heard in his Piano Trio No. 2. Its thirteen variations begin in a tranquil atmosphere but their mood gradually grows intense and fervent. After an agitated climax the calm mood returns with a chorale-like section in B major. A reflective reprise leads to a clear statement of the theme in the first violin. An Adagio section brings the work to a powerful conclusion on an A minor chord.

Notes by Nancy Monsman

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# 2023-2024 SEASON

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Evening Series	Special Concert	Commissions
<b>Jerusalem Quartet</b> Wednesday, October 11, 2023 7:30 p.m.	<b>Accordo</b> Sunday, September 24, 2023 3:00 p.m.	<b>George Tsontakis</b> <i>Portraits of El Greco, Book II</i> Accordo Sunday, September 24, 2023 3:00 p.m. Arizona Premiere
<b>Michael Stephen Brown, piano</b> Wednesday, November 8, 2023 7:30 p.m.	<b>Tucson Winter Chamber Music Festival</b>	<b>Leilehua Lanzilotti</b> <i>abupua'a</i> Argus Quartet January 17, 2024 Arizona Premiere
<b>Isidore String Quartet</b> Wednesday, December 6, 2023 7:30 p.m.	<b>Winter Festival 2024</b> March 3–10, 2024  Peter Rejto, <i>Artistic Director</i>	<b>Pierre Jalbert</b> <i>Quintet for Clarinet and Strings</i> Dover Quartet March 3, 2024 World Premiere
<b>Argus Quartet</b> Wednesday, January 17, 2024 7:30 p.m.	<b>Dover Quartet</b> Joel Link, <i>violin</i> Bryan Lee, <i>violin</i> Julianne Lee, <i>viola</i> Camden Shaw, <i>cello</i>	
<b>Chamber Music Society of Lincoln Center</b> Wednesday, January 31, 2024 7:30 p.m.	Edward Arron, <i>cello</i> Jennifer Frautschi, <i>violin</i> Romie de Guise-Langlois, <i>clarinet</i>	
<b>Juilliard String Quartet</b> Wednesday, February 7, 2024 7:30 p.m.	Bernadette Harvey, <i>piano</i> Jeewon Park, <i>piano</i> Masumi Per Rostad, <i>viola</i> Randall Scarlata, <i>baritone</i> Axel Strauss, <i>violin</i>	
<b>Fauré Quartett</b> Wednesday, March 27, 2024 7:30 p.m.		
<b>PIANO &amp; FRIENDS</b>		<i>Tickets online or at the box office.</i>
<b>Alexander Malofeev, piano</b> Sunday, October 22, 2023 3:00 p.m.		<i>For program and artist information, please visit <a href="http://arizonachambermusic.org">arizonachambermusic.org</a>.</i>
<b>Nikki Chooi, violin</b> <b>Timothy Chooi, violin</b> Sunday, January 7, 2024 3:00 p.m.		<i>If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson in the box office or at <a href="mailto:arizonachambermusic.org">arizonachambermusic.org</a>.</i>
<b>Steven Banks, saxophone</b> <b>Xak Bjerken, piano</b> Sunday, February 18, 2024 3:00 p.m.		<i>If you are interested in sponsoring a commissioned work, please contact Cathy Anderson at <a href="mailto:office@arizonachambermusic.org">office@arizonachambermusic.org</a></i>

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
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William Shakespeare's  
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**October 7 & 8** **Gershwin:** Overture to *Funny Face*  
**Boyer:** *Rhapsody in Red, White & Blue*, with pianist Jeffrey Biegel  
**Rosauro:** Concerto for Marimba and Orchestra, with Dorothy Vanek  
Youth Concerto winner, Campbell Stewart (marimba)  
**Gershwin:** *Porgy and Bess* "A Symphonic Picture"  
arranged by Robert Russell Bennett

**November 11 & 12** **Lalo:** *Le roi d'Ys* Overture  
**Various:** Arias and duets from operas, with Renata Vari,  
Diana Peralta and Alonso Sicairos  
**Strauss:** *Serenade*, Op. 7  
**Tchaikovsky:** *Romeo and Juliet* Overture

**February 10 & 11** **Fernandez:** *Batuque* from *Reisado do Pastoreio*  
**Coleridge-Taylor:** Violin Concerto, Op. 80, with violinist Carissa Powe  
**Walker:** *Lyric for Strings*  
**Stravinsky:** Violin Concerto in D Major (movement 1), with  
Dorothy Vanek Youth Concerto winner, Rachel Gardner (violin)  
**Still:** *Symphony No. 1 (Afro-American Symphony)*

**March 16 & 17** **Asia:** *Gateways*  
**Dvořák:** Cello Concerto Op. 104, with cellist Zuill Bailey  
**Dvořák:** *Symphony No. 7* Op. 70

**April 27 & 28** **Guest conductor Giovanni Pompeo**  
**Verdi:** Overture to *I Vespri Siciliani*  
**Kalman:** *Hudson* Concerto, with pianist Alexander Frey  
**Rósa:** *Spellbound* Concerto, with pianist Alexander Frey  
**Sibelius:** *Symphony No. 5*, Op. 72

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WEDNESDAY, NOVEMBER 8  
Michael Stephen  
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